

ADDENDUM TO ALBANY DESIGN GUIDELINES

Adopted September 20, 2017

City of Albany

Planning, Development & Code Enforcement

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Credits

ALBANY DOUGHERTY

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HISTORY, INCORPORATED

Jaime L. Destefano, Principal Architectural Historian

- Historic Resource Survey of the
Rawson Circle/Park Neighborhoods
September 2014-May 2015
- Historic Resource Survey of Central Business District,
Old Westside, and Old Northside Neighborhoods
October 2015-July 2016

This publication provides an Addendum to the original 2000 Design Guidelines adopted by the Albany Dougherty Historic Preservation Commission.

Addendum to Albany Design Guidelines

Since 2000, the HPC has amended the guidelines and conducted historic resource surveys: 2006 re-survey of existing district as part of an undertaking requiring Section 106 consultation; survey of Rawson Circle/Park Neighborhoods, September 2014-May 2015; and Phase II survey of Central Business District, Old Westside and Old Northside Neighborhoods, October 2015-July 2016.

Historic preservation activities begin with knowing what historic resources exist, and provide a base for preservation planning. The intensive-level historic resources survey report of the Rawson Circle/Park neighborhoods included evaluation and recommendation to expand the local district to include the entire survey area, with the exception of a few resources located along its western boundary. It is further recommended that priorities for National Register listing include the earliest phases of Rawson Circle and Rawson Park, as well as Palmyra Heights (Subdivision A); and an update of Tift Park listing to expand the period of significance through 1966. Several individual resources were identified as potentially eligible for National Register listing.

As a result of the recommendations to expand the local district and pursue the potential National Register Districts, the HPC is supplementing the Design Guidelines with this Addendum, providing survey information pertaining to portions of Arcadia, Cleveland Heights, Hilsman Heights, Palmyra, Rawson Park and Rawson Circle Neighborhoods. Updated survey information related to the Central Business District, Old Northside and Old Westside will be included.

Additionally, this Addendum seeks to provide a user-friendly document regarding the Design Review Process and include updated preservation ordinances and related information.

In 2017, **The National Park Service released an update to the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings.** The document was last issued in 1995. <https://www.nps.gov/tps/standards/treatment-guidelines-2017.htm> Design Guidelines will utilize the updated document.

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HISTORIC PRESERVATION ORDINANCES

AN ORDINANCE
ENTITLED *12-103*
AN ORDINANCE REPEALING SECTION 3 OF
ORDINANCE 08-111; REPEALING PRIOR ORDINANCES
IN CONFLICT AND FOR OTHER PURPOSES.

WHEREAS, it is in the best interests of the City of Albany, Georgia that decisions as to certificates of appropriateness in the Historical District be made by the Historic Preservation Commission, subject to appeal to the City Commission; and

WHEREAS, this Ordinance will comply with the requirements of O.C.G.A. § 44-10-25, et. seq.,

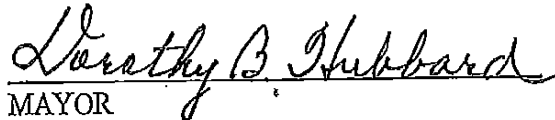
NOW, THEREFORE, BE IT ORDAINED by the Board of Commissioners of the City of Albany, Georgia and it is hereby ordained by authority of same:

SECTION 1. Section 3 of Ordinance 08-111 is repealed.

SECTION 2. Except as modified by Sections 1 and 2 of Ordinance 08-111, those provisions of City Ordinance 96-116 are reaffirmed and expressly incorporated herein by reference.

SECTION 3. This Ordinance shall become effective immediately upon adoption.

SECTION 4. All Ordinances, or parts of Ordinances, in conflict herewith are repealed.


MAYOR

ATTEST:


CITY CLERK

Adopted: *February 28, 2012*

Introduced By Commissioner: *Christopher Pike*
Date(s) read: *Feb 28, 2012*

AN ORDINANCE
ENTITLED

11-108

AN ORDINANCE AMENDING CITY ORDINANCE 96-116 SO AS TO PROVIDE THAT THE HISTORIC PRESERVATION COMMISSION SHALL MAKE DECISIONS CONCERNING APPLICATIONS FOR CERTIFICATE OF APPROPRIATENESS AS IT RELATES TO SIGNAGE IN THE HISTORICAL DISTRICT; REPEALING PRIOR ORDINANCES IN CONFLICT AND FOR OTHER PURPOSES.

WHEREAS, it is in the best interests of the City of Albany, Georgia that decisions as to signage in the Historical District be made by the Historic Preservation Commission, subject to appeal to the City Commission,

NOW, THEREFORE, BE IT ORDAINED by the Board of Commissioners of the City of Albany, Georgia and it is hereby ordained by authority of same:

SECTION 1. The written determination of the Historic Preservation Commission ("HPC") as to whether to grant or deny a certificate of appropriateness regarding signage shall be final, subject to the right of any person adversely affected by any determination made by HPC relative to the issuance or denial of a certificate of appropriateness regarding signage to appeal such determination to the City Commission. The appeal process is set forth in Section V, paragraph P of City Ordinance 96-116, the same being expressly incorporated by reference. Review of any decision by the City Commission may be taken to the Dougherty Superior Court by writ of certiorari as set forth in City Code Sec. 22-3.


SECTION 2. Except as set forth above, the provisions of City Ordinances 96-116 and 08-111 shall remain in full force and effect.

SECTION 3. This Ordinance shall become effective immediately upon adoption.

SECTION 4. All Ordinances, or parts of Ordinances, in conflict herewith are repealed.


MAYOR

ATTEST:


CITY CLERK

Adopted: May 24, 2011

Introduced By Commissioner: Dorothy Hubbard
Date(s) read: May 24, 2011

A JOINT RESOLUTION AND ORDINANCE

ENTITLED

08-111 City 08-018 Co.

AN ORDINANCE OF THE CITY OF ALBANY, GEORGIA AND A RESOLUTION OF DOUGHERTY COUNTY, GEORGIA AMENDING CITY ORDINANCE 96-116 AND COUNTY RESOLUTION 96-023 SO AS TO CHANGE TO EIGHT THE NUMBER OF MEMBERS; TO PROVIDE THAT THE APPROPRIATE GOVERNING AUTHORITY SHALL MAKE DECISIONS CONCERNING APPLICATIONS FOR CERTIFICATE OF APPROPRIATENESS INCLUDING ONES INVOLVING DEMOLITION OR RELOCATION; REPEALING PRIOR ORDINANCES IN CONFLICT AND FOR OTHER PURPOSES.

WHEREAS, the City of Albany, Georgia (the "City") and Dougherty County, Georgia (the "County") under Ordinance No. 96-116 (City) and Ordinance No. 96-023 (County) established a Historic Preservation Commission,

NOW, THEREFORE, BE IT ORDAINED by the Board of Commissioners of the City of Albany, Georgia and it is hereby ordained by authority of same and BE IT RESOLVED by the Board of Commissioners of Dougherty County, Georgia and it is hereby resolved by authority of same:

SECTION 1. *Historic Commission Members* - The Historic Preservation Commission shall consist of eight members. The Building Inspector for the City and County shall no longer be a voting member of the Historic Preservation Commission. No member of this Commission shall be entitled to compensation. The appointment process and terms shall remain as in the original ordinance.

SECTION 2. *Technical Advice* - The Historic Preservation Commission shall have the power to seek technical advice from outside its members on any application. Without limiting the generality of the foregoing, the Building Inspector of the City and County, as well as the Planning Director and members of his/her staff shall be available to attend meetings as deemed necessary by the Historic Preservation Commission.

SECTION 3. *The Historic Preservation Commission Powers And Duties Concerning Review Of Applications For Certificate Of Appropriateness Including Ones Involving Demolition Or Relocation* shall continue in full force and effect. The written determination of the Historic Preservation Commission shall be forwarded to the appropriate governing authority for final action. Within a maximum forty-five (45) days of its receipt of such determination, the appropriate governing authority shall issue or deny the certificate of appropriateness. Denials shall be in writing and mailed to the applicant. Dissatisfied applicants may by way of *certiorari* seek review in the

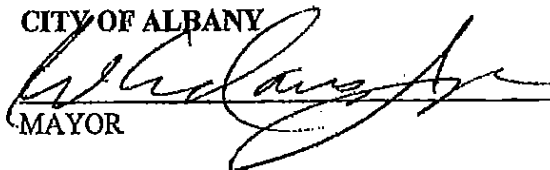
Dougherty Superior Court.

SECTION 4. Except as set forth above, the provisions of City Ordinance 96-116 and County Resolution 96-023 shall remain in full force and effect.

SECTION 5. This Ordinance and Resolution shall become effective immediately.

SECTION 6. All City Ordinances, or parts of City Ordinances, and all County Resolutions, or parts of County Resolutions, in conflict herewith are repealed.

CITY OF ALBANY


MAYOR

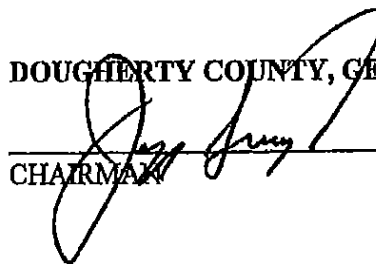
ATTEST:


CITY CLERK

Adopted: May 27, 2008

Introduced By Commissioner: Lengstaff
Date(s) read: May 27, 2008

DOUGHERTY COUNTY, GEORGIA


CHAIRMAN

ATTEST:


COUNTY CLERK

Adopted: 6/16/08

Introduced By Commissioner: N/A
Date(s) read: N/A

HISTORIC PRESERVATION ORDINANCE

96-116

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

BE IT ORDAINED by the Albany City Commission and the Dougherty County Commission:

Section I

Purpose

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

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

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

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

The Albany City Commission and the Dougherty County Commission hereby declare it to be the purpose and intent of this ordinance to establish a uniform procedure for use in providing for the protection, enhancement, perpetuation and use of places, districts, sites, buildings, cemeteries, structures, objects, landscape features and works of art having a special historical, cultural or aesthetic interest or value, in accordance with the provisions of the ordinance.

Section II

Definitions

- A. "Certificate of Appropriateness" - Means a document evidencing approval by the Historic Preservation Commission of an application to make a material change in the appearance

of a designated historic property or of a property located within a designated historic district.

- B. "Exterior Architectural Features" - Means the architectural style, general design and general arrangement of the exterior of a building or other structure, including but not limited to the kind or texture of the building material and the type and style of all windows, doors, signs and other appurtenant architectural fixtures, features, details or elements relative to the foregoing.
- C. "Exterior Environmental Features" - Means all those aspects of the landscape or the development of a site which affect the historical character of the property.
- D. "Historic District" - Means a geographically definable area designated by the Albany City Commission or the Dougherty County Commission as a historic district pursuant to the criteria established in Section IV B of this ordinance.
- E. "Historic Property" - Means an individual building, structure, site, object or work of art including the adjacent area necessary for the property appreciation thereof designated by the Albany City Commission or the Dougherty County Commission as a historic property pursuant to the criteria established in Section IV C of this ordinance.
- F. "Material Change in Appearance" - Means a change that will affect either the exterior architectural or environmental features of a historic property or any building, structure, site, object, landscape feature or work of art within a historic district, such as:
 - 1. A reconstruction or alteration of the size, shape or facade of a historic property, including relocation of any doors or windows or removal or alteration of any architectural features, details or elements;
 - 2. Demolition or relocation of a historic structure;
 - 3. Commencement of excavation for construction purposes;
 - 4. A change in the location of advertising visible from the public right of way; or
 - 5. The erection, alteration, restoration or removal of any building or other structure within a historic property or district, including walls, fences, steps and pavements, or other appurtenant features.

Section III

Creation of an Historic Preservation Commission

A. Creation of the Commission

There is hereby created a commission whose title shall be "Albany Dougherty Historic Preservation Commission" (hereinafter "Historic Preservation Commission").

B. Historic Preservation Commission Position within the City of Albany and Dougherty County

This Historic Preservation Commission shall be part of the planning functions of the City of Albany and Dougherty County.

C. Historic Preservation Commission Members: Number, Appointment, Terms and Compensation

The Historic Preservation Commission shall consist of nine (9) members appointed by the Albany City Commission and the Dougherty County Commission. All members shall be residents of Dougherty County and shall be persons who have demonstrated special interest, experience or education in history, architecture, or the preservation of historic resources. The City of Albany shall appoint four (4) members residing within the corporate limits of the City of Albany and the Dougherty County Commission shall appoint (4) members from Dougherty County.

Furthermore, the members of the Historic Preservation Commission shall include the building inspector of Albany and Dougherty County.

All members of the Historic Preservation Commission shall serve a term of two (2) years. All members shall serve until their successors have been appointed.

D. Statement of the Historic Preservation Commission's Powers

The Historic Preservation Commission shall be authorized to:

1. Prepare and maintain an inventory of all property within Dougherty County having the potential for designation as an historic property;
2. Recommend to the Albany City Commission or Dougherty County Commission specific places, districts, sites, buildings, structures, objects, or works of art to

- be designated by the ordinance as historic properties or historic districts;
3. Review applications for Certificates of Appropriateness, and grant or deny same in accordance with the provisions of this ordinance;
 4. Recommend to the Albany City Commission or Dougherty County Commission that the designation of any place, district, site, building, structure, objects or work of art as a historic property or as a historic district be revoked or removed;
 5. Restore or preserve any historic properties acquired by the City of Albany or Dougherty County.
 6. Promote the acquisition by the City of Albany and Dougherty County of facade easements and conservation easements in accordance with the provisions of the "Facade and Conservation Easements Act of 1976" (O.C.G.A.. 44-10-1 through 5);
 7. Conduct educational programs on historic properties located within Dougherty County and on general historic preservation activities;
 8. Make such investigations and studies of matters relating to historic preservation including consultation with historic preservation experts, the Albany City Commission, Dougherty County Commission, or the Historic Preservation Commission itself may from time to time, deem it necessary or appropriate for the purposes of preserving historic resources;
 9. Seek out local, state, federal and private funds for historic preservation, "with the consent of the Albany City Commission and/or Dougherty County Commission" and make recommendations concerning the most appropriate use of any funds acquired "to the Albany City Commission and/or Dougherty County Commission".
 10. Submit to the Historic Preservation Section of the Department of Natural Resources a list of historic projects or historic districts designated;
 11. Perform historic preservation activities as the official agency of the City of Albany and Dougherty County historic preservation program;
 12. The Albany Dougherty Planning Commission will serve as staff to the Historic Preservation Commission.
 13. Receive donations, grants, funds or gifts of historic property "with the consent of the Albany City Commission and/or Dougherty County Commission" and acquire and sell historic properties "with the consent of the Albany City

- Commission and/or Dougherty County Commission”.
14. Review and make comments to the Historic Preservation Section of the Departments of Natural Resources concerning the nomination of properties within its jurisdiction to the National Register of Historic Places; and
 15. Participate in private, state and federal historic preservation programs and with the consent of the Albany City Commission and Dougherty County Commission, enter into agreements to do the same.

E. Historic Preservation Commission’s Power to Adopt Rules and Standards

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

F. Conflict of Interest

At any time the Historic Preservation Commission reviews a project in which a member of the Historic Preservation Commission has ownership or other vested interest, that member will be forbidden from presenting, voting or discussing the project, other than answering a direct question.

G. Records of Historic Preservation Commission Meetings

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

Section IV

Recommendations and Designation of Historic Districts and Properties

A. Preliminary Research by Historic Preservation Commission

1. Historic Preservation Commission’s mandate to conduct a survey of local historical resources: The Commission shall compile and collect information, and

conduct surveys of historic resources within Dougherty County.

2. Historic Preservation Commission's power to recommend districts and buildings to the Albany City Commission and Dougherty County Commission for designation: The Historic Preservation Commission shall present to the Albany City Commission and Dougherty County Commission recommendations for historic districts and properties.
3. Historic Preservation Commission's documentation of proposed designation: Prior to the Historic Preservation Commissions' recommendation of a historic district or historic property to the Albany City Commission and Dougherty County Commission for designation, the Historic Preservation Commission shall prepare a report consisting of:
 - a. a physical description;
 - b. a statement of the historical, cultural, architectural and/or aesthetic significance;
 - c. a map showing district boundaries and classification (i.e. historic, non-historic, intrusive) of individual properties therein, or showing boundaries of individual historic properties;
 - d. a statement justifying district or individual property boundaries; and
 - e. Representative photographs.

B. Designation of a Historic District

1. Criteria for selection of historic districts: A historic district is a geographically definable area, which contains buildings, structures, sites, objects, landscape features and works of art or a combination thereof, which:
 - a. have special character or special historic/aesthetic value or interest;
 - b. Represent one or more periods, styles or types of architecture typical of one or more eras in the history of the municipality, county, state or region; and
 - c. cause such area, by reason of such factors, to constitute a visibly perceptible section of the municipality or county.
2. Boundaries of a Historic District: Boundaries of a Historic District shall be included in this ordinance and in separate ordinances designating such districts,

and shall be shown on the official zoning map of the City of Albany and Dougherty County.

3. Evaluation of properties within Historic Districts: Individual properties within historic districts shall be classified as:
 - a. Historic (contributes to the district);
 - b. non-historic (does not contribute but does not detract from the district, as provided for in B.1.); and
 - c. intrusive (detracts from the district as provided for in B.1.)

C. Designation of a Historic Property

1. Criteria for selection of historic properties: A historic property is a building, structure, site, object, work of art, including the adjacent area necessary for the proper appreciation or use thereof, deemed worthy of preservation by reason of value to the City of Albany, Dougherty County, State of Georgia, or local region, for one of the following reasons:
 - a. it is an outstanding example of a structure representative of its era;
 - b. it is one of the few remaining examples of past architectural style;
 - c. it is a place or structure associated with an event or persons of historic or cultural significance to the City of Albany, Dougherty County, State of Georgia, or the region; or
 - d. it is a site of natural aesthetic interest that is continuing to contribute to the cultural or historical development and heritage of the municipality, county, state or region.
2. Boundary Description: Boundaries shall be included in the separate ordinances designating such properties and shall be shown on the official zoning map of the City of Albany and Dougherty County.

D. Designation of Historic Districts and Historic Properties

1. Application for designation of Historic Districts or Property: Designations may be proposed by the Albany City Commission, the Dougherty County Commission, the Historic Preservation Commission, or:
 - a. for historic districts - a historical society, neighborhood association,

or group of property owners may apply to the Historic Preservation Commission for designation.

- b. for historic properties - a historical society, neighborhood association, or property owner may apply to the Historic Preservation Commission for designation.

2. Required components of a Designation Ordinance: Any ordinance designating any property or district as historic shall:

- a. list each property in a proposed historic district or describe the proposed individual historic property;
- b. set forth the name(s) of the owner(s) of the designated property or properties;
- c. require that a Certificate of Appropriateness be obtained from the Historic Preservation Commission prior to any material change in appearance of the designated property; and
- d. require that the property or district be shown on the official zoning map of the City of Albany and Dougherty County.

3. Required public hearings: The Historic Preservation Commission, and either the Albany City Commission or the Dougherty County Commission, shall hold a public hearing on any proposed ordinance for the designation of any historic district or property within the appropriate jurisdiction. notice of the hearing shall be published in at least three (3) consecutive issues in the principal newspaper of local circulation, and written notice of the hearing shall be mailed by the Historic Preservation Commission to all owners and occupants of such properties. All such notices shall be published or mailed not less than ten (10) no more than twenty (20) days prior to the date set for the public hearing. A notice sent via the United States mail to the last-known owner of the property shown on the Dougherty County tax roll and a notice sent via United States mail to the address of the property to the attention of the occupant shall constitute legal notification to the owner and occupant under this ordinance.

4. Recommendations on proposed designations: A recommendation to affirm, modify or withdraw the proposed ordinance for designation shall be made by the Historic Preservation Commission within fifteen (15) days following the public hearing and shall be in the form of a resolution to the Albany City Commission or Dougherty County Commission, as appropriate.

5. Albany City Commission and Dougherty County Commission action on Historic Preservation Commission recommendations: Following receipt of the Historic Preservation Commission's recommendation, the Albany City Commission or Dougherty County Commission may adopt the ordinance as proposed, may adopt the ordinance with any amendments it deems necessary, or reject the ordinance.
6. Notification of Historic Preservation Section: No less than thirty (30) days prior to making a recommendation on any ordinance designating a property or district as historic, the Historic Preservation Commission must submit the report, required in Section IV, A(3), to the Historic Preservation Division of the Department of Natural Resources.
7. Notification of Adoption of ordinance for designation: Within thirty (30) days following the adoption of the ordinance for designation by the Albany City Commission or the Dougherty County Commission, the owners and occupants of each designated historic property, and the owners and occupants of each structure, site or work of art located within a designated historic district, shall be given written notification of such designation by the Albany City Commission or Dougherty County Commission which notice shall apprise said owners and occupants of the necessity of obtaining a Certificate of Appropriateness prior to undertaking any material change in appearance of the historic property designated or within the historic district designated. A notice sent via the United States mail to the last known owner of the property shown on the Dougherty County tax roll and a notice sent via United States mail to the address of the property to the attention of the occupant shall constitute legal notification to the owner and occupant under this ordinance.
8. Notification of other agencies regarding designation: The Commission shall notify all necessary agencies within the City of Albany and Dougherty County of the ordinance for designation, including the local historical organization.
9. Moratorium on applications for alteration or demolition while ordinance for designation is pending: If an ordinance for designation is being considered, the Historic Preservation Commission shall have the power to freeze the status of the involved property.
10. Previously Established Districts; The district designated in Section IV, Section 20-48 of the Code of Ordinances of the City of Albany, Georgia maintains its previous designation and all provisions of this ordinance shall apply. The boundaries of the district are defined as follows: "That portion of the city described as being bound on the east by the west bank of the Flint River; on the south by the alley lying immediately south of Mercer Avenue; on the west by the alley lying immediately west of Davis Street; and on the north by the alley lying immediately north of Fourth Avenue, is hereby

designated as the Albany Historic District. A plat showing the boundaries of such historic district is on file in the office of the city clerk and is incorporated in this article by reference as fully as if set forth verbatim.”

Section V

Application to Historic Preservation Commission for Certificate of Appropriateness

A. Approval of alterations or new construction in historic districts or involving historic properties

After the designation by ordinance of a historic property or of a historic district, no material change in the appearance of such historic property, or of a structure, site, object or work of art within such historic district, shall be made or be permitted to be made by the owner or occupant thereof, unless or until the application for a Certificate of Appropriateness has been submitted to, and approved by, the Historic Preservation Commissions.

B. Approval of new construction within designated districts

The Historic Preservation Commission shall issue Certificates of appropriateness to new structures constructed within designated historic districts if these structures conform in design, scale, building materials, setback and landscaping to the character of the district specified in the design criteria developed by the Historic Preservation Commission.

C. Guidelines and Criteria for Certificates of Appropriateness

When considering applications for Certificates of appropriateness to existing buildings, the Secretary of the Interior’s “Standards for Historic Preservation Projects” including the Secretary’s “Standards for Rehabilitation” shall be used as a guideline along with any other criteria adopted by the Historic Preservation Commission.

D. Submission of plans for Historic Preservation Commission

An application for a Certificate of Appropriateness shall be accompanied by such drawings, photographs, plans or other documentation as may be required by the Historic Preservation Commissions. Applications involving demolition or relocation shall be accompanied by post-demolition or relocation plans for the site.

E. Acceptable Historic Preservation Commission reaction to application for Certificate of Appropriateness

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

F. Public hearings on applications for Certificates of Appropriateness, notices, and right to be heard

At least seven (7) days prior to review of a Certificate of Appropriateness, the Historic Preservation Commission shall take such action as may reasonably be required to inform the owners of any property likely to be affected by reason of the application, and shall give applicant and such owners an opportunity to be heard. In cases where the Historic Preservation Commission deems it necessary, it may hold a public hearing concerning the application.

G. Interior alterations

In its review of applications for Certificates of Appropriateness, the Historic Preservation Commission shall not consider interior arrangement or use having no effect on exterior architectural features.

H. Technical advice

The Historic Preservation Commission shall have the power to seek technical advice from outside its members on any application.

I. Deadline for approval or rejection of application for Certificate of Appropriateness

1. The Historic Preservation Commission shall approve or reject an application or a Certificate of Appropriateness within forty-five (45) days after the filing thereof by the owner or occupant of a historic property, or of a structure, site, object, or

work of art located within a historic district. Evidence of approval shall be by a Certificate of Appropriateness issued by the Historic Preservation Commission. Notice of the issuance or denial of a Certificate of Appropriateness shall be sent by United States mail to the applicant and all other persons who have requested such notice in writing filed with the Historic Preservation Commission.

2. Failure of the Historic Preservation Commission to act within said forty-five (45) days shall constitute approval and no other evidence of approval shall be needed.

J. Necessary actions to be taken by Historic Preservation Commissions upon rejection of application for Certificate of Appropriateness

1. In the event the Historic Preservation Commission rejects an application, it shall state its reasons for doing so, and shall transfer a record of such actions and reasons, in writing to the applicant. The Historic Preservation Commission may suggest alternative courses of action it thinks proper if it disapproves of the application submitted. The applicant, if he or she so desires, may make modifications to the plans and may resubmit the application at any time after doing so.
2. In cases where the application covers a material change in the appearance of a structure which would require the issuance of a building permit, the rejection of the application for a Certificate of Appropriateness by the Historic Preservation Commission shall be binding upon the building inspector or other administrative officer charged with issuing building permits and, in such a case, no building permit shall be issued.

K. Under Hardship

Where, by reason of unusual circumstances, the strict application of any provision of this ordinance would result in the exceptional practical difficulty or undue hardship upon any owner of a specific property, the Historic Preservation Commission, in passing upon applications, shall have the power to vary or modify strict adherence to said provisions, or to interpret the meaning of said provisions, so as to relieve such difficulty or hardship; provided such variances, modifications or interpretations shall remain in harmony with the general purpose and intent of said provisions, so that the architectural or historical integrity or character of the property, shall be conserved and substantial justice done. In granting variances, the Historic Preservation Commission may impose such reasonable and additional stipulations and conditions as will, in its judgement, best fulfill the purpose of this ordinance. Undue hardship shall not be a situation of the persons's own making.

L. Requirement of conformance with Certificate of Appropriateness

1. All work performed pursuant to an issued Certificate of Appropriateness shall conform to the requirements of such certificate. In the event work is performed not in accordance with such certificate, the Historic Preservation Commission shall issue a cease and desist order and all work shall cease.
2. The Albany City Commission, Dougherty County Commission, or the Historic Preservation Commission shall be authorized to institute any appropriate action or proceeding in a court of competent jurisdiction to prevent any material change in appearance of a designated historic property or historic district, except those changes made in compliance with the provision of this ordinance or to prevent any illegal act or conduct with respect to such historic property or historic district.

M. Certificate of Appropriateness void if construction not commenced

A Certificate of Appropriateness shall become void unless construction is commenced within six (6) months of date of issuance. Certificates of Appropriateness shall be issued for a period of eighteen (18) months and are renewable.

N. Recording of applications for Certificate of Appropriateness

The Historic Preservation Commission shall keep a public record of all applications for Certificates of Appropriateness, and of all the Commission's proceedings in connection with said application.

O. Acquisition of property

The Historic Preservation Commission may, where such action is authorized by the Albany City Commission or Dougherty County Commission, and is reasonable necessary or appropriate for the preservation of a unique historic property, enter into negotiations with the owner for the acquisition by gift, purchase, exchange, or otherwise, to the property or any interest therein.

P. Appeals

Any person adversely affected by any determination made by the Historic Preservation Commission relative to the issuance or denial of a Certificate of Appropriateness may appeal such determination to the Albany City Commission or Dougherty County Commissions. Any such appeal must be filed with the Albany City Commission or Dougherty County Commission within fifteen (15) days after the issuances of the determination pursuant to Section V, I(1) of this ordinance, or, in the case of a failure of the Historic Preservation

Commission to act, within fifteen (15) days of the expiration of the forty-five (45) day period allowed for Historic Preservation Commission action, Section VI(1) of this ordinance. The Albany City Commission and Dougherty County Commission may approve, modify, or reject the determination made by the Historic Preservation Commission, if the governing body finds that the Historic Preservation Commission abused its discretion in reaching its decision. Appeals from decision of the Albany City Commission or Dougherty County Commission may be taken to the Superior Court of Dougherty County in the manner provided by law for appeals from conviction for City of Albany and Dougherty County ordinance violations.

Section VI

Demolition or Relocation of a Historic Property or Properties Within a Historic District

A. Applications for Certificates of Appropriateness for Demolition or Relocation

The Historic Preservation Commission shall have the authority to deny Certificates of Appropriateness for demolition or relocation.

B. Public hearing

A public hearing shall be scheduled for each application for a Certificate of Appropriateness for demolition or relocation.

C. Consideration of post-demolition or post-relocation plans

The Commission shall not grant Certificates of Appropriateness for demolition or relocation without reviewing at the same time the post-demolition or post-relocation plans for the site.

D. Demolition/relocation criteria

Upon receipt of an application for a Certificate of Appropriateness for demolition or relocation, the Historic Preservation Commission shall use the criteria described in Section V, E of this ordinance to determine whether to deny the application or issue a Certificate of Appropriateness for demolition or relocation.

Section VII

Maintenance of Historic Properties and Building and Zoning Code Provisions

A. Ordinary maintenance or repair

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

B. Failure to provide ordinary maintenance or repair

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

1. The Historic Preservation Commission shall monitor the condition of historic properties and existing buildings in historic districts to determine if they are being allowed to deteriorate by neglect. Such conditions as broken windows, doors and openings which allow the elements and vermin to enter, the deterioration of exterior architectural features, or the deterioration of a building's structural system shall constitute failure to provide ordinary maintenance or repair.
2. In the event the Historic Preservation Commission determines a failure to provide ordinary maintenance or repair, the Commission will notify the owner of the property and set forth the steps which need to be taken to remedy the situation. The owner of such property will have thirty (30) days in which to do this.
3. In the event that the condition is not remedied in thirty (30) days, the owner shall be punished as provided in Section VII of this ordinance and, at the direction of the Albany City Commission or the Dougherty County Commission, the Historic Preservation Commission may perform such maintenance or repair as is necessary to prevent deterioration by neglect. The owner of the property shall be liable for the cost of such maintenance and repair performed by the Historic Preservation Commission.

C. Affirmation of existing building and zoning codes

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

Section VII

Penalty Provisions

Violations of any provisions of this ordinance shall be punished in the same manner as provided for punishment of violations of other validly-enacted ordinances of the City of Albany and Dougherty County.

Section IX

Severability

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

Section X

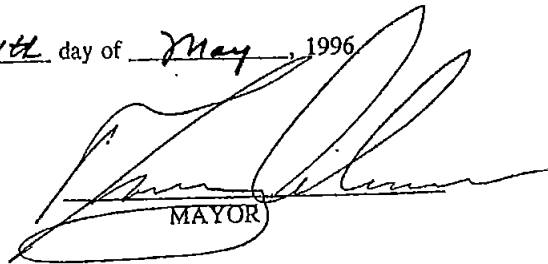
Repealer

All ordinances and parts of ordinances in conflict with ordinance are hereby repealed.

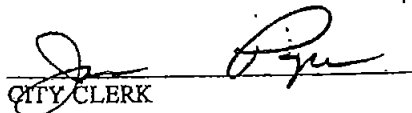
Section XI

Effective Date

This ordinance shall become effective on the 14th day of May, 1996.


MAYOR

ATTEST:


CITY CLERK

ADOPTED: May 14, 1996

DESIGN REVIEW PROCESS

DESIGN REVIEW PROCESS

Property owners are encouraged to contact HPC staff to review design guidelines and discuss the standards of appropriateness of design that will be required for a planned project.

Administrative review by planning staff is a positive tool that helps make the Certificate of Appropriateness (COA) process more efficient for staff, commission members and applicants. Design Guidelines facilitate staff review.

Administrative approval for **“minor changes” are defined as follows:**

- Removal of non-contributing buildings
- Roofing (retain original design and materials), gutters, downspouts
- Fences that don't **impact the** historic character of the property; retaining walls
- Backyard improvements, paving, decks & patios not visible to public right-of-way
- Mechanical Systems
- Windows and Doors within existing openings (No vinyl-retain original size/design)
- Siding and masonry repairs using like materials
- Porch rails, decking and skirting (retain original design)
- ADA compliant ramps
- Signage
- Awnings and Canopies

Riverfront District

A zoning overlay exists for the Riverfront District, administered by the Planning Director, and contains specific requirements and design guidelines, consistent with the Historic Preservation Guidelines.

Institutional Area within Local Historic District

An Institutional Area is established in this Addendum to preserve the historic character of the area, and to allow for the thoughtful consideration of change for demolition, new construction or development within this defined geographic area. See attached Map of Institutional Area and the three distinct Areas of Influence:

(1) designating the Main Medical Campus; (2) Family Tree Child Development Center/HealthWorks/Medical Residency Program/Flagstone Housing Area/Phoebe Offices/Arcadia Commons Housing/Wynfield Park Skilled Nursing Facility; and (3) Periphery Border.

Design guidelines will incorporate DCA **“Designing Downtown” publication for properties** located within Downtown Albany. See Designing Downtown pp 26-72 in this document. New Construction guidelines will be supplemented with FRESH, p 119 in this document.

Certificates of Appropriateness (COA) are required as follows:

- Exterior work that requires a building permit
- Alteration of the front, side or rear facades of a structure visible to the public right-of-way
- Additions to primary structure
- Rear or side decks, patios and terraces visible to public right-of-way
- New accessory structures and alterations to existing accessory structures
- Roof replacement involving changes to the roof design or introduction of a dissimilar or unrelated material
- New construction
- Demolition or relocation of any contributing structure

Material samples and/or product literature may be required.

Site plans and elevation drawings may be required.

An architect does not have to draw plans for proposed work, but proposed work does need to be accurately described in graphics, photos and text.

APPLICATION PROCESS

Step One:

Obtain COA Application from Planning Office or on website:

<http://www.albany.ga.us/content/1798/2879/2963/3306/default.aspx>

Contact HPC staff (229)438-3901 or pforgey@albany.ga.us

Staff will determine if project may be administratively reviewed or require a COA.

Step Two:

Submit completed application with original signatures (Notary Public in Planning Office to notarize signatures- sign in her presence), and all supplemental material by the 10th of the month (or next business day if weekend or holiday)

Step Three:

HPC staff will distribute copies of COA application materials to HPC members for review. Staff will prepare a Staff Report to review the application for compliance with appropriate ordinances and other regulations specific to application. Copies of the report are distributed to HPC members and applicant prior to Commission meeting. Meeting Agenda will be distributed to HPC members, applicant and will be published in Albany Herald and a sign posted on subject property prior to meeting.

Step Four:

HPC meets the 1st Wednesday of every month at 10:00 a.m. in Room 380, 240 Pine Avenue, Albany, GA. The HPC is composed of 8 members, 4 appointed by Albany City Commission and 4 appointed by Dougherty County Commission.

Step Five:

Demolition Applications require a public hearing before HPC decision, which will be held before the Certificate of Appropriateness application review.

During the HPC meeting, staff will present a powerpoint for each application and answer any questions of HPC members. Applicant will have an opportunity to present their application to HPC. HPC may ask questions of the applicant or other parties. Other parties may speak about the application. HPC will decide to approve application, approve with conditions, or deny application.

Step Six:

If approved for a COA, the applicant will receive written notice of approval. COA approvals are valid for six months. New Construction approvals are valid for up to 24 months, if construction activity is commenced within 6 months. Building permit approval may require additional information.

If denied for a COA, the applicant will be unable to obtain a building permit. HPC will notify applicant in writing of decisions and reasons for the denial.

- Applicant may modify and resubmit application at any time.
- Applicant may appeal decision to Albany City Commission or Dougherty County Commission: see 2000 Design Guidelines Page 2-3

DESIGNING DOWNTOWN

GA DEPT. OF COMMUNITY AFFAIRS
(DCA)

Copyright, 2009

Designing Downtown



Georgia Department of Community Affairs • Office of Downtown Development

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

Secretary of the Interior's Standards for Rehabilitation #4

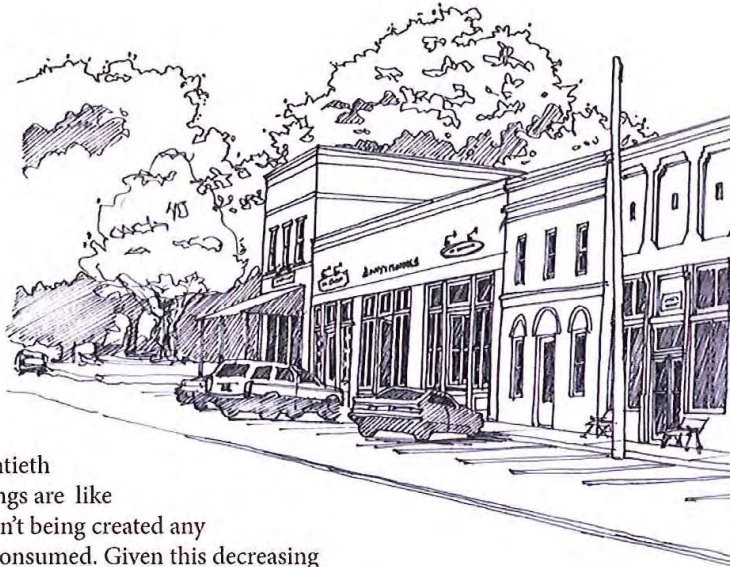
Today many downtowns have become increasingly popular places because they have an authentic character not found in shopping malls and strip centers. This appeal, however, can be lost if the downtown's authenticity is gradually diminished. The destruction of one historic building may not seem important but if such losses continue, the entire downtown will lose its special standing in citizens' minds.

Demolition is only part of the problem. Destructive and inappropriate remodelings can also remove historical appeal. While some poor remodelings can be undone, many cannot because there's just too much loss of historic material.

Looking back over the decades we can see that change is normal for most buildings, especially commercial buildings. But too often these changes did not add long-term value because historic features and materials were stripped off and replaced with designs and materials that have not aged well.

Nineteenth and early twentieth century downtown buildings are like fossil fuels in that they aren't being created any more, but they are being consumed. Given this decreasing supply, we must take better care of what we have.

So, what kinds of changes are acceptable? First, it is especially important to keep the essential form of the building intact. For example, a commercial building with large storefront windows should remain as such, even if it is no longer a store. A historic bank should continue to look like it did when it was a bank, a schoolhouse like a schoolhouse, and so on.



The historic character of the building also depends on the survival of major features such as windows, doors, transoms, cornices, and ornamentation. These should be repaired rather than replaced. If they cannot be repaired, they should be replaced with new features that match the old.

In general, when work is to be done on historic downtown buildings, there are three preferred approaches: repair, rehabilitation, and exterior restoration.

Repair is fixing those things that have broken or are damaged in some way: leaking downspouts, cracked windows, sagging awnings, rusting sign poles, and so forth. This approach is especially appropriate for cases where the historic character of the building is largely intact and no change in ownership or use is taking place.

The next is rehabilitation, which allows a certain measure of flexibility for introducing contemporary design while preserving the building's significant architectural, historical, and cultural features. Any alterations should be compatible in form and scale with the rest of the building. They should also use materials that are similar in texture, color, and level of detail, but not to the point that the new work cannot be differentiated from the old.



The third approach is exterior restoration, which is returning a building to its appearance at a particular point in time; it can be the original appearance or an authentic later appearance. Restoration should always be based on solid documentation of the building such as old photographs of its historic appearance and physical evidence of changes. As such, this approach is only appropriate in limited circumstances. Examples might include situations where the building is severely deteriorated, but is well documented, or where an inappropriate remodeling can be removed from an otherwise intact structure. In both cases the adaptive reuse shouldn't require new changes, otherwise the more appropriate approach will be rehabilitation.

When undertaking restoration or rehabilitation, remember that some earlier changes to the building may have acquired historic value. Early remodelings and additions were often well-designed and should not be removed. If, for example, a 1910 building has a historic 1940 storefront, restoring the structure to its 1910 appearance would not be recommended.

The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

Two approaches to altering a historic building that should be avoided are “gut renovation” and what we might call “remodeling along historic lines.” The first typically involves wholesale removal of old materials and features and replacement with duplicates from new “improved” material that closely resembles the old. The second also removes and replaces, but it replaces the old and historic or missing with an applied conjectural historical “look” that is not truly an accurate part of the history of the community.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

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

Secretary of the Interior's
Standards for Rehabilitation #1

Rehabs and "Remuddlings"

Renovations, rehabilitations, remodelings, and plenty of "remuddlings," all have been a part of downtown for years. In some cases the remodelers tried to work with the existing features and character of the buildings and in others they didn't. The low point may have been the 1970s, but there are thousands of examples of insensitive design from other decades, including many from our own.

What do we mean by insensitive design? Boarded-up windows, fake colonial storefronts, and wood or asphalt shingled mansard canopies, to name a few. Also: covered-up transom windows, "pasted-on" storefronts, badly placed signs, overly large awnings and canopies, sandblasted brick, and cheap or inappropriate materials, often carelessly installed.

By calling these changes insensitive, we do not mean to imply that they were done with any ill-intent. In the middle decades of the twentieth century there was little public concern for historic preservation. Preservation efforts usually involved restoring old houses and sites associated with famous persons. Downtown buildings were not seen as historic assets but as outmoded structures that needed new skins (on the storefront if nowhere else) to attract shoppers and compete with new shopping malls.

Since the nation's Bicentennial the situation has gradually changed and now we see a general public appreciation of old downtown buildings. Reflecting this, the remodelings have changed from modern to traditional in spirit. Unfortunately, many are still insensitive to the original architecture; they have a "historic look" while ignoring the actual history remaining in the building.

Fake history can be economically successful for a time, but it is more likely that real history will be more highly valued by our grandchildren.



Building rehabs should complement existing architectural details. Top: The replacement metal-framed windows on the ground level unify the facade. Above: These replacement storefront windows ignore the proportions and spacing of the building's design. Vinyl siding is inappropriate on this building.

A renovated storefront with inappropriate multi-paned colonial-style windows, wood paneling and shingled awning.



Important Guidelines

- Repair rather than replace historic building features if at all possible. Find capable contractors and suppliers who agree with this approach.
- Remember that change is normal and that today's owner or tenant may be gone in the future. For this reason, don't remove historic materials or alter historic features as part of a rehab. The new/future owner or tenant may appreciate the true historical character of the building and be willing to pay more for it.
- If replacement is necessary, the new feature should match the old in design, color, and texture. If possible, use the same material as in the old feature.
- Don't use residential windows and doors on commercial buildings. The character of a house is not the same as a commercial building.
- The defining characteristics of a historic building should be maintained in any rehab, even if the use changes. For example, if the first floor of a store building is converted to offices, it should still have large display windows of clear glass and a door with tall glass panels. If privacy is essential, shutters, curtains, or other unobtrusive screening can be placed behind the windows. (It is best to use a dark color for such screens because when one looks into a store window from outside, it normally looks darker than the rest of the building.)
- Changes made to buildings in the past can be historically significant in their own right and should be preserved. For example, in the streamlining fad of the 1930s and 1940s, some storefronts were remodeled using sleek black or colored glass panels. These are now considered historic. Due to later remodelings and breakage, they have become very rare in Georgia; their rarity is another reason to preserve them. While the streamline remodelers showed little sensitivity to the original buildings, which was the nature of their times, our raised awareness should allow us to look back and appreciate the general high quality and craftsmanship of the streamline designs without condoning or repeating their practices.



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

Secretary of the Interior's
Standards for Rehabilitation #5

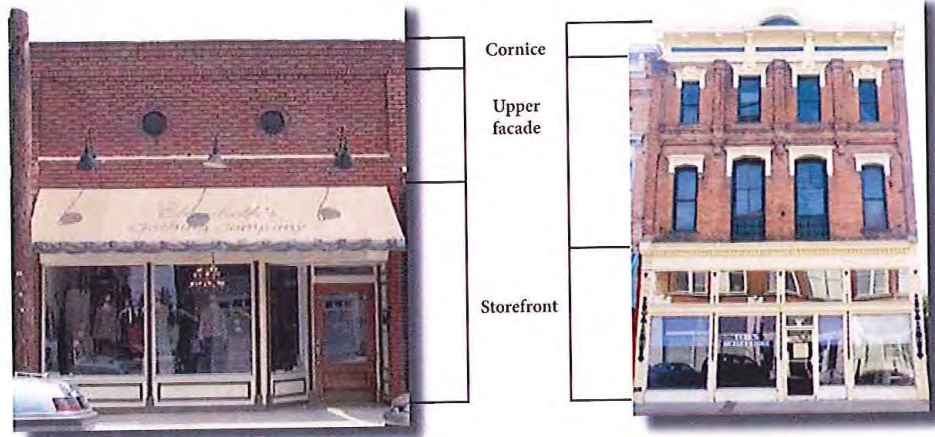
The Three-Part Facade

Most downtown commercial buildings built before World War II have facades made up of three parts: the storefront is at street level, the upper facade is above that, and the cornice is at the top. Each part is critical to the whole; if one is missing, the building will present an odd or incomplete appearance.

Each part plays a distinct function. 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.

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. Multi-story buildings will almost always have windows.

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 the vertical extension. By the middle decades of the twentieth century, cornices had shrunk considerably, sometimes to no more than a thin cap.



The three parts of a historic downtown commercial building are the storefront, the upper facade, and the cornice. Single-story buildings typically have the same three parts.

restored facade...or



compatible contemporary design



Think of the storefront as a large hole in the front wall that is filled with glass. On the left, the original cast iron storefront shows intricate detailing. On the right, a contemporary storefront blends nicely with its surroundings.

Important Guidelines

- Keep the overall three-part design of the facade intact. For example, don't try to make the storefront look like the upper facade.
- Existing cornices should be kept in place. Repair them 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.
- The original masonry should be retained on the building. For example, window openings should not be closed up, reduced, or enlarged.
- Damaged brick and stone should be repaired or replaced with similar materials.
- Do not sandblast brick. From a distance sandblasted brick may look like an improvement but the cleaning effect is short-lived. Sandblasting hastens the deterioration of brick by removing the hard outer surface, allowing the elements to damage the softer inner part. Such bricks will be also be harder to clean in the future.
- The storefront should continue to be composed primarily of tall display windows and doors. Do not fill it in with solid walls or small windows.
- Storefronts should be recessed a few inches from the outer wall surface. This creates a framing effect which is in keeping with the design of most old commercial structures.
- Ideally the storefront door should be recessed several feet from the rest of the storefront. This is more inviting to the shopper than a door that opens directly from the sidewalk. However, introducing a recessed opening should be avoided if the storefront is historic and doesn't have one.
- Windows should always use clear glass. Avoid tinted or reflective glass.
- Do not put shutters on the building unless old photos indicate that it originally had them. (Few downtown commercial buildings did.)



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

Secretary of the Interior's Standards for Rehabilitation #2

Storefronts

First floor storefronts were altered much more often than any other part of the building. Because the storefront was highly visible to shoppers on the sidewalks, store owners felt a need to present an up-to-date appearance. Changes of owners or tenants also frequently resulted in storefront renovations. Due to their rarity, original storefronts should be preserved.

If the original storefront (or a later historic storefront) has been lost, its essential form should be recreated.

There are two ways to approach this. One is to restore the storefront. This should be based upon good evidence, such as historic photographs, of what the storefront originally looked like. Ideally the restorer will have photos from several different decades. A 1910 storefront, for example, may have had major remodelings in the 20s or 30s, again in the 50s or 60s, and perhaps once again in the 80s. Minor changes may also have occurred in intervening years. Remember, some earlier changes may have acquired historic value and should not be removed.

The other approach is to use a contemporary design that is compatible in form, scale, materials, texture, and amount of detail or ornament. New designs should never attempt to mimic a historic appearance, especially one of an unrelated time period or style.

a restored historic storefront... or

compatible contemporary design





If the original storefront has been completely lost, a new design that is compatible in form should be used. Here the new storefront has large glass display windows, glass transom windows, a recessed entrance and double doors with tall panes of glass.



By the middle of the twentieth century storefronts had become simpler in form and detailing, but large glass display windows remained as their dominant feature.



Early storefronts often had tall glass display and transom windows that allowed plenty of light into the interior. This example has the original transom glazing intact.

Important Guidelines

- Don't replace an entire historic storefront just because some parts are deteriorated. Many storefront materials can be patched with the same or similar materials. New sections can be spliced in where patches would be insufficient. Where parts are damaged beyond repair, carefully remove them and replace with substitutes that match the original in material, size, and amount of detail.
- Try to make repairs using the original material. Where this is cost-prohibitive, such as may be the case with some metals, use less expensive materials such as aluminum, wood, plastics, or fiberglass painted to match the original.
- Ask the local historical society about old photographs of the building. These might also be found in libraries, courthouses, and newspaper offices. Ask other downtown business owners; they may have photos that show several buildings in one scene and it might include yours.
- If parts of the storefront have decayed, be sure that the cause of the deterioration has been stopped. (For example, leaky drainage systems or ground moisture.)
- Sometimes a storefront is historically important even if it was added on years after the building itself was constructed. Examples are the streamlined storefronts of the 1930s and 1940s. These should be preserved even where they do not match the upper facade in character.
- Don't add architectural details or ornament in an attempt to make a building look older than actually it is. Stick with real history.
- Similarly, don't make it more plain or more ornate. These approaches tend to cheapen the appearance of the building.
- For plain, unadorned buildings, remodelings should aim to make them neutral or modern in appearance.



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

Secretary of the Interior's Standards for Rehabilitation #6

Upper Facades and Cornices

In the nineteenth and early twentieth century, upper facades proclaimed messages to people passing by, messages such as "here is a quality business" and "look at my prosperity." The architectural style and detailing of the buildings reflected their owners' pride in their businesses and their expectations for the future. A few decades later, however, these facades became widely viewed as outdated and ugly and their owners feared that the public would go elsewhere, such as to the new shopping centers springing up at the edges of town.

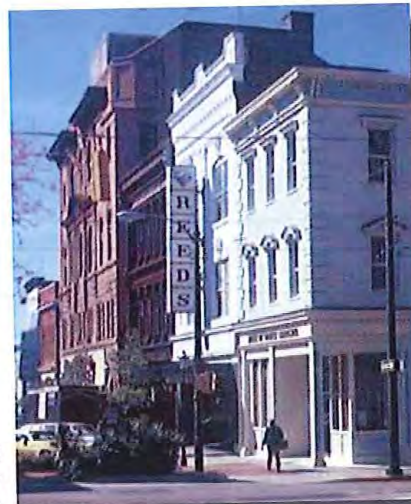
The visual message was only part of the problem. Upper floors, formerly occupied by offices, residences, or additional retail and service space, had become mostly vacant. There was little reason to repair deteriorating windows for tenants who weren't there. A better solution, it was thought, was to block in the windows or cover the entire upper facade with a modern metal screen that imitated the shopping centers' look.

By the end of the 1960s, few downtowns had escaped the great cover-up. Only the smallest and poorest avoided it, and they would have done the same if they could have afforded it.

The new look proved to be rather short-lived, however, and the public grew tired of it. Over the past twenty years, thousands of the metal screens and other false fronts have been taken down, revealing a wealth of architectural ornament including arched and hooded windows, carved keystones, elaborate stone and terra cotta detailing, columns, pilasters, ornate cornices, fine brick corbeling, and more. Windows have been reopened and upper floors have been renewed for residences and offices.

Ironically, shopping centers are now imitating the historic appearance of downtown by using architectural elements and details commonly found on old downtown buildings. This time, though, it's downtown that's the real thing.

The upper facade typically has expanses of flat wall punctuated by windows. The storefront, in contrast, is mostly display windows and doors with thin framing around them.



cornices are distinct features displaying intricate design and fine craftsmanship...



Cornices and upper facades often have impressive masonry work such as this example in Baxley, above. Below is a masonry detail in Elberton.



Unique features such as this Art Deco canopy remind us of downtown's past. Such historic features should be preserved.

Important Guidelines

- Windows should be repaired rather than replaced. If windows are missing entirely, try to replicate them using old photos or other documentation as a guide.
- Similarly, cornices should be repaired if they are largely intact. Replacement cornices should match the originals as closely as possible.
- Brick walls can be cleaned using a low-pressure water wash. Use natural bristle brushes to scrub the walls. (Metal brushes are too hard and will damage the brick's glazed outer surface.)
- Avoid using water repellent coatings on brick.
- Repoint mortar where necessary. To avoid brick deterioration, use a mortar with a high lime content rather than a portland cement type mix which will cause spalling of the brick.
- When repairing brick walls, use brick of the same size and color. In many cases, existing brick can be salvaged from the wall. New mortar should match the old in color, composition, texture, and strength. The width and tooling of joints should be the same as in the original wall.
- Old painted-on wall signs (ghost signs) add to downtown character. Preserve them.
- Repair gutters and downspouts if needed.



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

Secretary of the Interior's Standards for Rehabilitation #3

Windows and Doors

Few parts of a downtown building are as important to its appearance as its windows. They were a key feature when the building was constructed and they will always retain their visual importance. This can be observed by comparing a building with intact windows to a similar one with blocked-up windows or one that has had modern replacement windows installed.

Besides their importance to the individual building, windows also factor into the appearance of the block by uniting with the windows of other buildings to create a visual rhythm down the street. If one or two buildings have boarded-up or painted-over windows, it can diminish the appeal of a whole block.

Doors also add to the pattern along the street. Like windows, our eyes are naturally drawn to them. We make a quick determination of which ones look inviting and which ones might be best passed by. Most of us prefer downtown doors with large panels of clear glass. It helps us make that assessment about whether or not to enter.



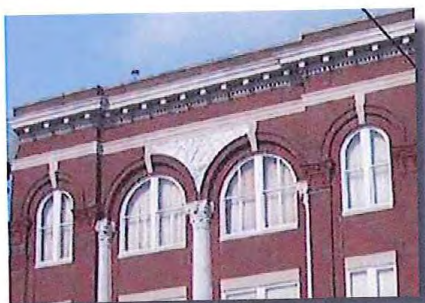
Storefronts typically consists of large glass display windows designed for merchandise. Doorways are often recessed from the sidewalk. Transom windows admit daylight further into interior spaces.



Early industrial buildings often had numerous windows to bring natural light into the interior work space. If any original windows remain, they should be repaired if possible. Replacement units should match the originals.



The original arched windows on this building have been bricked in. Re-installing new windows within the original openings is recommended.



A building's appearance can be greatly improved by the repair of original windows or installation of new windows modeled on the originals. If necessary, a dropped ceiling could be kept in place except for a short distance directly behind the windows.

Important Guidelines

- Aluminum window frames are acceptable on mid-century era and later facades. Use black or dark colored anodized aluminum as an alternative. (Or better yet, use wood.)
 - Don't install a small window with infill around it to fill the window opening.
 - Don't use residential doors.
 - Missing panes can be easily replaced on most upper floor windows. Call a professional to replace large storefront display windows
 - New glass should match the original in size and color. Don't use tinted or mirrored glass.
 - Rotted wooden window frames can be repaired with epoxy and similar materials. New wooden pieces can be shaped to replace sections too large for epoxy.
 - If windows are missing entirely, try to replicate them using old photos as a guide. Several companies can make new windows to match the originals.
- Sometimes an original window may be found in the building. It can be used as a guide to build new windows to replace those that have been lost.
- Sometimes a building will have several kinds of windows...better appearing ones on the front facade and more utilitarian ones on side or rear elevations. If windows are missing, be sure that their replacements consider this possibility.



Flat metal canopies are designed to provide cover from sun and rain. Buildings such as the one on the left have brackets which anchor the canopy to the facade. Historic metal canopies should be preserved if possible.

Awnings and Canopies

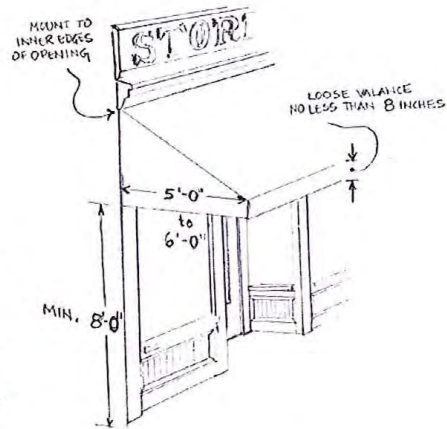
As we all know, the Georgia sun can become a bit intense at times. Downtown awnings provide a welcome measure of shade for shoppers and, as a bonus, can reduce energy use inside buildings. They are also useful for hiding unattractive storefront alterations.

It is important that the decision to add an awning to a building be made with the historic appearance in mind. Not every historic building had an awning. If the building did not initially have awnings, the addition of such awnings may detract from or hide important elements of the facade. If it is decided that awnings are appropriate, a few more steps are necessary to use them correctly.

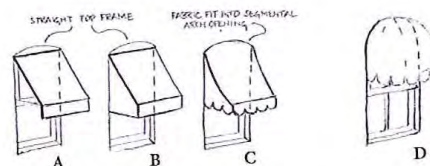
A rule of thumb is to add awnings or canopies if the building faces east, west or south. You probably won't need one if it faces north.

Awnings may be fixed or operable (the awning opens and closes). Operable versions are more expensive but more versatile because they can provide shade when needed in the summer and sunlight in the winter, resulting in significant savings in heating and air conditioning costs.

Many of the awnings in Georgia's downtowns are poorly placed or improperly sized. It is common to see awnings standing too high over the storefront, usually obscuring important architectural details, or stretching across building piers. In some cases, awnings extend continuously across several different storefronts. While these may be functional, they seldom respect the historical character of the building.



The graphic above shows how to mount an awning on a traditionally designed storefront.



The awnings above are for upper story windows. A: sideless shed, contemporary; B: traditional straight edge; C: scallop valances; D: half-dome, this shape is ONLY appropriate on true Roman arch openings.

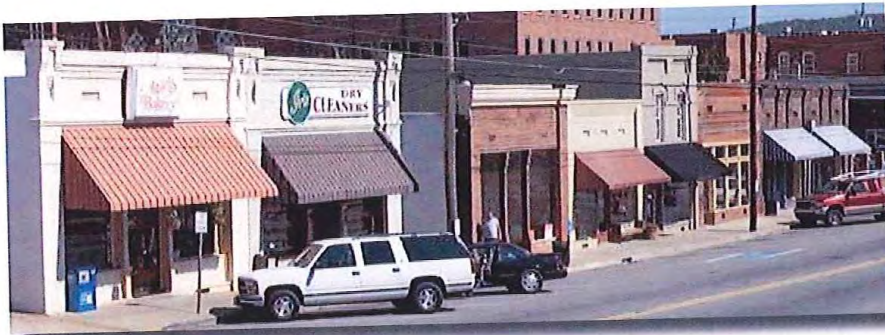


The building on the left has flat metal canopies which are appropriate on twentieth century buildings. They should be unobtrusive and solidly constructed. Awnings that cover most of a building facade, such as the one shown at right, are being removed in most downtowns.



Important Guidelines

- Canvas awnings typically last 5 to 8 years, often longer if well-maintained.
- Fixed aluminum awnings shouldn't be used on most old commercial buildings.
- Canvas is the preferred material. Don't use wood or metal. Vinyl is generally too shiny for historic downtowns.
- Installation should not damage the building or hide distinctive architectural features.
- New awnings should fit within individual window and storefront openings. If not placed within the opening, the awning frame should be located no more than an inch outside it.
- Look for old photos of the building or, if none can be found, photos of buildings of similar style and age.
- Awnings should not be placed high above the storefront transoms. When planning an awning, step across the street and look at neighboring buildings. The new awning should align with neighboring awnings in height of the valance above the sidewalk and distance of projection from the building.
- A continuous awning that spans building piers and multiple storefronts is seldom appropriate. Instead, install separate awnings.
- Don't use awnings that are illuminated from within.
- Colors should be appropriate to the design of the building.
- Traditional valance shapes include scalloped, wavy, and straight.



These awnings are of similar size and do not hide architectural details on the buildings.



Signs often become so important to a community that they are valued long after their role as commercial markers has ceased. They become landmarks, loved because they have been visible at certain street corners--or from many vantage points across the city--for a long time. When signs reach this stage, they accumulate rich layers of meaning. They no longer merely advertise, but are valued in and of themselves. They become icons.

Preservation Brief #25: The Preservation of Historic Signs, M.J. Auer

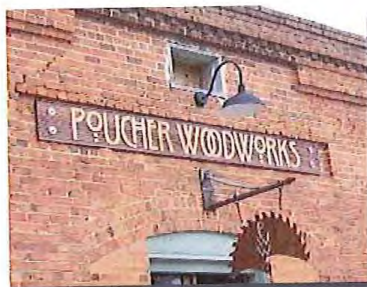
Signs

If everyone "shouts," will anyone be heard? That is the situation in some downtowns where dozens of big signs or hundreds of smaller signs compete for the public's attention.

A better idea is for everyone to "speak" at the same moderate level while not trying to provide too much information at once. Too many signs are sized to be seen from distant autos and many others are cluttered with messages other than the name of the business. The combined effect is a mishmash of attempted communication.

Other common downtown sign problems are the use of cheap materials, sloppy workmanship, poor selection of typefaces, garish colors, interior illumination, and placement and sizing that bear no relation to the building's architecture.

Well-crafted sign ordinances can reduce the quantity and help to improve the quality of downtown signs. Solutions also include local facade loan and grant programs that require good sign design, the hiring of more professional sign-makers, and promotion of good sign designs in the downtown.



A good example of a signboard placed in an area that was designed for it.

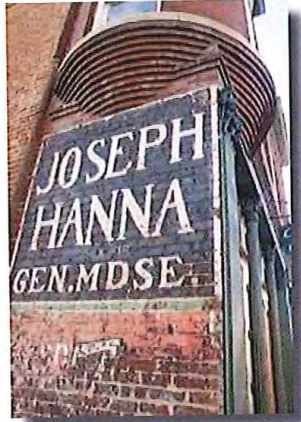


Another signboard with colors that complement the storefront along with typefaces that enliven the sign.

Signboards

A common type of sign found in most downtowns is the signboard, also called a fascia sign. It usually consists of a painted, wooden board that is mounted onto the facade. Signboards should be placed above transom and display windows and in many instances can be designed to fit within the signboard area that exists on many older buildings. They are usually proportioned to be longer than they are high. Signboards are convenient if business turnover is a problem, because they can be easily removed.

In some cases, signs can be painted directly onto a facade. To the right is a historic example; below is a more recently painted sign.



Painted Signs

Painted signs, traditionally used on many downtown buildings, can be very effective as well as visually pleasing. The best such signs use contrasting lettering, appropriate business graphical styles, and a placement that fits nicely on the building. Many older signs have become local icons. Even if the business that they served is long gone, such signs should be kept in place.

Important Guidelines

- Signs should not obscure or damage historic architectural features.
- Projecting and hanging signs should be encouraged but should be limited in size (generally no more than six square feet). They should hang at least seven feet above the sidewalk.
- Plastic signs illuminated from within should be avoided; they look out of place in downtown. (Exceptions might be made if an existing sign is a good example of 1950s or 1960s design, but there are few of these remaining.)
- Lighting for externally illuminated signs should be simple and unobtrusive.
- Use traditional materials commonly found on turn-of-the century commercial buildings such as wood, metal, or stone. As an alternative, use modern materials that have a traditional appearance.
- Signs can be painted directly on the inside of the display windows. Gold leaf is an effective material for such signs.
- Wall-mounted signs on lintels above storefront windows should be of an appropriate size and fit cleanly within the lintel surface. The space between the lintel and the bottom of second-floor windows is also a good location for these signs in most cases, but don't make the sign larger than necessary.
- It is often desirable to keep certain old signs in place because they have artistic appeal or are pieces of the community's history. Examples include business signs and advertisements painted onto building walls (typically on side walls), many old neon signs, masonry signs (often found on cornices), and business signs crafted in terrazzo at store entrances.

The following points should be considered when designing and constructing new signs for historic buildings:

- * Signs should be viewed as part of an overall graphics system for the building. The building's form, name and outstanding features, both decorative and functional, also support the advertising function of a sign. Signs should work with the building, rather than against it.

- * New signs should respect the size, scale and design of the historic building. Often features or details of the building will suggest a motif for new signs.

- * Sign placement is important: new signs should not obscure significant features of the historic building. (Signs above a storefront should fit within the historic signboard, for example.)

- * New signs should also respect neighboring buildings. They should not shadow or overpower adjacent structures.

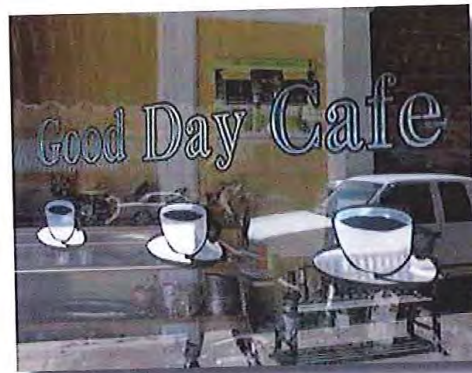
- * Sign materials should be compatible with those of the historic building. Materials characteristic of the building's period and style, used in contemporary designs, can form effective new signs.

- * New signs should be attached to the building carefully, both to prevent damage to historic materials, and to ensure the safety of pedestrians. Fittings should penetrate mortar joints rather than brick, for example, and signloads should be properly calculated and distributed.

Source: Preservation Brief #25: The Preservation of Historic Signs, M.J. Auer

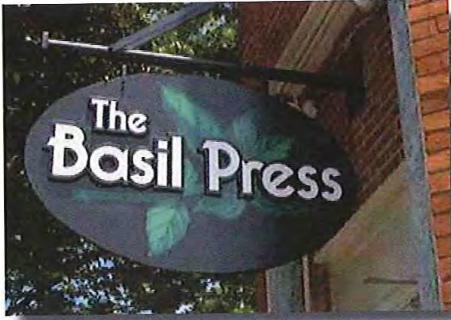


Business signs can also be painted directly onto storefront windows. They are easy to remove if the business changes.



Window Signs

Signs may also be placed on the display windows of a business. Here they are most visible to pedestrians walking on the sidewalk and they may include secondary information that is not appropriate for the main business sign. Original window signs were gold leaf applied on the interior of large window panes.



Above: Well-designed hanging signs add character to the street and are usually used with other signage. Below: Multiple signs can be organized and hung together to avoid visual clutter.

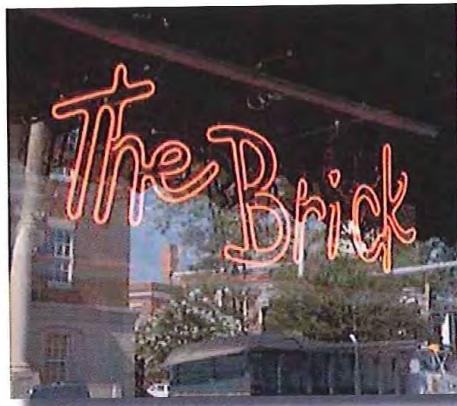


Hanging Signs

Hanging signs, or blade signs, project out over the sidewalk and are most effective for attracting pedestrian traffic. These signs were very commonly used in the nineteenth century and were usually placed to complement window or painted signs.



Above: New neon signs that fit the downtown character should be encouraged to promote nighttime activity. Below: An example of a new, custom-made neon sign placed inside a store window.



Neon Signs

Neon signs were introduced in the U.S. in the 1920s, and quickly became popular. These bold signs are making a comeback in many downtowns where businesses have extended evening hours. Custom made for a particular business, neon signs offer an alternative to interior-lit box type signs.

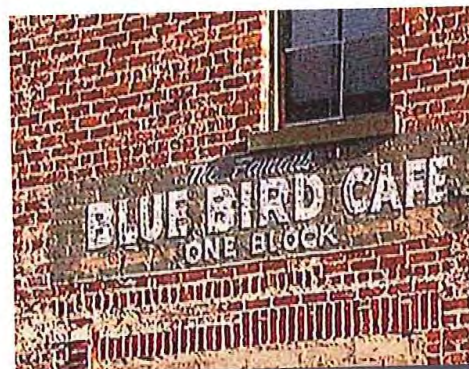
Retain historic signs whenever possible, particularly when they are:

- * Associated with historic figures, events or places.
- * Significant as evidence of the history of the product, business or service advertised.
- * Significant as reflecting the history of the building or the development of the historic district. A sign may be the only indicator of a building's historic use.
- * Characteristic of a specific historic period, such as gold leaf on glass, neon, or stainless steel lettering.
- * Integral to the building's design or physical fabric, as when a sign is part of a storefront made of Carrara glass or enamel panels, or when the name of the historic firm or the date are rendered in stone, metal or tile. In such cases, removal can harm the integrity of a historic property's design, or cause significant damage to its materials.
- * Outstanding examples of the signmaker's art, whether because of their excellent craftsmanship, use of materials, or design.
- * Local landmarks, that is, signs recognized as popular focal points in a community.
- * Elements important in defining the character of a district, such as marquees in a theater district.

Source: Preservation Brief #25: The Preservation of Historic Signs, M.J. Auer



Historic signs have a place in downtown even if they do not meet current design standards. Historic signs are relatively rare and should be refurbished and protected if possible.

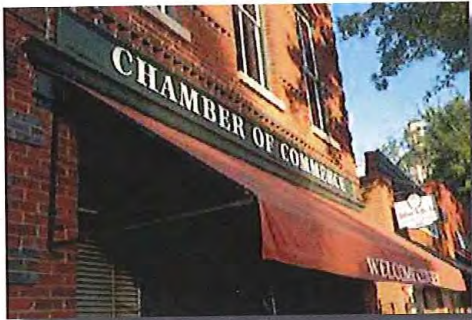


"Ghost signs" are faded reminders of past places, people, and businesses in downtown. Resist the urge to "clean up" or "freshen up" such signs.

Historic Signs

Neon signs of the early twentieth century are rare and often one-of-a-kind pieces. Those that are well designed and that have stood the test of time should be protected.

Faded wall signs, often called "ghost signs," are found throughout Georgia. Typically painted in styles and typefaces that are no longer common, these signs preserve advertising slogans, symbols, logos, and other visual reminders of the past. They should be preserved as they are.



Well placed signs, as shown above, limit visual clutter while directing people to specific business locations.



Individually mounted metal letters offer an alternative to painted signboards and hanging signs.

Other Sign Types

Awning signs typically have business names and addresses displayed on the valence or skirt of the awning and sometimes on the awning side panels.

Individually mounted lettering saw a rise in popularity during the 1920's and 1930's. Shadows bring three-dimensionality to a facade during daylight hours and the letters can also be illuminated from behind after dark.

OK



Sandblasted brick surface



Facade with bricks in original condition

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

Secretary of the Interior's Standards for Rehabilitation #7

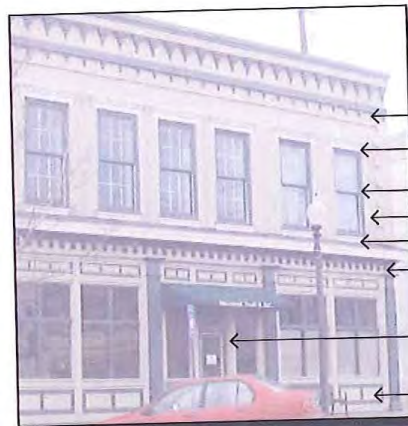
Paint Color

Building colors, like any other stylistic element, have varied in popularity over time. In the Victorian era, dark colors predominated; as the twentieth century progressed lighter colors became favored.

Many brick structures were never painted at all because their owners wished to avoid the expense and they preferred the lower maintenance requirements of unpainted brick. They expressed their business's individuality with updated signs and with occasional storefront renovations instead.

If painted, a downtown building's color should fit its age and style and should also be compatible with neighboring structures. For buildings constructed before the 1930s, the base color should be complemented with one or two trim colors that are significantly lighter or darker in tone than the base. For light base colors, use dark trim colors; for dark base colors, use light trim colors.

To restore a building to its original color, first do a paint analysis. Using a scraper or sandpaper, remove successive layers of paint from a small area of the wall. Wet the surface a bit; that helps bring out the true colors.



← Cornice features

← Window hoods

← Window frames

← Wall

← Sill

← Storefront cornice/ beltcourse

← Storefront frame and doors

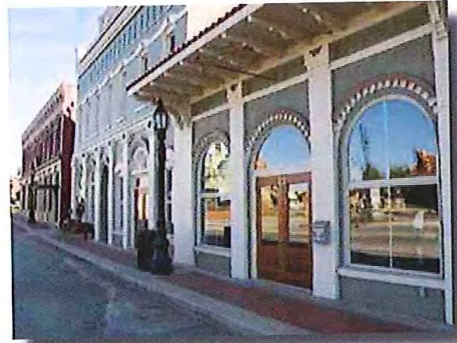
← Bulkhead details



This photo shows a possible approach to painting building details such as cornices, window frames, and storefronts. In cases where brick has never been painted, however, it is best to leave it unpainted.



Historic paint colors vary from one time period to another. For example, many downtown theaters built during the 1930's and 40's can be appropriately painted with bright Art Deco-era colors.



Paint schemes should work well within the downtown context and complement neighboring buildings.

Important Guidelines

- Building trim should be painted in a complementary color that is lighter or darker than the building color. The goal is to define the trim elements (window frames, cornices, storefronts, doors, etc.) without overpowering everything else.
- Don't overdo the trim. Use one main trim color with perhaps a secondary complementary color that helps define the details.
- Storefront colors may also be used on upper floor windows, cornice details, or ornamental features to unify the first floor with those above it.
- Avoid unpainted "raw" aluminum window frames on old downtown buildings. Use dark-colored anodized frames or paint them an appropriate color.
- Don't paint brick if it has never been painted. It creates a new maintenance issue. Conversely, if the brick has always been painted, don't remove the paint to achieve a natural brick finish. Many times, because of the quality of the brick, brick was intentionally painted to provide a finished appearance of the building.
- Don't add trim that never existed on the building. Shutters, for example, have been a popular addition in many downtowns but they typically are placed alongside windows that didn't originally have them. In cases where shutters are appropriate (for example if old photo shows them on the structure), be sure that they are sized and shaped to match the windows.



Alleys not only provide access to rear parking lots but provide opportunities for beautification by the addition of trees, plants, pedestrian walkways, and shaded seating.

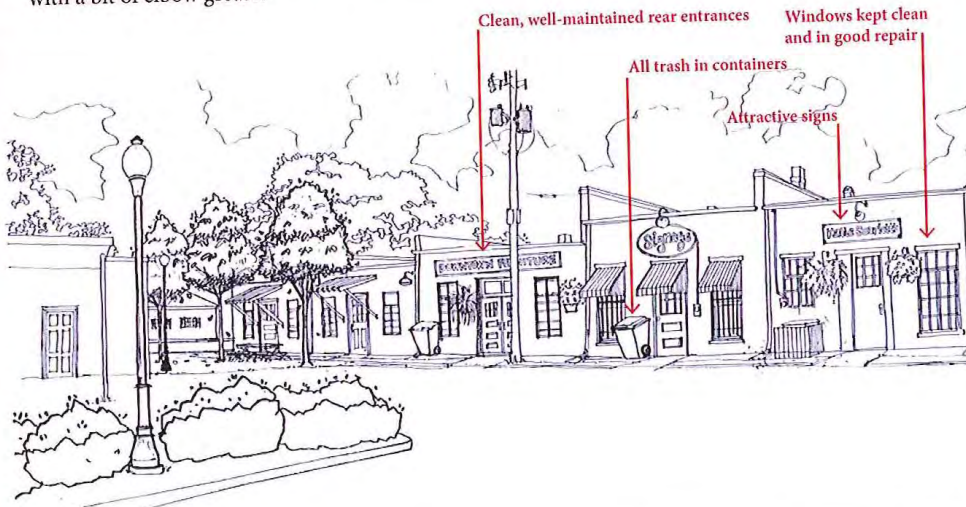
Rear Entrances and Alleys

Among the more under-used assets of downtown are the areas behind its buildings. Often they are cluttered with rows of battered trash cans, rusting discarded equipment, loose trash, and tree-sized weeds. The ground surface typically has expanses of broken asphalt, haphazard patches of gravel, or scattered mud holes. Parking, if present, is often informal and inefficient.

Rear facades are usually marked by blocked up windows, mildewed brick walls, deteriorated stairs and loading docks, and doors in need of repair or paint.

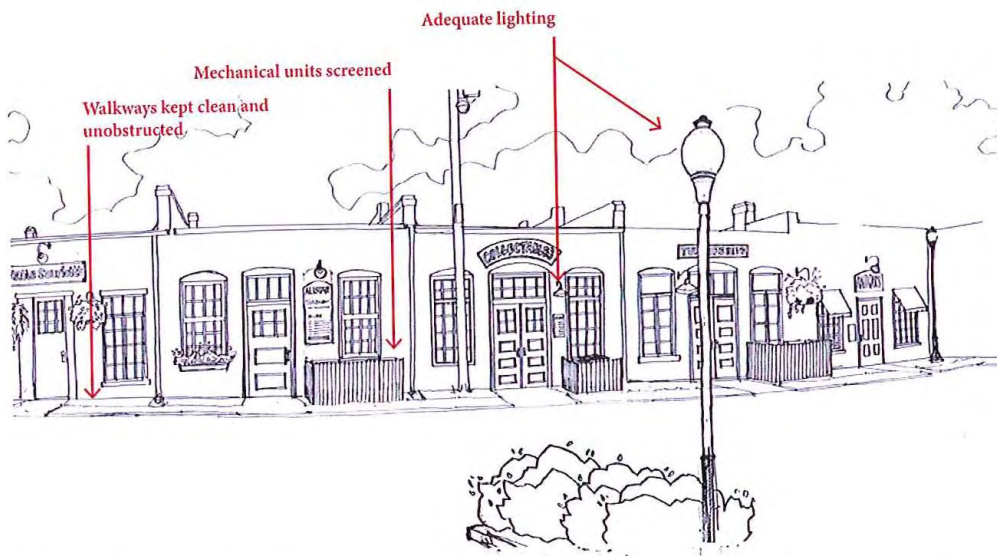
These neglected places could be made much more inviting and functional. Rear entrances can be convenient to shoppers and employees. Rear decks can provide outdoor seating for restaurants. Rear parking can be made attractive and efficient. Rear alleys can become pedestrian pathways if they are kept clean and inviting. By providing shortcuts to the main commercial streets, they may encourage people to use outlying parking lots.

Some alleys have the potential to be delightful zones of shops and restaurants with an intimate character not possible on the main street. But even those that do not can usually be improved with a bit of elbow grease.



Important Guidelines

- Keep rear doors and windows clean and in good repair.
- Trash cans and dumpsters should be screened or kept in sturdy enclosures painted the same color as the building or a neutral color.
- Often the rear walls of downtown buildings have been damaged and discolored by moisture caused by decayed or broken downspouts. After the downspout is repaired, the wall should be scrubbed clean with a natural bristle brush. On brick walls the mortar should be repointed if necessary.
- If heating and air conditioning equipment are located behind the store, these should be screened. Paint the walls of the screen the same color as the building or a neutral color.
- If rear windows have been blocked up, consider reopening them and installing new replacement windows. New windows should fill the openings and should be appropriate to the age of the building.
- The ground surface behind the store should be attended to as well. Patch any potholes, repair broken concrete, and clean any badly stained or oily areas. Places with bare ground or patchy grass and weeds could be converted to planting beds if there will be someone to maintain them.





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

Secretary of the Interior's Standards for Rehabilitation #9

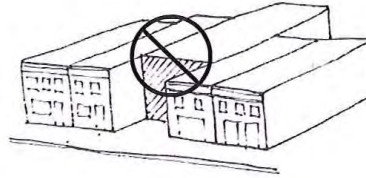
New Buildings

The typical downtown may have significant gaps in its built environment resulting from decades of losses by fire and demolition. Often these present an opportunity for new buildings. Such "infill" can add much to the economic vitality of downtown.

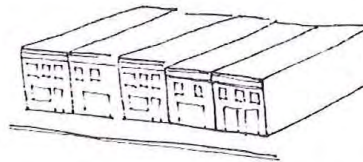
But any new structure needs to fit in with the surrounding buildings. In many downtowns this has not been successfully accomplished; far too many buildings ignore their neighbors by being too low, too tall, too far from the sidewalk, or otherwise un-neighborly. Cheap construction is common, as are designs that are more appropriate for highway strips and industrial areas, such as standardized prefabricated metal buildings and standard chain store "boxes."

Take a look at early photographs of downtown blocks and you will usually see a certain orderliness in the buildings, a regularity that is less common today. Generally there is a harmony of window, awning, and cornice heights and a rhythm of windows and doors as one looks down the block. Proportions are similar and there will be an overall balance of decorative detail. Each building rises directly from the sidewalk and there will be few, if any, gaps between them.

For decades, new downtown buildings were constructed to be good neighbors in a visual sense. That ideal was lost in the mid-20th century. For the continued economic health of downtown, we need to bring it back.



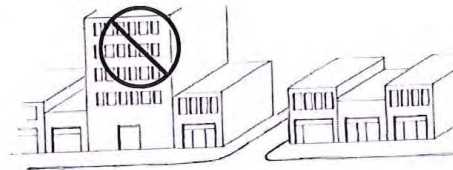
Maintain the existing building setback. Downtown commercial buildings almost always begin at the sidewalk.



Uniform setbacks create a pleasing "wall" along the street.



Because of their high visibility, downtown corners should have buildings on them and not parking lots.



Avoid new buildings that are out of scale with their neighbors.

Important Guidelines

- Don't surround a new downtown building with parking. Such combinations may be suitable for a highway commercial strip, but not downtown.
- Avoid placing a low one-story building on a downtown block made up of tall two-story buildings. Similarly, don't place a tall building adjacent to buildings that are much lower in height. Such odd-height combinations may be more appropriate at non-historic edges of the downtown core.
- Standard corporate designs that might fit well into shopping centers and highway strip commercial areas are usually out of place in downtown.
- New buildings should look new; that is, they should reflect their own time, not some earlier historical period.
- A new building should "connect" in a visual sense with the older buildings around it. The new building should be of similar size, scale, and massing as its neighbors and it should have complementary architectural features. For example, cornice lines and window rhythms might be carried over.
- When constructing an addition to a historic downtown building, don't simply copy the older structure. Aim for harmony, but not sameness.
- Building additions should be designed so that if they are removed in the future, the historic building is largely unaffected. For example, the exterior wall of the older structure might become an interior wall of the addition. If the addition is later removed, the old building still has its original exterior wall.
- Keep historic building materials in place if at all possible.
- At least half of the first-floor facade should be composed of clear glass windows and doors.
- Windows of new buildings should be of similar proportions and size as neighboring historic buildings.
- Don't use aluminum, vinyl, or plastic siding on downtown buildings.

Good infill construction, as pictured on the right, blends in well with surrounding architecture and has sufficient detailing to keep the facade pleasing to the eye.





One felicity leads to another. Good places tend to be all of a piece – and the reason can almost always be traced to a human being.

William H. Whyte

Introduction

Why is walking a pleasure in some downtowns and a chore in others? The quality and appeal of businesses along the sidewalk is one factor, of course, but perhaps of equal importance is how the community feels about the value of pedestrian movement compared to that of motor vehicles.

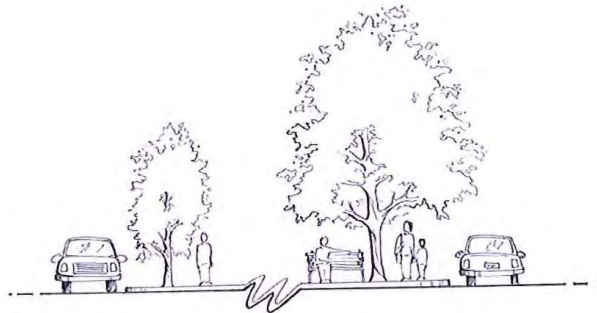
How does the pedestrian rate in the scheme of things? Is the automobile always given the highest priority? Look around. Are there far too many curb cuts for vehicle access, too many parking lots along the sidewalk, a lack of well-marked crosswalks, no traffic lights at some intersections, and overall traffic speeds that are too fast for safely crossing a street? Is there no on-street parking to buffer the pedestrian from moving traffic?

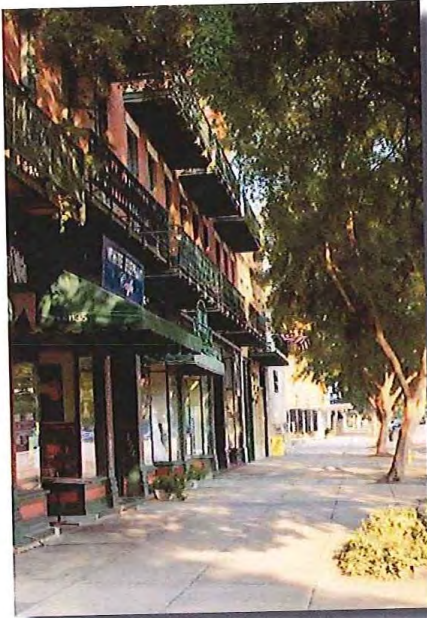
What about the sidewalks? Are they poorly maintained? Are there no trees or other shade? Oversized utility poles? Clutter and merchandise displays on sidewalks too narrow for them?

Among the most unpleasant sidewalks are those narrow passageways with a blank wall on one side and moving traffic on the other side. Add traffic engineering measures that speed up vehicle movement through town such as one-way pairs, elimination of on-street parking, overly wide lanes, and vehicle-preferred traffic light timing and one starts appreciating the pedestrian shopping mall.

In contrast, a pedestrian-friendly downtown environment allows vehicles but keeps them from being dominant. It may take a few more seconds to drive through downtown, but the entire community benefits.

Mature shade trees provide a canopy over the sidewalk and curbside. In the summer sidewalks with large trees will be much more pleasant than sidewalks without trees.





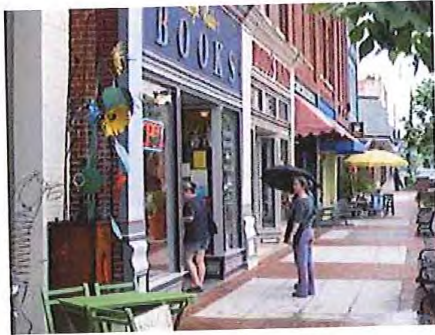
High-quality streetscapes have shade trees, well-maintained sidewalks, and attractive store windows and building entrances.



Hot, barren, and shadeless, with a long expanse of blank wall along the sidewalk, this streetscape is not likely to attract shoppers.

Important Guidelines

- Streetscape designs should be oriented to providing pedestrian improvements while also reasonably accommodating vehicles.
- Maintenance is an important part of streetscape design and is often overlooked. For example, extensive planting beds may be attractive but someone must maintain them.
- People will walk substantial distances in downtown if their route is pleasant. In general, as they walk, they should pass by windows instead of blank walls, buildings instead of parking lots, and curbside-parked cars instead of rushing traffic.
- Parking lots should be behind downtown buildings, not in front.
- Where parking lots abut the street, they should be screened by low shrubs or low walls. The number of curb cuts should be kept to a minimum.
- Parking lots with more than ten spaces should have trees planted in islands to break up the asphalt-and-steel character of the lot. Trees also provide a measure of shade for the lot's users.
- Downtown streets converted to pedestrian-only malls have a mixed record of success. They are best avoided.
- Some downtowns have no parks and few attractive green spaces. It is not uncommon to see a city square largely given over to parking. Look for places to add some grass and trees.
- An incremental approach to enhancing downtown walkability can pay dividends over time. Many small improvements can be more effective than spending big bucks on a few blocks.



Successful streetscapes combine pedestrian accessibility, seating opportunities, and engaging storefronts. Cohesive, well designed streetscapes are a key element in creating thriving downtowns.

Sidewalks

Sidewalks serve a number of functions besides easing pedestrian access to businesses. They provide a place to put street lights, trash receptacles, newspaper boxes, parking meters, utilities (above or under ground), benches, trees, and other items whether necessary or optional. They provide a place to walk for exercise (for example, a stroll after having dinner in a downtown restaurant). And they encourage neighborliness and community cohesion by providing a good place for citizens to meet and greet by chance rather than by appointment.

In fact, sidewalks are so important they should be expanded wherever possible and appropriate. One common technique is to use "bumpouts," a kind of extension of the sidewalk into the street. Often used at corners and at mid-block crosswalks, they provide space for trees where the sidewalk is too narrow. Large bumpouts can also create an area for benches, trash cans, and other "street furniture." Bumpouts improve pedestrian safety by reducing the distance of street crossings.

In recent years some downtowns have been installing all-brick sidewalks in attempts to create a more historic character. If the sidewalk was never paved in brick, however, the historic "feel" is not part of the true history of the downtown.



If wide enough, sidewalks can become popular gathering places in downtown, benefiting the overall downtown economy.

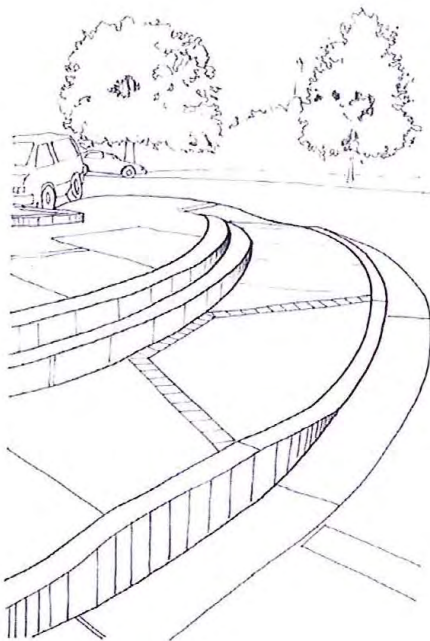


Bumpouts are sidewalk extensions that make it safer for pedestrians to cross busy streets.

Rather than installing all-brick sidewalks, consider squares of concrete with brick edges. Another option is a main walkway of concrete with a strip of brick between concrete and curb. For corners or areas that the community wants to emphasize, consider tinted, stained or stamped concrete.

Concrete is the most common sidewalk material and is generally a good choice. Pavers, especially hexagonal pavers, are frequently found in Georgia's downtowns. The best approach is to determine the material historically used on the sidewalk and continue to use that. Where original materials still exist (granite curbing, for example), repair and preserve them.

Avoid asphalt and pebble-surface concrete for sidewalks.



Above: With properly designed ramps, stepped sidewalks can be made accessible to people in wheelchairs.



ADA ramp access and angle parking is incorporated into the sidewalk design.



Above: This hexagon paving pattern helps to identify walkways. Below: This sidewalk has a serpentine form to it, carving out space for the adjacent building's stormwater runoff.



Important Guidelines...

- **Trash receptacles.** Should be durable and easy to maintain. For efficiency place them on corners. Two per intersection is generally adequate if they are placed diagonally across the intersection. Do not place them next to the curb where auto bumpers can dent them.
- **Benches.** Should be durable. Strap metal benches, sometimes called "Bowery benches" are a good choice. Avoid bright colors; stick to black, green, dark blue, or neutral colors.
- **Sidewalk dining.** Where the sidewalk is wide enough and pedestrian flow is not hindered, sidewalk dining can add to downtown vitality. Be sure the dining area is well-defined.
- **Merchandise.** Store goods displayed on the sidewalk can sometimes be an asset, but the displays should be appropriate and the sidewalk must be wide enough for shoppers to pass by easily.
- **Bike racks.** Bike racks should be firmly attached to the sidewalk and placed so that the pedestrian path is not obstructed.



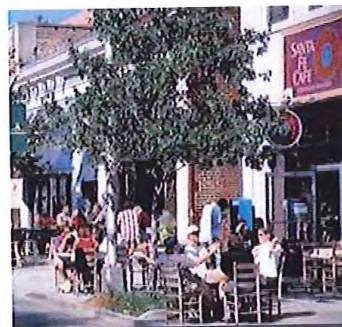
To the left: A trash receptacle is neatly tucked into a corner. Above: Retaining walls make great impromptu benches.



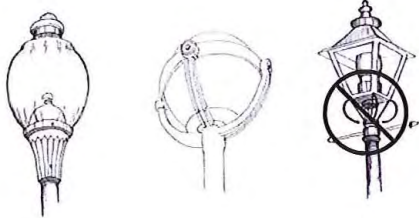
Above: organize amenities, such as these news racks. To the left: a simple sturdy bike rack securely attached to the paving.



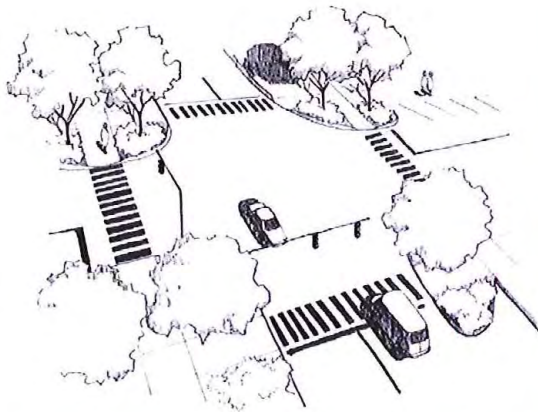
To the right: outdoor seating is a great way to enliven streetscapes. The presence of people attracts more people.



Well-designed streets allow adequate space for pedestrians while organizing street amenities.



In areas where the predominant architecture is contemporary rather than historic in design, streetlights should also be contemporary. Avoid gas lamp and carriage lamp styles; these are not appropriate for downtown.



Crosswalks should be clearly delineated but not obtrusive. Corner bumpouts help pedestrians get across the street.

...for Successful Sidewalks

- **Clutter.** On narrow sidewalks, look for items that might be relocated or clustered at appropriate points. Examples might include newspaper boxes, trash cans, benches, free-standing signs, and bike racks. Trees, planters, and tables & chairs may need to go to corner and mid-block bumpouts. Merchandise displays on the sidewalk may need to be limited or prohibited. Utility poles, fire hydrants, and parking meters are more difficult to deal with; a comprehensive streetscape program may be the solution.
- **Street lights.** These should be compatible with the historic character of the district in which they're located. Avoid "colonial," "gas lamp," and carriage lamp styles in downtown. Lights should be spaced far enough apart that they provide adequate illumination for pedestrian safety but not more light than necessary.
- **Crosswalks.** Markings should be clearly delineated but not obtrusive. Bumpouts, extensions of the sidewalk from the corners, reduce the distance of street that must be crossed. On long blocks, mid-block crosswalks are often needed. Use brick pavers, concrete pavers (sometimes brick-colored), dyed and textured concrete or asphalt, or stone. Use paint if textured paving cannot be provided. (Note: DOT no longer considers standard brick to be acceptable for crosswalks.) Some cities have installed signs in the middle of crosswalks to remind motorists that pedestrians have the right-of-way.



Street trees can help distinguish a place as significant, as well as help organize street amenities and parking.

Street Trees

Trees provide shade and greenery, reduce glare, and form a buffer from the street that gives pedestrians a measure of safety. They can be used to help screen downtown parking lots while making the lots more pleasant places to be. They improve any downtown area.

The most important considerations for growing large, healthy, and long-lived trees are the quality and quantity of the soil. Unfortunately, urban soils are typically terrible places in which to try to grow trees. The soil is often broken into small areas by buildings, paving, or excessive grading. Topsoil, if not entirely absent, has been highly disturbed. The soil is frequently contaminated with rubble or toxic materials and often it has been highly compacted during development. In many cases, it is composed of fill dirt or heavy clay subsoil rather than topsoil.

It is estimated that up to 80% of all tree problems are soil related. The poorer the quality of the soil, the larger the prepared planting area should be, and the more the soil needs to be amended.

Although different tree species are adapted to different soil types, most trees will thrive in conditions where the topsoil has a silty loam texture (a maximum of 27% clay) and a granular structure. Such soils have pores or spaces between “crumbs” or aggregates which allow air, water, and roots to move through the soil.



Oftentimes trees can be planted as part of a buffer to separate sidewalks from busy streets.



Mature trees beautifully frame this streetscape and provide shade for walking and parking.

The soil should have a high content of organic matter, about 5% by weight. It should also show good water percolation and aeration, a moderately high water holding capacity, and a high nutrient content. No herbicides or other contaminants should be present. The subsoil should permit good drainage. (This section was adapted from the *Georgia Model Urban Forest Book*, published in 2001 by the Georgia Forestry Commission.)

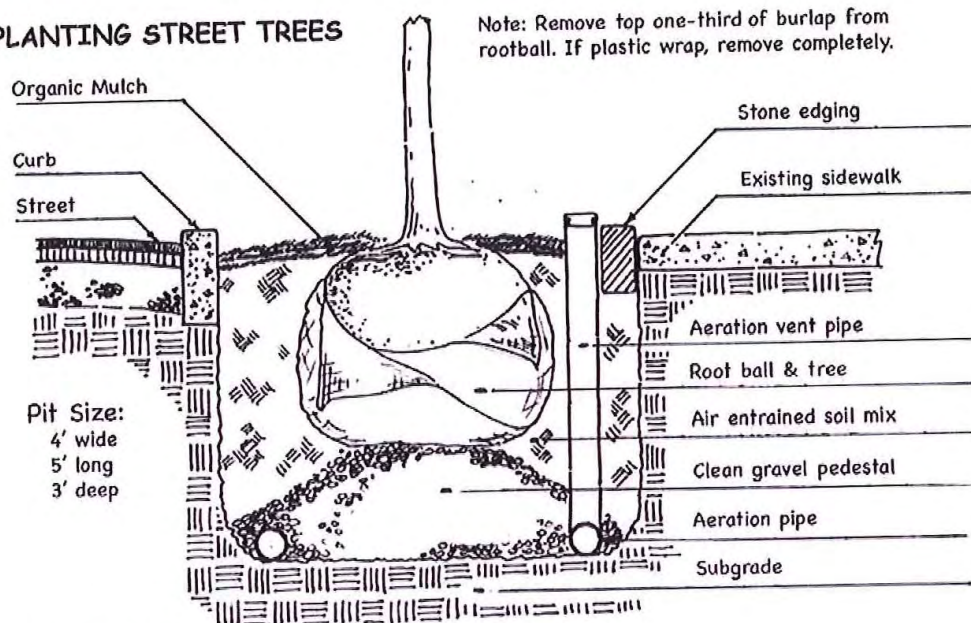


Street trees can be planted between parking spaces to provide both shade and small planting beds.

Important Guidelines...

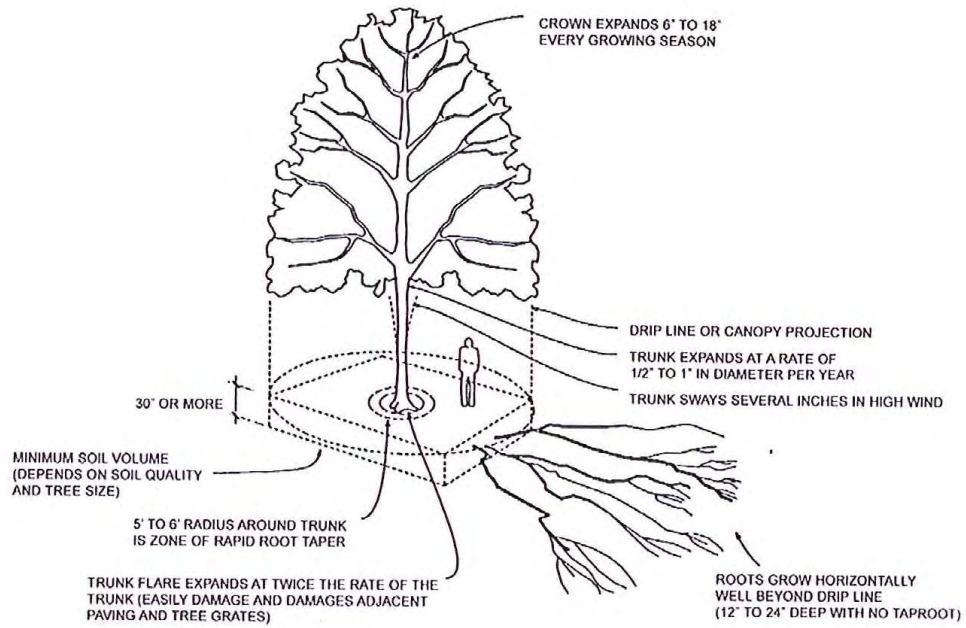
- Deep-rooted tree species will minimize heaving of sidewalks.
- In general, trees that produce large amounts of fruits and seeds should be avoided on downtown sidewalks.
- Trees should be located away from utility poles.
- Crape myrtles are frequently used in Georgia's downtowns, but they provide little shade.
- Bradford pear trees have been popular downtown trees in the past couple of decades but they often split in freezing weather. Also, because their foliage is so full, it tends to obscure attractive buildings.
- Tree wells should be large enough for the tree to grow and remain healthy for many years.
- Consider using several different species to create a pleasing variety of downtown trees. (See Appendix for a list of recommended species.)
- A fortunate few Georgia cities have downtown streets with medians large enough for trees. Examples are Metter, St. Marys, Savannah, and Rome. Many other cities have main streets that are wide enough to install medians.

PLANTING STREET TREES



street tree grate ideas...







An example of off-street parking behind downtown stores. Here trees provide shade and greenery, making the lot much more pleasant than it would be without them. Unfortunately, most downtown parking lots are treeless and uninviting.

Parking

Parking is among the most discussed, and cursed, issues in the typical downtown. Generally the complaints involve the amount of parking, but more commonly the problem is its management.

There are two kinds of parking, on-street and off-street. On-street parking allows a limited number of people to park in front of their destination. Because of the high value of on-street parking, merchants and employees should be discouraged from parking there so that spaces can be kept available for shoppers. (A few on-street spaces should also be designated for disabled people.)

Besides providing a place to temporarily leave a vehicle, on-street parking brings a measure of safety for pedestrians walking along the sidewalk by shielding them from the moving vehicles in the street.

Off-street parking provides spaces for all-day parking by downtown employees as well as short-term parking for shoppers who cannot find an on-street space. In general, shopper-oriented lots should be closer to the downtown core than employee lots.



Here a strip of grass and trees buffers the parking lot from the sidewalk and street. Parking lots can be beautiful.



An elevated sidewalk and benches provide a buffer from adjacent parked cars.

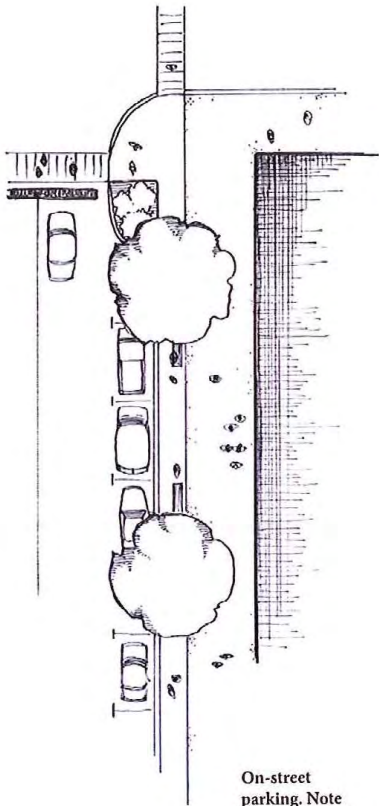
Important Guidelines...

On-Street Parking

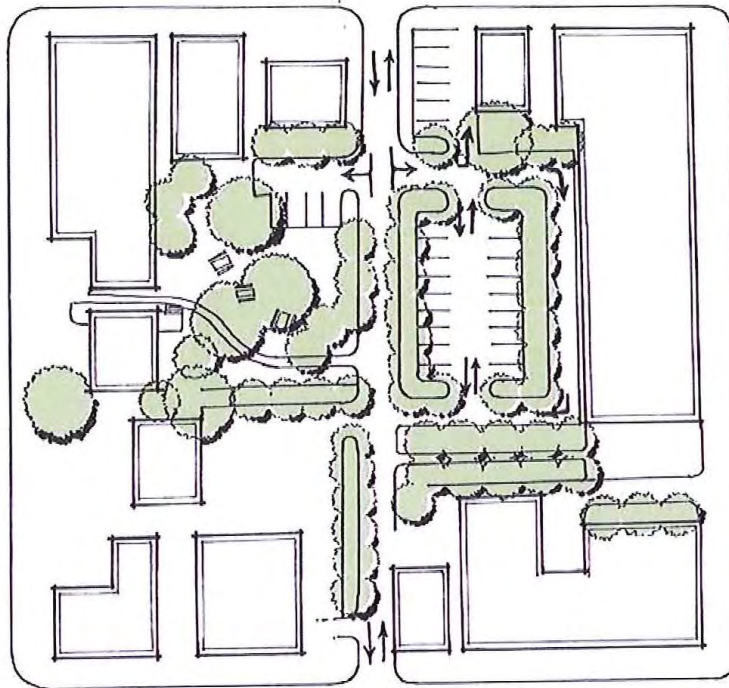
- Parking meters can improve downtown parking efficiency, but remember that their main purpose is not to generate revenue but to encourage turnover of prime parking spaces.
- If a sidewalk is too narrow for street trees, conversion of a few on-street parking spaces to tree planting areas may be an option. Although not as many cars will be able to park along the block, the overall visual appeal of downtown will be improved.

Off-street Parking

- Most off-street lots can be made more inviting by adding trees for shade and plantings to soften the hard character. Landscape plants can also screen the view of the parking lot from the street.
- New downtown buildings should not be set back from the sidewalk with parking lots in front. In a historic downtown this design disrupts the character of the street. Parking lots should be behind downtown buildings to the extent possible.
- Off-street parking lots should not be located on downtown corners because they contribute to a broken-up or "gap-toothed" downtown appearance. Corner lots are best used for buildings.
- Parking decks should be compatible in design with neighboring buildings by using similar materials or other similar design features. (But don't try to make them look like historic buildings.) Their first floors should be occupied by retail businesses or offices.
- The typical parking space is 18 feet by 9 feet. A two-way lane between 20 and 24 feet wide is needed to provide access to parking spaces.



On-street parking. Note how the parked cars and trees form a buffer between pedestrians and moving traffic.



A good approach to off-street parking. Note the shade trees and the walkways for pedestrians. Parking is on the inside of the block and not on a corner.

good parking structures

Compatible new construction helps parking structures blend in with their surroundings. On the left, the parking structure is designed to include architectural elements which break up the large building mass. On the right, an example recalls the historic mill era architecture in Columbus.





Historic landscapes include residential gardens and community parks, scenic highways, rural communities, institutional grounds, cemeteries, battlefields and zoological gardens. They are composed of a number of character-defining features which, individually or collectively contribute to the landscape's physical appearance as they have evolved over time. In addition to vegetation and topography, cultural landscapes may include water features, such as ponds, streams, and fountains; circulation features, such as roads, paths, steps, and walls; buildings; and furnishings, including fences, benches, lights and sculptural objects.

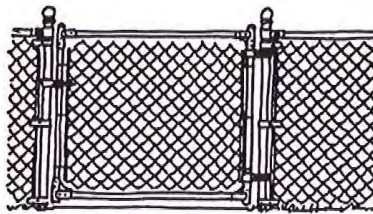
(Preservation Brief 36: Protecting Cultural Landscapes)

Historic Landscapes

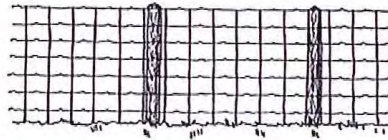
Imagine Savannah without its squares. It would still have hundreds of beautiful old buildings, but much of the character of the city would be lost. Imagine city squares lost in Monticello, Eatonton, Greenville, Marietta, Cuthbert, or Newnan or the railroad corridors gone from Lyons, Suwanee, or Fairburn. Imagine any Georgia downtown being composed of nothing but buildings, streets, and parking lots and you begin to see the importance of these historic downtown landscapes.

Frequently, however, they are threatened: by parking lots, by new monuments sitting in paved plazas, by gazebos, by fountains, and by other well-intentioned additions. The spaces are often too small and too few to accommodate all the demands made on them. The result is often a cluttered landscape rather than a historic one.

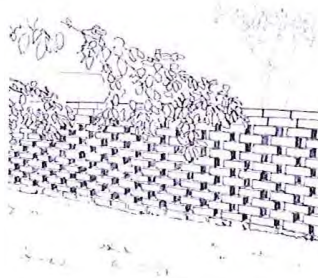
On the positive side, several downtowns have reclaimed lost green space in recent years. Formerly rounded-off corners of city "squares" have been restored to true squares; parking lots beside landmark buildings have been relocated or reduced in size; and parks (with actual trees and grass) have been constructed on vacant lots. Let's hope it becomes a widespread trend in our state.



Chain-link fencing detracts from historic character.



Wire fences are often a better option; they can be especially attractive when planted with vines.



Pierced brick walls should also be considered. Like fences, they have an open feel that is more pleasing than solid walls.

Important Guidelines...

- Don't clutter downtown parks, courthouse grounds, and city squares with too many monuments, memorials, historical relicts, gazebos, and fountains.
- Preserve historic walls, fences, and gates. Don't use chain-link fences in downtown.
- Don't round off the corners of courthouse squares and city squares to speed up traffic flow around them. Pedestrians will be less safe and the downtown will lose much needed park space.
- Many downtowns were originally laid out with vistas to landmarks such as courthouses or monuments. There also may be attractive views to city halls, post offices, schoolhouses, or parks. These should not be obscured.
- Look for ways to accentuate important vistas. Examples include removing or relocating signs that detract from the view and screening intervening unattractive lots with plantings and trees.
- Consider removing or reducing parking areas that infringe on courthouse grounds and city squares.
- The grounds of former mills and early industrial complexes should be preserved along with their buildings where these have historic significance.
- Abandoned rail lines can be converted to walking paths and linear parks. This preserves the historic corridor even if the trains no longer run, while also providing recreational opportunities.

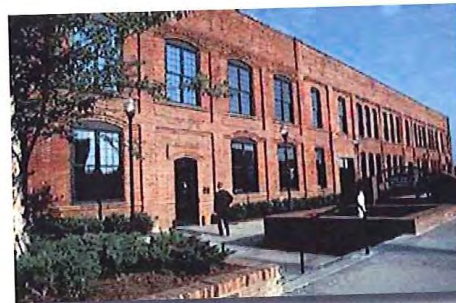


The grounds around historic buildings should be planted with trees and grass and not converted to parking lots or traffic lanes.



Above: Important vistas should be preserved. Trees can help hide unattractive lots from view.

Below: Historic industrial complexes should be sensitively landscaped to preserve character defining features.



RIVERFRONT DISTRICT

AN ORDINANCE 14-101
ENTITLED

AN ORDINANCE AMENDING A PORTION OF TITLE II, ARTICLE 10, SECTION 10.02: ALBANY DOWNTOWN RIVERFRONT OVERLAY DISTRICT; REPEALING PRIOR ORDINANCES IN CONFLICT AND FOR OTHER PURPOSES.

WHEREAS, it would be in the best interests of the citizens of the City of Albany to amend its present Zoning Ordinance, all as set forth in Agenda Items discussed on December 10, 2013 and February 28, 2014, prepared by the Planning and Development Services Department,

BE IT ORDAINED by the Board of Commissioners of the City of Albany, Georgia and it is hereby ordained by authority of same:

SECTION 1. From and after adoption of this Ordinance, Title II, Article 10, Section 10.02 of the Zoning Ordinance shall be amended to read as follows:

(page 11)

BUILDING STREET FACADE REQUIREMENTS

All property with street frontage on Storefront / Retail Streets (listed below) shall have a continuous BUILDING STREET FACADE, along such streets, except that the BUILDING STREET FACADE may be interrupted as needed for approved intervening driveways. Where these requirements are satisfied by existing principal buildings, additional principle buildings shall be exempt from these requirements. Property not on listed streets is required to comply with these regulations with the exception of a continuous BUILDING STREET FACADE.

(page 17)

GENERAL USE REQUIREMENTS

Alcoholic Beverages

1. Proximity Requirements for Sale of Alcoholic Beverages:

- f. Establishments have a maximum of 180 days to open for business once granted an alcohol license by the City of Albany. If the establishment cannot open within the 180 days the applicant can request a one-time extension of 60 days or the approved alcohol license will be revoked.

(page 18-20)

~~Temporary Use, Commercial Retail (Vendors); Mobile Food Vending;~~

- 1. Mobile Food Vending shall require an occupational tax certificate and an Approved

Mobile Food Vending Application.

2. Mobile Food Vending shall operate in accordance with the following regulations:
 - a. No Mobile Food Vending shall be permitted to operate in the following areas:
 - 1.) Within 300 feet of an existing fixed location restaurant.
 - 2.) Within a required landscape strip or buffer or improvement setback.
 - 3.) Within 10 feet of any street intersection or crosswalk.
 - 4.) Within 10 feet of any driveway or other curb cut access, loading zone or bus stop.
 - 5.) In any area within 15 feet of a building entrance.
 - 6.) On the median strip of a divided roadway.
 - 7.) In front of display windows of a fixed location business.
 - 8.) Any area within 100 feet of a hospital, college, university, elementary, middle or high school.
 - 9.) Within 10 feet of any fire hydrant or fire escape.
 - 10.) Within 10 feet of any parking space or access ramp designated for persons with disabilities
 - 11.) Mobile Food Vending shall operate and sales may occur seven (7) days a week from 10:00am – 6:00pm.
 - 12.) Mobile Food Vendors may only sell food and beverage items.
 - 13.) Must maintain Liability Insurance with the City named as additional insured and certificate holder. Commercial General Liability with a limit of \$1,000,000.
 - 14.) Vehicle, structure or device shall not be located in any on-street parking space that is not parallel to the adjacent street.
 - b. **Size of Vending Carts.** Vending carts shall not exceed 6 feet in length or 5 feet in heights (exclusive of umbrellas or canopies).
 - c. **Size of Stands:** Vending stands dimensions shall not exceed 8 feet in length by 6 feet in height.
 - d. No vending cart or stand, or other item related to the operation of a temporary commercial retail use including Mobile Food Vending shall be located on any city sidewalk or other public way during non-vending hours. Nor shall any vehicle be parked, stored or left overnight other than in a lawful parking place.
 - e. Vendors shall keep the sidewalks, roadways and other spaces adjacent to their vending sites or locations clean and free of paper, peelings, and refuse of any kind generated from their business. All trash or debris accumulating within 25 feet of any vending stand shall be collected by the vendor and deposited in a trash container.
 - 1.) Vendors engaged in food vending shall provide a receptacle for litter that shall be maintained and emptied regularly and marked as being for litter.
 - f. **Prohibited Conduct.** No Mobile Food Vending may do any of the following:
 - 1.) Obstruct pedestrian or motor vehicle traffic flow.
 - 2.) Obstruct traffic signals or regulatory signs.
 - 3.) Stop, stand or park any vehicle, pushcart or other conveyance upon any street for the purpose of selling during the hours when parking, stopping and standing have been prohibited by signs or curb markings.
 - 4.) Leave any vending cart or stand unattended at any time or store, park, or leave such conveyance in a public way overnight.
 - 5.) Use any vending cart or stand that when fully loaded with merchandise cannot be easily moved and maintained under the control of licensed Vendor.

- 6.) Sound any device that produces a loud or raucous noise or operate any loudspeaker, public address system, radio, sound amplifier, or similar device to attract public attention.
 - 7.) Conduct business in such a way as would restrict or interfere with the ingress or egress of the abutting property owner or tenant, create a nuisance, increase traffic congestion, delay, constitute a hazard to traffic, life or property, or obstruct adequate access to emergency and sanitation vehicles.
3. A drawing showing the dimensions of the proposed sales area, required parking spaces, and location of the vending stand, Mobile Food Vending, or vending cart, shall accompany the Mobile Food Vending application and shall depict compliance with the standards of this subsection.

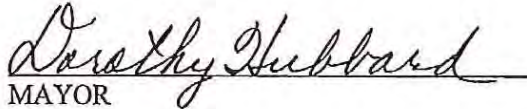
(Page 21)

Incompatible uses

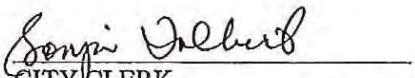
5. Tattoo Parlors

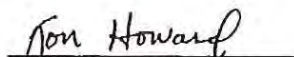
SECTION 3. This ordinance shall become effective immediately upon its adoption.

SECTION 4. All Ordinances or parts of Ordinances, in conflict herewith are repealed.


MAYOR

ATTEST:


CITY CLERK
Adopted: February 25, 2014

Introduced By Commissioner: 
Date(s) read: Feb. 25, 2014

ARTICLE 10: OVERLAY ZONING DISTRICTS WITHIN THE CITY OF ALBANY

SECTION 10.01 PROCEDURES GOVERNING OVERLAY ZONING

A. Application.

1. Overlay Districts are supplemental to the underlying zoning district classifications established in the Albany Dougherty Zoning Ordinance that governs all properties within the City of Albany. Within areas mapped as Overlay Zoning Districts in this Article, these Overlay District regulations shall be overlaid upon and shall be imposed in addition to said underlying zoning regulations.
2. The provisions of each Overlay Zoning District apply to all applications for rezoning, special approval, variances, administrative review, land disturbance permit, plan review, and plat approval which includes the creation of additional parcels or substantial reconfiguration of existing parcels, and building permits for all property and rights-of-way within the boundaries of the Overlay District.
3. Review and approval of administrative variances and enforcement of design guidelines shall be performed by the Director of Planning and Development Services or his/her designee, subject to meeting all the requirements of the Albany Dougherty Zoning Ordinance.
4. All applicable plan reviews, plat approvals, permits and zoning decisions for parcels located within each Overlay District shall meet all of the requirements of the base zoning district in which it is located and, in addition, shall meet the requirements of the Overlay Zoning District applicable to the parcel. All road and utility projects shall adhere to all requirements of the Overlay Zoning District.
5. Any parcel of land that is wholly or partly within the boundary shall be included in the Overlay District.

B. Relationship to Underlying Zoning District Standards. In any case where the standards and requirements of an Overlay Zoning District vary from those of the base zoning district, the standards and requirements of the Overlay District shall govern.

C. Overlay Zoning District Boundary Maps. Boundary maps for each Overlay Zoning District are an integral part of the administration of this Article. Copies of these maps are available for inspection during normal business hours in Planning and Development Services.

D. Map Amendments. No change in the boundary of an Overlay Zoning District shall be authorized, except by the City Commission pursuant to procedures stated in Title III. Article 4. Section 4.04.

June 28, 2011

SECTION 10.02 ALBANY DOWNTOWN RIVERFRONT OVERLAY DISTRICT

PURPOSE AND INTENT

The purpose of the Riverfront Overlay District is to support and enhance Downtown Albany as the cultural and historic Crown of the City, with a focus on the Flint River as its most sparkling jewel. The elements of the Riverfront Overlay District must influence the shape and scope of a new, updated and redefined Downtown/Riverfront Master Plan. The District is bounded by, and includes properties along both sides of, the following demarcation lines or streets: Broadway/Radium Springs Road to the East, Mercer Alley to the South, Jefferson Street to the West and Residence Alley to North, approximately .81 square mile.

The Riverfront Overlay District is intended to establish a pedestrian-oriented, high-density, Cultural and Tourism District within Downtown; providing an environment where individuals and families can live, work, play and discover. Emphasis will be on establishing a regional center for commerce and tourism with a mix of cultural, entertainment, retail, office, institutional, and residential uses that reflect Albany's rich local history and culture.

DEFINITIONS

In addition to the definitions found in Title 1 of the Albany Dougherty Zoning Ordinance, the following definitions shall apply:

BUILD-TO LINE: The BUILD-TO LINE is the line along which the BUILDING STREET FAÇADE or STREET WALL is permitted to be located. The distance between the BUILD-TO LINE and the nearest street curb or edge of street is equal to the SIDEWALK AREA width requirements, except where PUBLIC or PRIVATE OPEN SPACE is adjacent to the SIDEWALK AREA, the BUILD-TO LINE shall extend around the perimeter of such OPEN SPACE.

BUILDING STREET FACADE: The exterior wall of a building, not including extruding structures such as porches, stoops or bay windows, which is located along the BUILD-TO LINE or street without an intervening building or STREET WALL

DAY LABOR SERVICES: Workers who are hired for and paid by the day.

FRONT STREET AREA: That area along both sides of Front Street within the Riverfront District extending from Mercer Alley on the South, extending to Booker Avenue on the North.

HABITABLE SPACE: Usable floor area, utilized for any principal permitted use except parking, storage, digital industry switchboards, power generators, and other relay equipment.

OPEN SPACE: PRIVATE OPEN SPACE and PUBLIC OPEN SPACE appropriately improved for pedestrian use and amenity and not including areas used for vehicles, except for incidental service, maintenance or emergency actions only. OPEN SPACE shall be exterior and computed as the total square footage of said spaces. OPEN SPACE SHALL meet the requirements of at least one of the following types.

1. PRIVATE OPEN SPACE: OPEN SPACE that is private courts, lawns, gardens, terraces, or balconies, which restrict access to residents of adjacent development.

2. PUBLIC OPEN SPACE: PARK, PLAZA, or HARD SURFACE TRAIL that is open to the public during normal City park hours, STREET MEDIANS AND ISLANDS and SIDEWALK AREA requirements located on private property.

3. PARK: A PUBLIC OPEN SPACE that provides recreation amenities and gathering places. A PARK shall have streets along a minimum of fifty (50) percent of its perimeter and shall have no more than twenty (20) percent of its area covered with impervious surfaces, with the exception of HARD SURFACE TRAILS.

4. PLAZA: A PUBLIC OPEN SPACE that is fronted by buildings, either civic, or private, and is available for public activities, but may have public access limited for the purposes of providing outdoor dining areas. A PLAZA shall have streets along a minimum of fifty (50) percent of its perimeter and a landscape consisting of durable pavement, trees and other plant materials.

5. SQUARE: A PLAZA that has streets along 100% of its perimeter and may or may not consist of durable pavement.

6. STREET MEDIANS AND ISLANDS: A PUBLIC OPEN SPACE that is surrounded by a street and located entirely within a public right-of-way and not intended for active or passive use. Such area is landscaped and may contain sculpture, fountains, flags or similar features.

7. HARD SURFACE TRAIL: Proposed new multi-use trails and recreational trails as indicated on the Riverfront District Plan. Such trails shall be concrete or asphalt with a minimum width of twelve (12) feet with green space on either side for use by pedestrians and non-motorized vehicles. Boardwalks, bridges, and pervious concrete are permitted within flood plains and stream buffers as approved by the City.

OUTDOOR DISPLAY: Temporary outdoor presentation for open view and retail sale of items or goods, which presentation is made on sidewalk area immediately adjacent to the retail store offering such items or goods for such sale and display. See GENERAL USE REQUIREMENTS Section for additional regulations.

OUTDOOR STORAGE: The keeping, in an unenclosed area, of any inventory, goods, material, merchandise, or vehicles in the same place for more than twenty-four (24) hours whether for storage, display, processing or sale. See GENERAL USE REQUIREMENTS section for additional regulations.

OVERLAY DISTRICT: An additional district established by the zoning regulations that may be more or less restrictive than the primary zoning district. Where a property is located within an overlay district, it is subject to the provisions of both the primary zoning district and the overlay district. Where the provisions are in conflict, the overlay district governs.

PAWNBROKER SERVICES: One who makes a business of lending money at interest in exchange for personal property that is deposited as security.

PAWNSHOP: A shop where loans are made with personal property as security.

PATIO HOME: A Single-family dwelling placed on the lot such that there is a side yard on only one side of the dwelling and the other side of the dwelling has a side yard setback of zero, or nearly zero. Patio

Homes are not permitted.

PLANNED STREET: Proposed new streets as indicated on the Riverfront District Plan

RESIDENTIAL TREATMENT: An architectural treatment that:

1. Is provided on a BUILDING STREET FACADE.
2. Provides HABITABLE SPACE for a minimum of the first ten (10) feet in depth of the entry level floor behind the STREET FACADE.
3. Provides equally sized vertical windows where the top of which and the bottom of which shall be no higher and no lower than to the top of the door frame and the bottom of door frame.
4. Provides windows for a minimum of thirty (30) percent and a maximum of sixty (60) percent of the total BUILDING STREET FACADE area, with the façade of each unit and each floor of a unit, being calculated independently.
5. Provides an entry stoop or porch at a primary pedestrian BUILDING STREET FACADE entrance, when the RESIDENTIAL TREATMENT is provided on the street entry level facade.

SIDEWALK AREA: Begins at the street curb, including intervening driveways, and consists of a contiguous SIDEWALK LANDSCAPE ZONE, SIDEWALK CLEAR ZONE, and SIDEWALK SUPPLEMENTAL ZONE as described below.

SIDEWALK LANDSCAPE ZONE: The portion of a SIDEWALK AREA adjacent to the street curb and reserved for the placement of trees, groundcover, and street furniture including utility poles, waste receptacles, fire hydrants, traffic signs, traffic control boxes, tree grates, newspaper boxes, bus shelters, sandwich boards as defined under the Sign Ordinance, bicycle racks and similar elements in a manner that does not obstruct pedestrian access or motorist visibility.

SIDEWALK CLEAR ZONE: The portion of a SIDEWALK AREA that is reserved for pedestrian passage and is unobstructed by permanent objects to a height of eight (8) feet, including but not limited to, steps and stoops, traffic control boxes, and utility structures. The SIDEWALK CLEAR ZONE shall be adjacent and between the SIDEWALK LANDSCAPE ZONE and the SIDEWALK SUPPLEMENTAL YARD and shall have a consistent cross-slope not exceeding two (2) percent.

SIDEWALK SUPPLEMENTAL YARD: The area between the back of the SIDEWALK CLEAR ZONE and the BUILD-TO LINE, Adjacent to STOREFRONT TREATMENTS, SIDEWALK SUPPLEMENTAL ZONES may be used for pedestrian amenity elements such as benches, merchandise display, potted plants, and decorative fountains. Outdoor dining is permitted only when adjacent to bars/eating premises and establishments. Elements that are prohibited in the SIDEWALK SUPPLEMENTAL YARD include: recreational areas and facilities such as swimming pools, tennis courts; fences and walls greater than forty (40) inches in height; service elements such as dumpsters, loading docks and similar elements; mechanical features; and parking. Public access may be restricted only for areas adjacent to RESIDENTIAL TREATMENT, and for outdoor dining areas when adjacent to STOREFRONT TREATMENTS. No element shall be attached to the SIDEWALK SUPPLEMENTAL YARD in any way, with the exception of permitted porches, steps, and stoops adjacent to RESIDENTIAL TREATMENTS.

STOREFRONT / RETAIL STREETS: Listed streets within the Riverfront District that require all

buildings to have BUILDING STREET FACADES with continuous STOREFRONT TREATMENT or RESIDENTIAL TREATMENT.

STOREFRONT TREATMENT: An architectural treatment that:

1. Is provided on the sidewalk entrance level of a BUILDING STREET FACADE.
2. Provides HABITABLE SPACE for a minimum of the first twenty (20) feet in depth behind BUILDING STREET FACADE.
3. Provides a display window area consisting of:
 - a. A non-glass bulkhead or knee wall beginning at grade and extending to a point no less than eight (8) inches but not more than twenty-four (24) inches above the SIDEWALK AREA at the BUILD-TO LINE.
 - b. A glass display window a minimum of seventy-five (75) percent of the length of the built portion of the BUILD-TO LINE beginning at the top of the bulkhead or knee wall, to a height not less than ten (10) feet and not more than twelve (12) feet above said SIDEWALK AREA at the BUILD-TO LINE below the base of the window. Such glass shall provide views into display windows that have a minimum depth of two and one-half (2.5) feet into and are accessible from the building interior. The areas behind display windows shall be accessible from inside the building.
 - c. Primary pedestrian entrances on the STREET FAÇADE are recessed a maximum of seven (7) feet from the exterior facade, remain unlocked during normal business hours, and have a surface area that is a minimum of seventy (70) percent glass.
 - d. A glass transom located along the STREET FAÇADE of a structure above the glass display window and entry door shall have a minimum height of twenty-four (24) inches and a maximum height of thirty-six (36) inches.
 - e. No facade length shall exceed twenty (20) feet without intervening glass display windows or glass doors.
4. A cornice line above the sign band a minimum height of eight (8) inches.
5. Street address numbers, a minimum of six (6) inches in height located above the primary pedestrian entrance.
6. Recesses any sidewalk entrance level drop ceiling a minimum of eighteen (18) inches from the display window opening.
7. Finished floor to finished ceiling height shall be a minimum of fourteen (14) feet. Finished ceiling slab height shall not be considered finished ceiling height.

STREET WALL: A wall no less than seventy-five (75) percent opaque built along the BUILD-TO LINE and co-planer with the BUILDING STREET FAÇADE, often for the purpose of masking a parking lot from the street. STREET WALLS shall be a minimum of three and one-half (3.5) feet in height, and consisting of dense evergreen hedge or constructed of a material matching the adjacent BUILDING STREET FACADE. STREET WALLS shall be discontinued no more than necessary to allow automobile and pedestrian access.

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The STREET WALL shall have other individual openings not exceeding four (4) square feet in area and height of less than three and one-half (3.5) feet.

TOWNHOUSE: Attached single-family residential structure where no residential unit is directly above or below another residential unit, in a building of three (3) or more such single-family dwellings.

VENDING CART: Any box or container with wheels that is not propelled or moved by an engine. Trailers of any type are not vending carts. See GENERAL USE REQUIREMENTS Section for additional requirements.

VENDING STAND: Any table, equipment or apparatus which is not a structure, which is designed and intended so as to not be a permanent fixture on a lot, and which is used for the retail sale, display and accessory advertising of merchandise or food. See GENERAL USE REQUIREMENTS Section for additional regulations.

VENDOR: A person selling goods either from a vehicle, vending stand or vending cart upon the street or sidewalks of the city, or by going from place to place on foot or by other means of transportation. See GENERAL USE REQUIREMENTS Section for additional regulations.

OPEN SPACE REQUIREMENTS

All OPEN SPACE requirements shall be subject to an Administrative Approval by the Director. All developments shall be required to dedicate OPEN SPACE. Location of such OPEN SPACE shall be approved either within the confines of the development or at a proximate location. OPEN SPACE shall be PUBLIC OPEN SPACE except that Residential development shall provide either PUBLIC OPEN SPACE or PRIVATE OPEN SPACE. The minimum requirement for OPEN SPACE is twenty (20) percent of the lot area.

In addition to the definition requirements, OPEN SPACE shall be dedicated, designed and constructed pursuant to the following:

1. The following shall be counted towards OPEN SPACE requirements:
 - a. Required public sidewalk areas, when constructed on private property.
 - b. Balconies, terraces, rooftop gardens, and similar space improved for passive or active use and enjoyment, which is not covered and is walled on no more than one (1) side.
 - c. New public streets that connect at least two (2) other public streets, and which are constructed on private property as approved by the Director.
 - d. Public hard surface trails.
 - e. Any areas that meet the definition of OPEN SPACE and are constructed on private property.
2. Public hard surface trails shall be permitted to count twice the area of the trail towards OPEN SPACE requirements subject to each of the following as approved by the Director.
 - a. The minimum trail width, including a two (2) foot wide landscaped shoulder on each side, is sixteen (16) feet, or as required by the Riverfront District Plan.

- b. Trail connections are provided to any adjacent trail or any planned trail alignment.
3. Detention ponds and required stream buffers shall not be used in OPEN SPACE calculations.
4. The owner shall submit a maintenance agreement establishing a mechanism for maintaining OPEN SPACE dedication located within subject development, as otherwise approved by the Director.
5. OPEN SPACE requirements shall be constructed or dedicated as part of the first phase construction, at a minimum in an amount equivalent to the first phase proportion of the total development.
6. Where parks, plazas and squares are not indicated on the RIVERFRONT DISTRICT PLAN, OPEN SPACE dedication shall be guaranteed through bonds, conservation easements, land donation or permanent deed restriction. In lieu of OPEN SPACE dedication, cash value contribution shall be provided to the City's open space bank, which contribution shall be equivalent to the square footage value of subject land multiplied times the square feet of such OPEN SPACE.
7. Non-residential development shall provide PUBLIC OPEN SPACE, which shall be open to the public during daylight hours and other hours as determined by the City. Open Space shall be created and preserved to be used as family friendly space suitable for concerts and other district events.

PARKING, DRIVEWAY, AND ACCESS REQUIREMENTS

1. No parking shall be permitted between a building and the street without an intervening building.
2. Developments are permitted a maximum of one (1) curb cut per block face or one (1) curb cut per four hundred (400) linear feet of block face, whichever is greater. For the purposes of this Section, two (2) curb cuts serving two (2) one-way driveways shall only be counted as one (1) curb cut.
3. No curb cuts, driveways or circular drives shall be permitted on retail streets or when access can be provided from a side or rear street. Circular drives are prohibited, with the exception of hotel and hospital uses.
4. Curb cuts shall be limited to a one-way a maximum width of twelve (12) feet or a two-way maximum width of twenty-four (24) feet.
5. Any parking not screened from the street by a building shall have a minimum seven (7) foot wide landscaped area between such parking and the street. Such landscaped area shall have a minimum of one (1) shade tree per fifty (50) linear feet, groundcover, and an evergreen hedge at a maximum of thirty-six (36) inches or decorative wall or fence with a minimum height of thirty (30) inches. Trees shall be planted and street lighting placed in line with the stripes of adjacent parking spaces. Existing parking lots that are not part of the redevelopment of a site and have limited space, may use a STREET WALL to provide screening, when approved by the Director.
6. Where the end of a parking space has a permanent concrete or masonry curb and abuts a landscaped area that is a minimum width of six (6) feet, the required minimum depth of such space shall be reduced by two (2) feet.
7. Commercial parking lots are not permitted except where individual businesses lease spaces under a shared parking arrangement.

8. Paving materials used for parking and loading areas other than asphalt or concrete shall be subject to an Administrative Approval.
9. Required parking may be provided off-site within one thousand (1,000) feet of the use it serves.
10. Angled on-street parking shall be permitted on both sides of new streets or as otherwise permitted by an Administrative Approval. Forty-five (45) degree angled parking shall require parking space length of nineteen (19) feet and two (2) travel lanes width of ten (10) feet. Sixty (60) degree angled parking shall require parking space length of twenty (20) feet and two (2) travel lanes width of eleven (11) feet. Ninety (90) degree angled parking shall require parking space length of eighteen (18) feet and two (2) travel lanes width of twelve (12) feet.
11. Reduction of parking requirements may be permitted, subject to a shared parking arrangement under the following criteria:
 - a. The minimum number of parking spaces for a development where shared parking is proposed shall be determined by a study prepared by the applicant following the procedures of the Urban Land Institute (ULI) Shared Parking Report or Institute of Transportation Engineers (ITE) Shared Parking Guidelines. The actual number of parking spaces required shall be based on well-recognized sources of parking data such as the ULI or ITE reports. If standard rates are not available or limited, the applicant may collect data at similar sites to establish local parking demand rates. If the shared parking plan assumes use of an existing parking facility, then field surveys shall be conducted to determine actual parking accumulation. If possible, these surveys shall consider the seasonal peak period for the combination of land uses involved.
 - b. All shared parking spaces shall be clearly marked as such; and
 - c. An applicant shall submit the following information as part of an application to reduce parking requirements and avoid conflicting parking demands:
 - 1.) A to-scale map indicating location of proposed parking spaces;
 - 2.) Hours of business operation of nonresidential parking users;
 - 3.) Written consent of property owners agreeing to the shared parking arrangement (when provided off-site);
 - 4.) Copies of parking lease agreement, easements for parking, or notarized letter or sworn affidavit as to the intent of lease agreement, including renewed leases, shall be filed with the Director of Planning and Zoning, or designee. Lapse of a required lease agreement, or failure to file leases, shall terminate approval for shared parking.
12. Rear alleys shall be provided to access TOWNHOUSE and MULTIFAMILY garages, single-family dwelling garages, and commercial loading and service areas, where such access is feasible. See **Table II.3.03 b New Alley Requirements**.
13. The section of the Riverfront District, which lies within the Central Business District, is exempt from off-street parking requirements. However, all required off-street parking for residential use, including single or two-family, TOWNHOUSES, MULTIFAMILY dwellings, and ACCESSORY

DWELLING UNITS, shall be met on-site or in an adjacent garage or parking structure.

14. Bicycle or moped parking spaces are required as follows:

- a. All new non-residential uses shall provide one (1) such space for every twenty (20) automobile spaces and new MULTIFAMILY uses shall provide one (1) such space for every five (5) units provided that no such uses shall have fewer than two (2) such spaces or be required to exceed thirty (30) spaces.
- b. Such spaces shall be located within the SIDEWALK LANDSCAPE ZONE a maximum distance of one hundred (100) feet from the primary pedestrian entrance, or shall be located at least as close as the closest automobile space, except for handicapped parking spaces.
- c. Bicycle parking spaces shall include a bike rack with a metal anchor sufficient to secure the bicycle frame when used in conjunction with a user-supplied lock.

15. Garages and carports shall not face adjacent streets except where alley access is not feasible, in which case such garages and carports shall be setback a minimum of ten (10) feet from the BUILDING STREET FAÇADE and a minimum of eighteen (18) feet from the required sidewalk.

NEW STREET REQUIREMENTS

1. Every effort shall be made to restore and maintain the historic street grid pattern within the Riverfront District west of Front Street.
2. Whenever a development five (5) acres or greater is to be developed or redeveloped, block sizes shall not exceed a total perimeter of two thousand (2000) linear feet as measured from the edge of street and a total of six hundred (600) feet on any one side. The property owner is responsible for the dedication of the right-of-way in accordance with the provisions of the Albany Dougherty Subdivision Regulations. The entire dedicated right-of-way shall be shown as such on a final survey plat that is submitted to and approved by the City. Measurements involving minimum lot standards shall be made at the edge of the full right-of-way. Prior to the issuance of a Certificate of Occupancy (CO) for any new development on such lot, the street shall be either constructed or guaranteed through bonds to the standards established herein. Alleys shall be provided to serve parking and service areas at the rear of building.
3. New streets shall be minor streets.
4. Dead-end and cul-de-sac streets are prohibited.
5. All streets shall meet SIDEWALK AREA requirements

ALLEYS

1. Alleys in the Riverfront District are for service and parking area access only and, except for private alleys, will not be used for ordinary street traffic.
2. Alleys will accommodate delivery and waste removal where reasonable, so as not to impede motor vehicles or pedestrians on principal streets.

3. Loading and Service: Where alleys provide inadequate space and access to accommodate service and delivery, curb space may be marked to accommodate delivery and service vehicle; such request must be reviewed and approved by the Director of the City Engineering Department, or designee.

SIDEWALK AREA REQUIREMENTS

In addition to the City's general sidewalk requirements, special requirements for streets in the Riverfront District apply. Such requirements may result in a reduction of curb to curb street width or traffic lane width as approved by the City. Where practical and reasonable, the Riverfront District will accommodate bike and non-motorized vehicle traffic and parking.

1. A SIDEWALK AREA shall be located along all streets and shall consist of a SIDEWALK LANDSCAPE ZONE with street trees, an unobstructed SIDEWALK CLEAR ZONE, and a SUPPLEMENTAL YARD with width requirements as indicated on Table II.2.06 General Sidewalk Area Requirements
2. Any paving, including concrete, special or decorative paving, within the SIDEWALK LANDSCAPE ZONE, SIDEWALK CLEAR ZONE, or SIDEWALK SUPPLEMENTAL YARD shall continue across any intervening driveway, at width equal to the SIDEWALK AREA paving.
3. Within the SIDEWALK LANDSCAPE ZONE:
 - a. Street trees are required as indicated in Table II.2.06 General Sidewalk Area Requirements. Street trees shall be planted a maximum of fifty (50) feet on center and spaced equal distance between streetlights and in line with stripes of parallel parking spaces. All newly planted trees shall be a minimum caliper of three and one-half (3.5) inches measured twelve (12) inches above ground, shall be limbed up to a minimum height of seven (7) feet and shall have a minimum mature height of forty (40) feet. Trees planted in front of STOREFRONT TREATMENTS shall be limbed up to a minimum height of ten (10) feet and have a minimum mature height of fifty (50) feet. Trees shall have a minimum planting area of forty (40) square feet.
 - b. Tree planting areas shall be planted with evergreen ground cover such as Liriope Spicata, Mondo Grass, or other evergreen ground cover as approved by the City.
 - c. All street furniture and pavers, where installed and all street trees shall have a location and type subject to approval by the Director, or designee, including but not limited to the following: benches, waste receptacles, bicycle racks, newspaper stands, tree grates, and pedestrian lights. Generally, tree grates, where permitted, shall be a minimum of eight (8) feet by five (5) feet; and decorative pedestrian lights shall be placed a maximum of fifty (50) feet on center and shall be spaced equal distance between required street trees.
 - d. Street tree requirements within the SIDEWALK LANDSCAPE ZONE may be met or exceeded through landscape bulb-outs between on-street parking spaces and behind sidewalk extensions at street intersections on streets that have on-street parking, with an Administrative Approval by the Director.
4. Within the SIDEWALK CLEAR ZONE:
 - a. The paving type shall extend across any intervening driveway at the same width as the SIDEWALK CLEAR ZONE, and handicapped access across driveways shall be provided within the

clear zone area.

- b. Buildings with no adjacent SIDEWALK SUPPLEMENTAL YARD and that existed before October 1, 2007, may have outdoor dining areas encroach a maximum of two (2) feet into the SIDEWALK CLEAR ZONE, measured from the BUILDING STREET FAÇADE.
- c. Nothing shall be placed on the surface of the SIDEWALK CLEAR ZONE except as otherwise specifically permitted.

5. Within the SIDEWALK SUPPLEMENTAL YARD:

- a. The maximum depth that terraces, porches and stoops, not including stairs, permitted to encroach shall equal sixty (60) percent of the total zone depth.
- b. Terraces, porches, and stoops that are not a required “accessible route into and through the dwelling unit”, as established by Sec. 804. [42 U.S.C. 3604] (3) (C) (iii) (I) of the Fair Housing Act shall have a minimum finished floor height of twenty-four (24) inches above the SIDEWALK AREA finished grade.
- c. Adjacent to sidewalk level RESIDENTIAL TREATMENTS, landscaping shall be provided for a minimum of forty (40) percent of the horizontal area
- d. Adjacent to STOREFRONT TREATMENTS, paving shall be provided for a minimum of eighty (80) percent of the horizontal area.
- e. SIDEWALK SUPPLEMENTAL YARD width requirements may be administratively reduced where the SIDEWALK LANDSCAPE ZONE is increased to a minimum width of ten (10) feet for purposes of locating outdoor dining.

BUILDING STREET FAÇADE REQUIREMENTS

All property with street frontage on Storefront / Retail Streets (listed below) shall have a continuous BUILDING STREET FAÇADE, along such streets, except that the BUILDING STREET FAÇADE may be interrupted as needed for approved intervening driveways. Where these requirements are satisfied by existing principal buildings, additional principle buildings shall be exempt from these requirements.

STOREFRONT / RETAIL STREETS

<u>Street Name</u>	<u>Section</u>
Flint Avenue	From Jefferson Street to Front Street
Pine Avenue	From Jefferson Street to Front Street
W. Broad Avenue	From Jefferson Street to the West Bank of the Flint River
W. Oglethorpe Blvd.	From Jefferson Street to Front Street
W. Highland Avenue	From Jefferson Street to S. Washington Street

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Jackson Street	From Flint Street to Whitney Avenue
Washington Street	From Roosevelt Avenue to Highland Avenue
Front Street	From Pine Avenue to W. Oglethorpe Blvd.
Booker Ave	East of North Washington Street

Along the BUILDING STREET FACADE of all new and renovated buildings and structures the following standards shall apply. Where a historic structure is being renovated and these requirements are not in keeping with historic elements of such building, such historic elements may be administratively approved by the Director of Planning and Development or his/her designee. In addition to these BUILDING STREET FACADE requirements, additional guidelines for facade are set forth by the Albany Dougherty Inner City Authority.

1. The first two (2) stories of building facades shall be brick, cast stone, concrete siding such as Hardiplank, natural wood or stone, with the exception of pedestrian entrances and windows. On buildings along Front Street such requirements shall apply to the entire building street facade and along building street facades seen from Front Street.
2. Exposed building foundation materials shall be masonry, stone, or hard-coat stucco.
3. Awnings shall be of fabrics, canvas, fixed metal, or similar material. Internally lit awnings and canopies that emit light through the awning or canopy material are prohibited.
4. Blank, windowless walls are prohibited. All building stories with the exception of STOREFRONT TREATMENT shall have windows and doors that equal a minimum of thirty (30) percent and maximum of sixty (60) percent of the total facade area with each story being calculated independently.
5. All windows shall be vertically shaped with a height greater than width, including display windows but not transoms or decorative attic windows.
6. Glass panels in windows and storefronts shall be clear and unpainted, and shall not be tinted such that views into the building are obstructed, with the exception of transoms, which may be prism glass.
7. Window trim shall not be flush with the exterior wall and shall have a minimum relief of one-quarter (1/4) inch from the exterior wall.
8. Doors and windows that operate as horizontal sliders are prohibited except where renovating a historic building with this window type.
9. Window frames shall be recessed a minimum of two (2) inches from the exterior façade.
10. Stoops and entry-level porches shall not be enclosed with screen wire or glass.
11. Porch and arcade columns shall be a minimum width of eight (8) inches.
12. Residential porches shall be covered and have a minimum depth of five (5) feet, a minimum length of six (6) feet and a minimum area of forty (40) feet.

13. Exterior entry steps shall have enclosed risers.
14. Parking structures shall conceal automobiles from visibility; shall have the appearance of a horizontal storied building on all levels; shall be faced in brick, stone, cast stone, poured-in-place rubbed concrete, or pre-cast concrete faced in or having the appearance of brick or stone.
15. The minimum building height as measured along the BUILD-TO LINE shall be eighteen (18) feet.
16. All buildings shall have BUILDING STREET FACADES with continuous STOREFRONT TREATMENT or RESIDENTIAL TREATMENT requirements as indicated in Table II.3.04 Building Façade and Materials Requirements.
17. Building facade materials shall be combined only horizontally, with the heavier below the lighter.

BUILDING ENTRANCE REQUIREMENTS

1. Sidewalk level uses, including but not limited to dwelling units, multifamily lobbies, individual business establishments, and public institutions, shall have a primary pedestrian entrance, which shall face and be visible from, and directly adjoin the required SIDEWALK AREA or adjoining OPEN SPACE. Where an individual use has a BUILDING STREET FACADE on more than one (1) street, such entrance requirement shall apply along a retail street. Where a historic structure is being renovated, such entrance locations may reflect the historic entrances to such structure.
2. All buildings with more than four (4) SIDEWALK AREA level residential units along a single street shall have individual entrances to such units directly accessible from the required SIDEWALK AREA or adjoining OPEN SPACE. All walkways providing such access shall be shared between no more than two (2) adjacent units.
3. The primary pedestrian entrance to all sidewalk level retail, and bars/eating premises and establishments shall remain unlocked during business hours.

GENERAL SITE AND BUILDING REQUIREMENTS

1. Chimneys shall extend to the ground.
2. All visible roofs shall have a minimum 25-year roof and no visible roll roofing.
3. The height of fences and walls located between the STREET FACADE of principal structures and a street shall not exceed forty (40) inches and in other areas shall not exceed six (6) feet.
4. Brick piers shall not be utilized for fences.
5. Fences and walls located along the alley right-of-way line or adjacent property line shall be a minimum height of six (6) feet and seventy-five (75) percent opaque.
6. The use of barbed wire, razor wire, chain link or similar elements shall be prohibited.
7. Loading docks and dumpsters shall be entirely screened from view of any PUBLIC OPEN SPACE or SIDEWALK AREA, with vertically enclosed opaque walls.

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8. Utilities shall be placed underground or in alleys wherever feasible.
9. Building mechanical and accessory features:
 - a. Shall be located to the side or rear of the principal structure or on rooftops and shall not be visible from any PUBLIC OPEN SPACE or SIDEWALK AREA.
 - b. When located on rooftops shall be incorporated in the design of the building and screened with materials similar to the building.
10. Balconies, awnings and bay windows may encroach into any SIDEWALK SUPPLEMENTAL ZONE or required setback a maximum depth of five (5) feet.
11. Walkways with a minimum width of four (4) feet shall be provided from the closest public SIDEWALK CLEAR ZONE to the primary entrance of all buildings and structures not built to the SIDEWALK AREA, including parking structures.
12. Each building shall have a sidewalk level story at each BUILDING STREET FACADE, which shall have a minimum floor to finished ceiling height of eighteen (18) feet for STORFRONT TREATMENTS and a minimum ceiling height of fourteen (14) feet for RESIDENTIAL TREATMENTS. All other building stories above grade shall have a minimum floor to ceiling height of ten (10) feet.
13. New developments shall be served by an alley or private drive to off-street parking.

DOWNTOWN OUTDOOR DINING STANDARDS

The following standards shall apply to all establishments located within the Riverfront District that are seeking to offer outdoor dining within the City's right-of-way or on City owned property.

All establishments seeking to offer outdoor dining within the City's right-of-way or property shall submit an application to the City for approval by the Planning Department and Downtown Managers Office. No establishment shall offer outdoor dining within the City's right-of-way or on City owned property until such time as the establishment has been granted Approval by the Planning Department and Downtown Managers Office.

1. **Application Process:** The Planning Department shall administer the Downtown Outdoor Dining Standards. All applications for Outdoor Dining will be reviewed by the Planning Department and Downtown Managers Office for completeness and clarity.
2. **Application Requirements:** All establishments seeking to offer outdoor dining shall submit the following for review by the Planning Department:
 - a. **Site Plan:** Applicants shall provide a site plan/drawing showing the proposed outdoor dining area with measurements (including a representation showing that at least 4 feet of unobstructed sidewalk space will remain for pedestrians and ADA accessibility compliance).
 - b. **Photos or Drawing of Furniture:** Applicants shall provide photos or other graphic representation (including color and material) of barriers, planters, furniture and umbrellas, needed for the City to verify that the proposed furniture conforms to these Design Guidelines.

- c. **Liability Coverage:** Applicant shall provide proof of liability insurance of not less than One Million Dollars (\$1,000,000.00) per occurrence, further naming the City of Albany as an additional insured party. Completion of a hold harmless agreement is also required prior to occupancy or use of City right-of-way.

3. Downtown Outdoor Dining Standards:

- a. **Planters:** Planters may be used in order to provide added visual interest and create a more attractive and welcoming atmosphere.

Planters and the plants contained within them shall meet the following requirements:

- 1.) **Planted Material:** All planters shall be constructed of metal, concrete, plastic, or wood. All Planters shall have plants contained within them. If the plants within a planter die, the plants shall be replaced or the planter removed from the public right-of-way.
- b. **Furniture and Fixtures:** Outdoor dining furniture becomes a prominent part of the streetscape when used in the front of buildings, and such furniture needs to uphold the high standards applied to buildings and other improvements in and around the Riverfront District. A wide range of furniture styles, colors and materials are permitted. All furniture and fixtures shall be maintained in good visual appearance, without visible fading, dents, tears, rust, corrosion, or chipped or peeling paint. All furniture and fixtures shall be maintained in a clean condition at all times. All furniture and fixtures shall be durable and of sufficiently sturdy construction as not to blow over with normal winds.

To ensure a quality visual appearance in keeping with the historic context of downtown Albany's architecture, the following requirements apply to all furniture used for outdoor dining:

- 1.) **Types of Furniture Prohibited Furniture:** All furniture other than tables, chairs and umbrellas are prohibited. Examples of prohibited furniture include, but are not limited to, serving stations, bar counters, shelves, racks, sofas, and televisions.
- 2.) **Freestanding:** Furniture and fixtures shall not be secured to trees, lampposts, street signs, hydrants, or any other street infrastructure by means of ropes, chains or any other such devices, whether during restaurant operating hours or at times when the restaurant is closed.
- c. **Tables:** Tables need to be functional, not only for patrons, but also for pedestrians, given the limited space available for outdoor dining on many downtown sidewalks. Outdoor dining furniture must also contribute to the overall atmosphere of the downtown commercial district and be complementary in both appearance and quality.
 - 1.) **Color:** Tables may be colored or of a natural unpainted material (i.e., wood, metal etc.) Tables are not permitted to be any fluorescent or other strikingly bright or vivid color.
 - 2.) **Size and Shape:** The size and shape of tables strongly affects the functionality of an outdoor dining area. Due to downtown Albany's narrow sidewalks, restaurants should strive for space-efficient seating layouts and furniture configuration.
 - 3.) **Square or Rectangular Tables Preferred:** Square or rectangular tables are strongly recommended for use in outdoor dining areas. Square or rectangular tables may fit flush

against a building's wall and can permit more usable surface area for patrons while at the same time leaving more space available for pedestrians. Square or rectangular tables are more flexible for use in outdoor dining areas. Such tables may be combined to seat larger parties much more effectively than can round tables.

- d. **Chairs:** Chairs, like other outdoor dining elements, must contribute to the overall atmosphere of the downtown commercial district and must be complementary in both appearance and quality. Chairs shall be colored or of a natural unpainted material (i.e. wood, metal etc.) Chairs are not permitted to be of any fluorescent or other strikingly bright or vivid color. Upholstered chairs are permitted. Upholstery is not permitted to be of any fluorescent or other strikingly bright or vivid color.
- 1.) **Matching or Harmonious:** All chairs used within a particular establishment's outdoor seating area must match or be harmonious with each other by being of visually similar design, construction and color.
- e. **Umbrellas:** Umbrellas can add a welcoming feel to outdoor dining areas and provide shelter from the elements, making their use desirable for outdoor dining applications. Appropriately designed and sized umbrellas are permitted for use under this outdoor dining program. Umbrellas must be contained within the outdoor dining area, and the lowest dimension of an extended umbrella must be at least 7 feet above the sidewalk surface. All umbrellas shall comply with the following conditions.
- 1.) **Contained Within the Outdoor Seating Area:** To ensure effective pedestrian flow, all parts of any umbrella (including the fabric and supporting ribs) must be contained entirely within the outdoor seating area.
- 2.) **Minimum Height for Sidewalk Clearance:** When extended, the umbrella must measure at least 7 feet above the surface of the outdoor dining area in order to provide adequate circulation space below. This measurement must include not only the umbrella frame and panels, but also any decorative borders such as fringes, tassels, or other such ornamentation.
- 3.) **Maximum Height:** Any part of an umbrella used in an outdoor seating area shall not exceed a height of 120" (10 feet) above the level of the sidewalk, in order to avoid causing an undue visual obstruction of other businesses.
- 4.) **Colors:** Umbrellas must blend appropriately with the surrounding built environment. Umbrella fabric shall not be of any fluorescent or other strikingly bright or vivid color.
- f. **Signage:** No extra or additional signage shall be permitted as a result of an establishment's participation in this outdoor dining program. Moveable sandwich boards in compliance with the SANDWICH BOARD SIGN REGULATIONS are permissible within and adjacent to outdoor dining areas. Signage shall not be placed within any portion of the minimum 4' of unobstructed pedestrian space.
- g. **Setback from other Businesses:** Restaurants need to be mindful of adjoining businesses when using outdoor dining areas, making sure that neighboring businesses remain visible to pedestrians and motorists. The limits of an outdoor dining area shall not exceed the width and side to side position of the space occupied by the operating dining establishment responsible

for the outdoor dining area at the point where the storefront/front wall of the establishment contacts the outdoor dining area.

GENERAL USE REQUIREMENTS

Alcoholic Beverages

1. Proximity Requirements for Sale of Alcoholic Beverages: Business establishments selling alcoholic beverages for on-premises or off-premises consumption shall not be subject to any minimum requirements for distances between such businesses. All other proximity rules such as distances between such businesses and schools and churches remain in effect, except as provided for below. The City Commission will approve or disapprove all alcohol licenses based on recommendations from the Downtown Manager, the Enforcement Director, and policing officials, and shall consider in its deliberation other information and issues to include but not limited to the following:
 - a. Whether the proposed establishment will provide or is capable of providing live music; and how close this establishment is to other establishments that offer or are capable of offering live music.
 - b. Confirmation of the establishment's ability to comply with the Riverfront Districts noise ordinance, considering building location, design and sound retarding material uses in its design/redesign.
 - c. The impact of the proposed establishment on the mixed-use goals and plans for the District; each area must host retail and/or residential establishments, as well as entertainment amenities.
 - d. No area shall be exclusively bars, taverns, clubs or other liquor/Alcohol selling/serving establishments. To meet this standard there shall be no more than three liquor selling establishments on any single side of a city block; no more than four in each facing block and no more than two that feature live or amplified sound.
 - e. The Commission will not authorize Alcohol sales in the Front Street Area exclusive of the hotels, restaurants, the Civic Center and City sanctioned special events. The Front area must remain both child and pedestrian friendly areas.
2. Alcohol beverage licensees located within the Albany Downtown Riverfront District as provided in paragraph 1 above shall not be subject to the provisions of Sections 4-3(a) and (b) and Section 4-43 of the City Code.
3. Any church or school established in the district after the district is established will not have benefit of the Alcohol License Proximity Ordinance, in that an alcohol selling establishment may be able to locate next door to the subject churches or schools without having violated District Proximity Ordinances.

Outdoor Storage Requirements

Unless otherwise specified by Article 10, Section 10.02, outdoor storage shall comply with the following requirements:

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1. Outdoor storage shall not be located in the area between the front of the principal structure and the public street.
2. Outdoor storage shall be set back at least 15 feet from any side interior or rear property line. The side corner setback shall at least equal the front yard setback.
3. The setback distance shall be landscaped to provide a year-round vegetative screen.
4. Outdoor storage area shall be screened by a solid fence or wall at least six feet high or as required to screen view from adjacent property and public streets.
5. Outdoor storage shall not be located within any required buffer or landscaped areas.
6. Outdoor storage existing at the effective amended date of this Ordinance shall comply with the requirements set forth herein within two (2) years of the effective amended date.

Outdoor Display(s) Requirements

1. Outdoor Displays:
 - a. shall not be located within public or private right(s)-of-way or any required buffer or landscaped area
 - b. shall not obstruct the sidewalk clear zone
 - c. shall be limited to the business hours of the primary establishment
2. Outdoor Displays (generally not an accessory to the primary use of the establishment) for which an occupational tax certificate may be granted include (by way of example and not by way of limitation) the following: sidewalk sales, farmers markets, outdoor display and sale of seasonal merchandise, and outdoor sales by charitable organizations.

Temporary Use, Commercial Retail (Vendors):

1. A temporary commercial retail use shall require an occupational tax certificate for a time period not to exceed 14 days, up to six times a year, pending approval of the Director of Planning and Development and the Down Town Manger. A temporary use for certain special events, which falls outside the 14-day time allotment, requires approval of the Downtown Manager.
2. Temporary commercial retail uses shall operate in accordance with the following regulations:
 - a. No temporary commercial retail use activities or vehicles shall be permitted to operate in the following areas:
 - 1.) Within 10 feet from the right-of-way of any city roadway or street.
 - 2.) Within a required landscape strip or buffer or improvement setback.
 - 3.) Within 10 feet of any street intersection or crosswalk.
 - 4.) Within 10 feet of any driveway or other curb cut access, loading zone or bus stop.

- 5.) In any area within 15 feet of a building entrance.
 - 6.) On the median strip of a divided roadway.
 - 7.) In front of display windows of a fixed location business.
 - 8.) Any area within 100 feet of a hospital, college, university, elementary, middle or high school.
 - 9.) Within 10 feet of any fire hydrant or fire escape.
 - 10.) Within 10 feet of any parking space or access ramp designated for persons with disabilities
- b. **Size of Vending Carts.** Vending carts used by vendors engaged in temporary commercial retail uses shall not exceed 6 feet in length or 5 feet in heights (exclusive of umbrellas or canopies).
 - c. **Size of Stands:** Vending stands dimensions shall not exceed 8 feet in length by 6 feet in height.
 - d. No vending cart or stand, or other item related to the operation of a temporary commercial retail use shall be located on any city sidewalk or other public way during non-vending hours. Nor shall any vehicle be parked, stored or left overnight other than in a lawful parking place.
 - e. Vendors shall keep the sidewalks, roadways and other spaces adjacent to their vending sites or locations clean and free of paper, peelings, and refuse of any kind generated from their business. All trash or debris accumulating within 25 feet of any vending stand shall be collected by the vendor and deposited in a trash container.
 - 1.) Vendors engaged in food vending shall provide a receptacle for litter that shall be maintained and emptied regularly and marked as being for litter.
 - f. **Prohibited Conduct.** No temporary commercial retail use may do any of the following:
 - 1.) Obstruct pedestrian or motor vehicle traffic flow.
 - 2.) Obstruct traffic signals or regulatory signs.
 - 3.) Stop, stand or park any vehicle, pushcart or other conveyance upon any street for the purpose of selling during the hours when parking, stopping and standing have been prohibited by signs or curb markings.
 - 4.) Leave any vending cart or stand unattended at any time or store, park, or leave such conveyance in a public way overnight.
 - 5.) Use any vending cart or stand that when fully loaded with merchandise cannot be easily moved and maintained under the control of licensed Vendor.
 - 6.) Sound any device that produces a loud or raucous noise or operate any loudspeaker, public address system, radio, sound amplifier, or similar device to attract public attention.
 - 7.) Conduct business in such a way as would restrict or interfere with the ingress or egress of the abutting property owner or tenant, create a nuisance, increase traffic congestion or delay,

constitute a hazard to traffic, life or property, or obstruct adequate access to emergency and sanitation vehicles.

3. A drawing showing the dimensions of the proposed sales area, required parking spaces, and location of the vending stand, vending car, or motor vehicle used for sales, shall accompany the administrative permit application and shall depict compliance with the standards of this subsection.
4. The applicant shall provide a notarized written permission statement from the property owner or lease holder of the subject site and a 24-hour contact number of the property owner or lease.

Sandwich Board Sign Regulations

Sandwich board signs are permitted in the Riverfront District subject to the following standards:

1. Sandwich board signs require a sign permit prior to the placement of the sign.
2. Sandwich board signs shall be no larger than thirty-two inches in width and forty-eight inches in height and no materials such as papers, balloons, wind socks, etc., may be added to the sign to increase its height and/or width. The height of such signs may not be artificially increased above the allowed maximum by placing material underneath the base of such sign.
3. One (1) sandwich board sign per business.
4. Sandwich board signs must be secured to withstand strong winds and to prevent a roadway hazard.
5. No sandwich board sign shall be placed in the public street right-of-way or in any public parking place.
6. Sandwich board signs may be used only during the hours when the business is open to the public.
7. No sandwich board sign shall be placed so as to obstruct vehicular traffic sight.
8. All sandwich boards signs shall be constructed of weather resistant material and shall not contain any neon material and color.
9. No sandwich board sign shall contain foil, mirrors, bare metal or other reflective materials which could create hazardous conditions to motorist, bicyclist, or pedestrians.
10. No sandwich board sign may contain lights of any kind.

Incompatible uses

The following uses are expressly prohibited within the District:

1. Adult Entertainment or Businesses as regulated by Ordinance 10-120, adopted June 22, 2010, by the Board of City Commissioners
2. Drive-In and Drive-Thru Windows

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3. Pawnshops and Pawnbroker Services
4. Payday Loan, Check Cashing, Cash Advance, Title Loan and similar operations
5. Tattoo Parlors
6. Motor Vehicle Sales and Services
7. Trucking/Warehousing
8. Day Labor Services

NOISE RESTRICTIONS

With the exclusion of special events approved by the City, such as City parades, festivals and ceremonies; and in addition to the general noise ordinances of the City, special Riverfront District noise requirements apply as follows. It is the intent of the Riverfront District regulations to ensure that the quality of life of residents, workers, visitors and tourist is not diminished by excessive or inappropriate noise from any source, whether amplified or not amplified. Additional fines may be levied for violations of noise restrictions in the Riverfront District, and violations may result in loss of alcohol or business licenses. Noise sources include boom boxes and car stereos or radios and similar devices audible outside of a vehicle at a distance greater than twenty (20) feet in the Riverfront District, and such violations may be punished by greater fines, loss of driving license, and/or confiscation of vehicle.

1. Amplified or live music from any source shall be permitted at a maximum of ten (10) decibels above background sound level in the area, which shall be known as the ten-decibel rule.
2. As a general rule amplified music shall be permitted only during the hours of 10 a.m. to 10 p.m. Monday through Thursday and to 10 a.m. to 12 p.m. Friday, Saturday and locally observed holidays. The following exceptions to the general rule for amplified music hours may be extended to 2:55am Friday, Saturday and locally observed holidays, when there are no proximate residences to the establishment and when the establishment has demonstrated that the music will not adversely affect residences because of distance. Additionally, the establishment will be permitted extend hours, if it is able to demonstrate that structural noise/sound impeding material has been included in the facility to ensure that amplified music/sound emanating from the structure can meet the "10 decibels rule".
3. External speakers are prohibited except at restaurants with outdoor seating, where they shall contain noise levels exceeding the ten-decibel rule to a one-hundred (100) square foot area. Restaurants and bars which are located in the Riverfront District are specifically directed to manage the level of noise emanating from these businesses such that they do not impede traffic, or annoy neighboring business or residences. Restaurants and bars with live or amplified music may be required to include sound reducing material, so as to ensure that maximum sound levels do not exceed the 10 decibel above background sound and/or 100 foot sound rule.
4. Businesses that will or have provided for live and/or amplified, are required to report the same when applying for Alcohol License or making Occupational Tax payment to the issuing office, the Finance or Marshal's Office. Additionally, the noise restrictions will be considered and shall impact the approval of licensing of alcohol for such establishments that provide live or amplified sound.

GENERAL UPKEEP AND CARE

Dumpsters and Recycling

Property owners are responsible for ensuring that daily clean up and removal of trash and debris in front and around their buildings is practiced by themselves, their tenants, or other designation persons.

Solid waste disposal and recycling shall be required in the form of bulk container service (garbage and recycling receptacles) for all establishments not receiving curbside garbage and recycling pickup. All individual units must have an enclosed location other than the residential structure, such as a carport or garage for the storage of individual solid waste containers, or as otherwise permitted below.

1. Trash container location requirements:
 - a. All trash or recycle receptacles shall be located so as to be easily accessible to property occupants and the solid waste hauler.
 - b. Trash or recycle receptacles shall not be located within front yards or required side corner yards, or between a building and the street, or be visible from any public sidewalk. Residences not served by allies on days of trash pick-up until 7 p.m. are exempt from this provision.
 - c. Dumpsters and their enclosures may be located within a required interior or rear yard provided that they do not encroach into a required landscape area and that there is no blockage of view of motorists or pedestrians that would constitute a safety hazard.
 - d. Dumpsters and their enclosures shall not be located within front yards or required side corner yards
2. Container screening:
 - a. Except as noted below, all receptacles/dumpsters shall be screened on at least 3 sides. All enclosures must have a cement pad as the floor of the enclosure.
 - b. Permitted screening materials include the following: wood fence, concrete block and stucco wall, brick wall, masonry wall, or walls of similar material. Trash enclosure walls or gates made of chain link or wood are not acceptable.
3. Non-Compliance:
 - a. In the event that a property owner experiences a Substantial Hardship due to specific site conditions is unable to conform with the provisions contained herein, the property owner, or his designee, shall complete and submit an application for an administrative variance pursuant to Title II, Article 6, Section 6.02.2 of this Ordinance.
 - b. The process for requesting an administrative variance shall be as follows:
 - 1.) Complete an administrative variance form.
 - 2.) Submit a site plan showing proposed location of dumpster and enclosure.
 - 3.) The Planning Director or his/her designee and the property owner, or his/her designee shall jointly develop a solution that meets the intent of this section (Article 10) of the Albany Dougherty Zoning Ordinance.

**Albany Illustrations of Urban Design
Definitions**

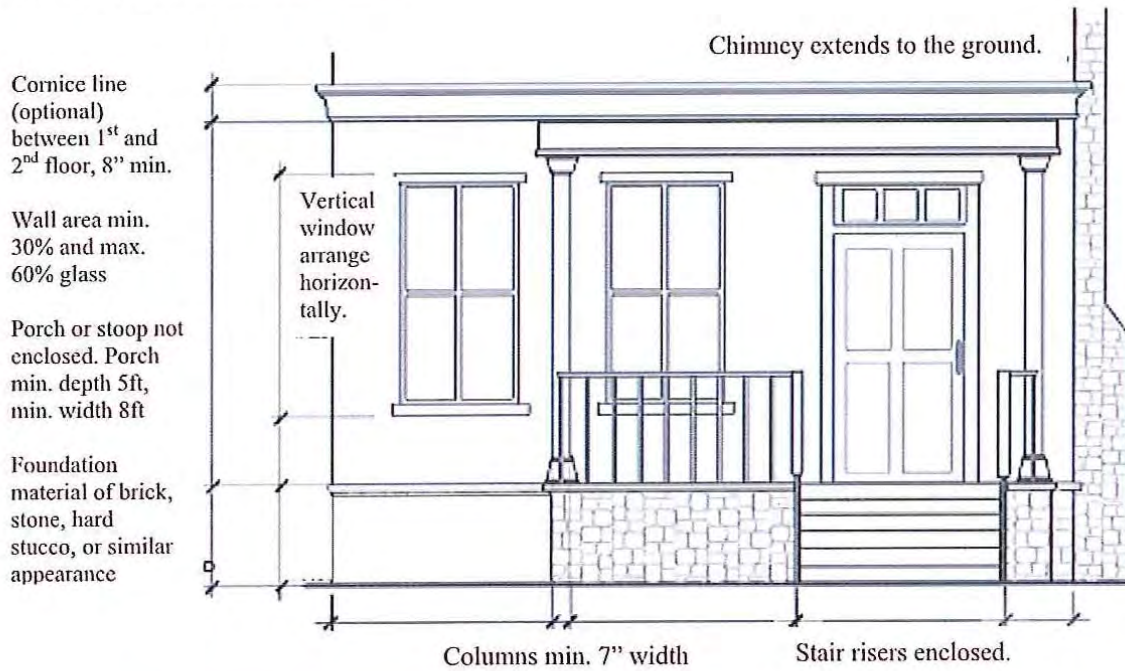
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6.11.07

Illustrations of Urban Design Definitions

The drawings within this section are graphic depictions of some of the definitions and related requirements herein. Unless otherwise indicated, each is intended to specifically illustrate only the indicated requirement; all other suggestions of design, such as architectural style, tree shape and aesthetics, do not constitute a requirement of this Section. Words in SMALL CAPS are words that are defined in the Zoning Ordinance.

RESIDENTIAL TREATMENT



Photos illustrate alternative applications.

RESIDENTIAL TREATMENT is provided on the first story of a STREET FACADE. Equally sized vertical windows are arranged horizontally with an entry stoop or porch on the STREET FACADE entrance.



SIDEWALK AREA and RESIDENTIAL TREATMENT

Photo illustrates an alternative application.

SIDEWALK LANDSCAPE ZONE

- Reserved for trees, ground cover, and street furniture
- Street furniture includes utility poles, waste receptacles, fire hydrants, traffic signs and control boxes, tree grates, newspaper boxes, bus shelters, bike racks, etc.

SIDEWALK CLEAR ZONE

- Reserved for pedestrian passage
- Unobstructed to min. 7ft height

SUPPLEMENTAL FRONT YARD

- May be used for stoops, steps, porches, and landscaping



SUPPLEMENTAL
FRONT YARD

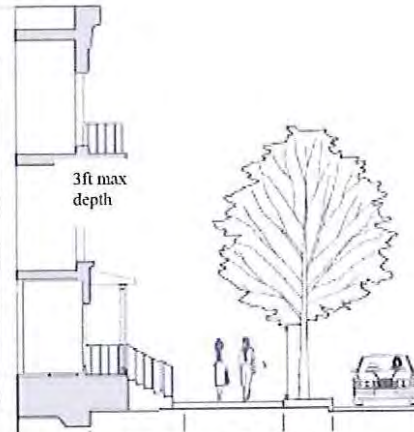
CLEAR
ZONE

LANDSCAPE
ZONE

Upper Cornice
Vertical windows
arranged horizontally
Lighter looking
materials above
Optional lower Cornice
Heavier looking
materials below



RESIDENTIAL TREATMENT



SIDEWALK AREA

SUPPLEMENTAL
FRONT YARD

CLEAR
ZONE

LANDSCAPE
ZONE

STOREFRONT TREATMENT

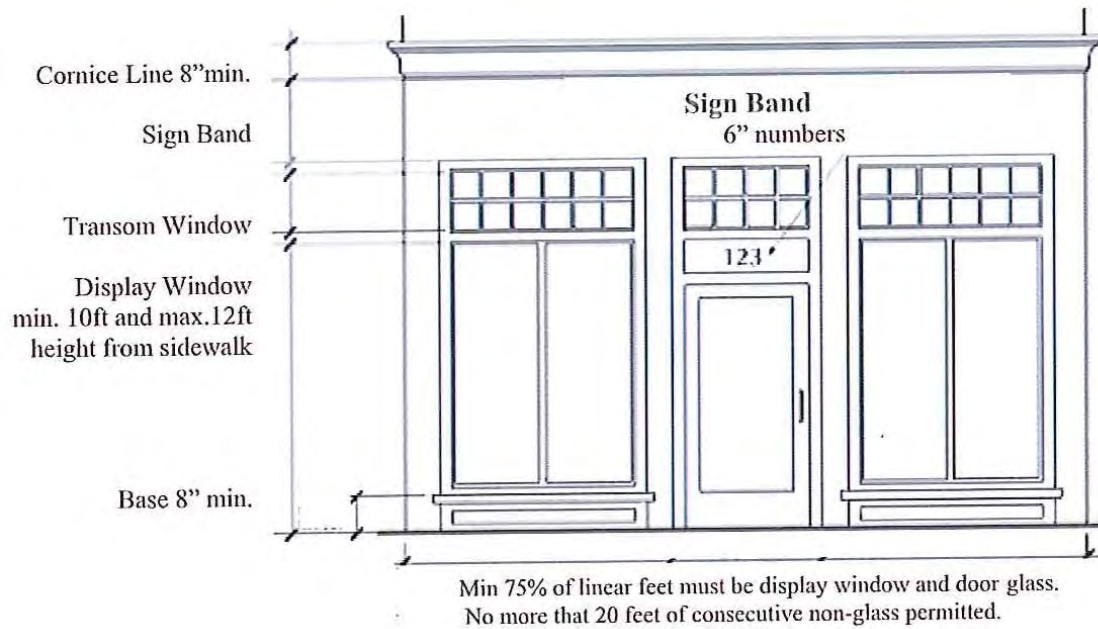
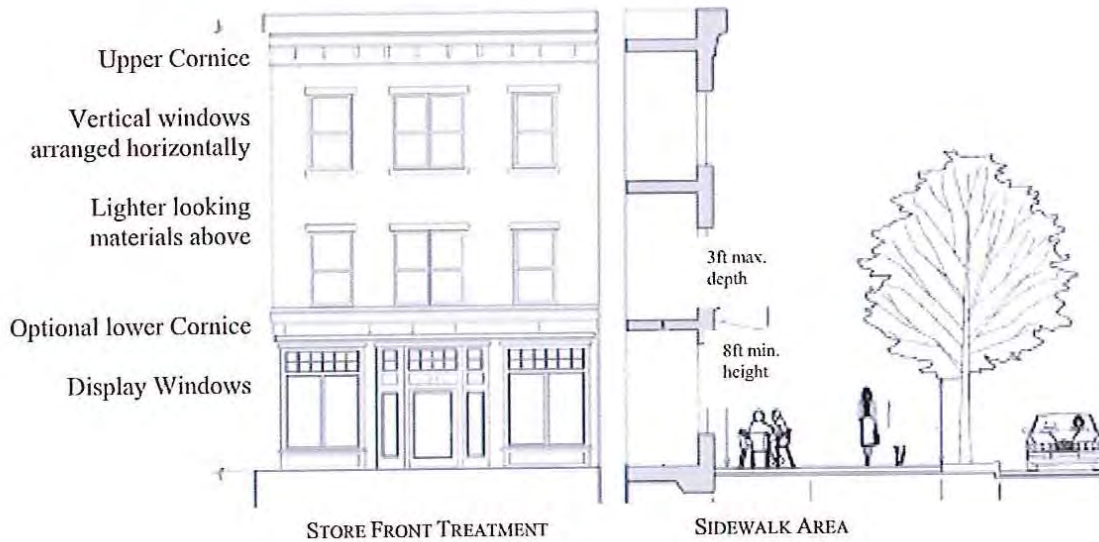


Photo illustrates an alternative application.

STOREFRONT TREATMENT is provided on the first story of a street facade. It includes a non-glass base or knee wall, glass display windows, a glass door, a glass transom, a non-glass sign band, a cornice line above the sign band, street address numbers, and a primary pedestrian entrance.

SIDEWALK AREA and STOREFRONT TREATMENT



SIDEWALK LANDSCAPE ZONE

- Reserved for trees, ground cover and street furniture
- Street furniture includes utility poles, waste receptacles, fire hydrants, traffic signs and control boxes, tree grates, newspaper boxes, bus shelters, bike racks, etc.

SIDEWALK CLEAR ZONE

- Reserved for pedestrian passage
- Unobstructed to min. 7ft height

SUPPLEMENTAL FRONT YARD

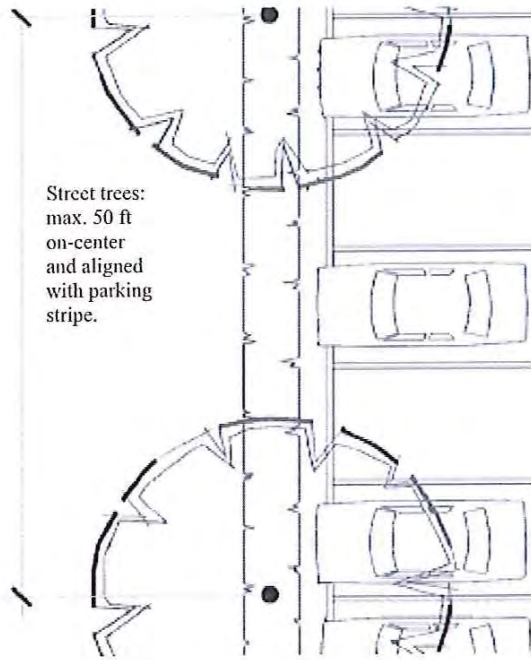
- May be used for stoops, steps, porches, and landscaping



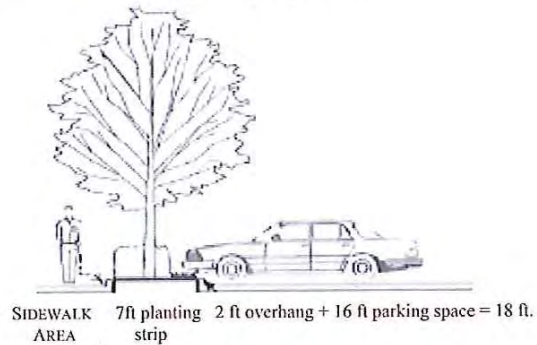
SUPPLEMENTAL FRONT YARD CLEAR ZONE LANDSCAPE ZONE

Photo illustrates an alternative application.

STREET WALL – Utilizing an Evergreen Hedge with Trees

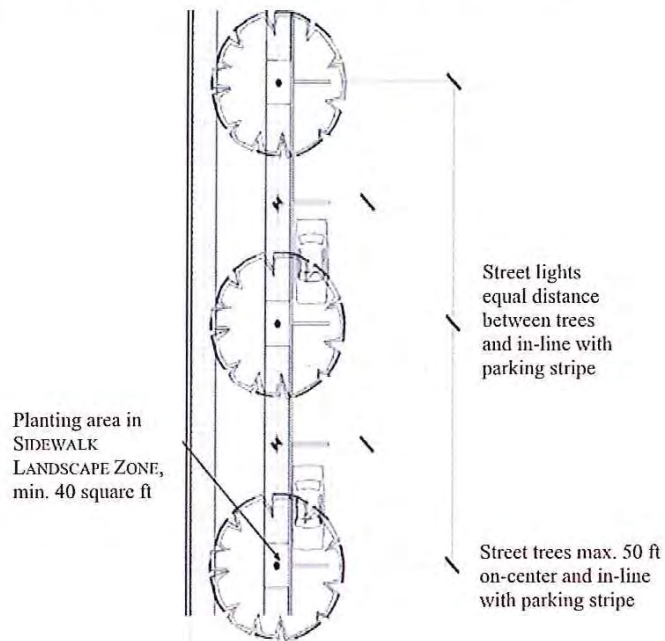


Where the end of a parking space has a permanent concrete or masonry curb and abuts a landscaped area that is a min. width of 6 ft, the depth of the parking space may be reduced by 2 ft.

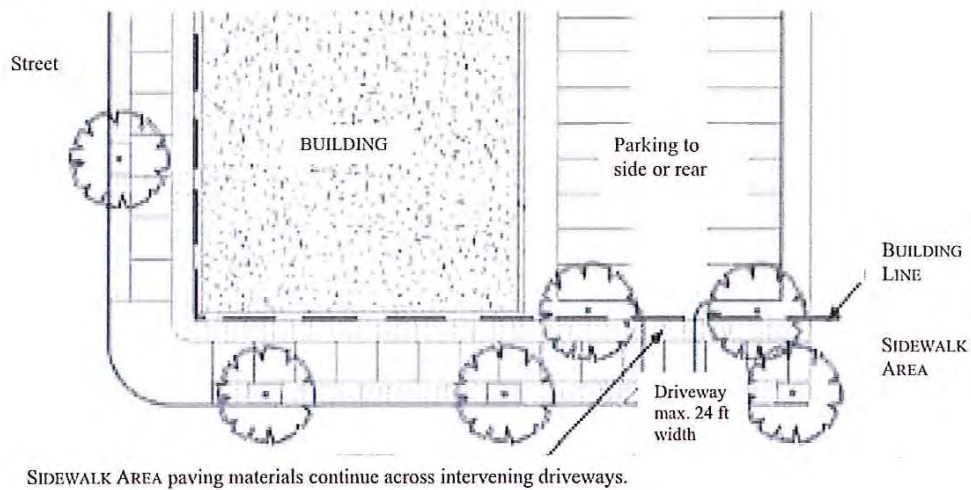


**Required length of parking space is reduced by 2 ft.
where parking butts into planting strip with fixed**

SIDEWALK AREA – Adjacent To On-Street Parking

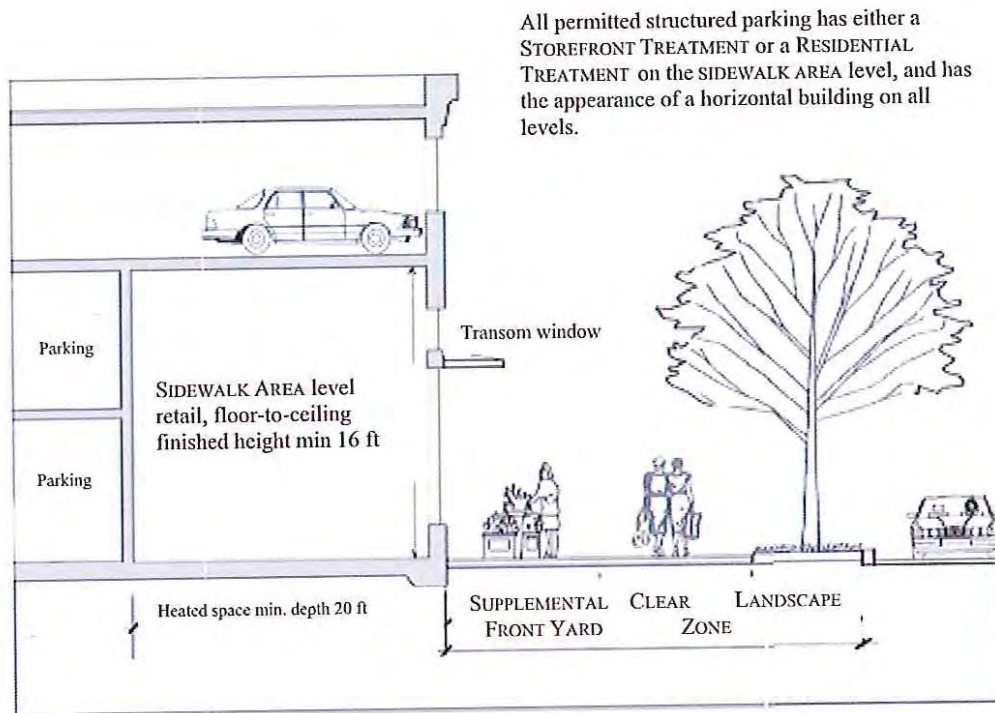


SIDEWALK AREA – Crossing a Driveway Curb Cut



STOREFRONT TREATMENT and SIDEWALK AREA

Parking Deck with Retail Storefront



Photos illustrate alternative applications.

SIDEWALK AREA – Special Alternative Treatments with Administrative Approval by the Director of Planning and Zoning



OPTION: SIDEWALK LANDSCAPE ZONE combined with on-street parking

On certain streets where space is restricted, alternate on-street parking, street tree and SIDEWALK LANDSCAPE ZONE treatments may be approved, where the requirements for street trees within the SIDEWALK LANDSCAPE ZONE are met by locating landscape bulb-outs between on-street parking spaces.



OPTION: SUPPLEMENTAL FRONT YARD may be moved between SIDEWALK CLEAR ZONE and SIDEWALK LANDSCAPE ZONE when used for outdoor dining.

An alternate SUPPLEMENTAL FRONT YARD treatment may be approved where the SUPPLEMENTAL FRONT YARD is a minimum width of 10 ft and is located between the SIDEWALK LANDSCAPED ZONE and SIDEWALK CLEAR ZONE for the purpose of outdoor dining.

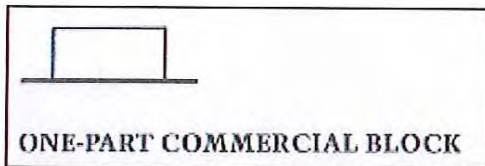
STOREFRONT TREATMENT

ILLUSTRATIONS OF ARCHITECTURAL STYLES

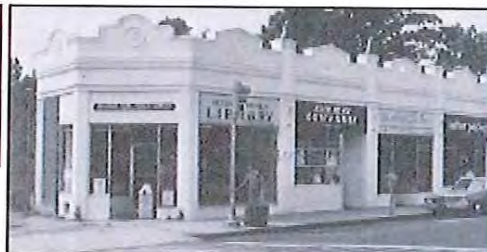
The following illustrations are Storefront Architectural Styles typically found in Downtown Albany. The illustrations are graphic depictions of specific requirements for renovation or new construction of buildings on designated Retail Streets and where Storefront Treatment is otherwise required. In addition to specific illustrated requirements, all other Riverfront District requirements shall be met.

Storefront Treatment, Architectural Style Example:

1. One-Part Commercial Block



- Limited to structures of one story.
- Structures are a single box with a decorated façade.
- The structures are usually attached to one another. In many cases, the street façade of a single storefront unit is narrow and composed of only plate glass windows, an entrance, and a cornice or parapet.
- Larger examples may have a unified, horizontal, and streamlined design that encompasses several storefronts.

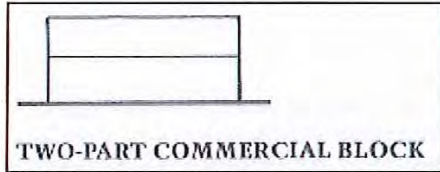


From "The Buildings of Main Street: A Guide to American Commercial Architecture" by Richard Longstreth

Photos illustrate alternative applications.

Storefront Treatment, Architectural Style Example:

2. Two-Part Commercial Block



- Structures are two or more stories.
- Horizontally divided into two distinct zones, the first story being one of the zones.
- The first story, street level, indicates public spaces such as retail stores, banking lobbies, insurance offices, or hotel lobbies.
- The upper zone suggests more private spaces such as offices, hotels, or apartments.
- The façade characteristics of the two zones may not relate to one another.
- The upper zone may contain a variety of elements including an attic story.

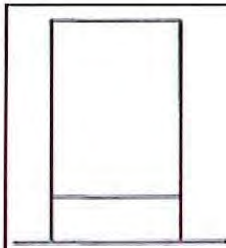


From "The Buildings of Main Street: A Guide to American Commercial Architecture" by Richard Longstreth

Photos illustrate alternative applications.

Storefront Treatment, Architectural Style Example:

3. Two-Part Vertical Block



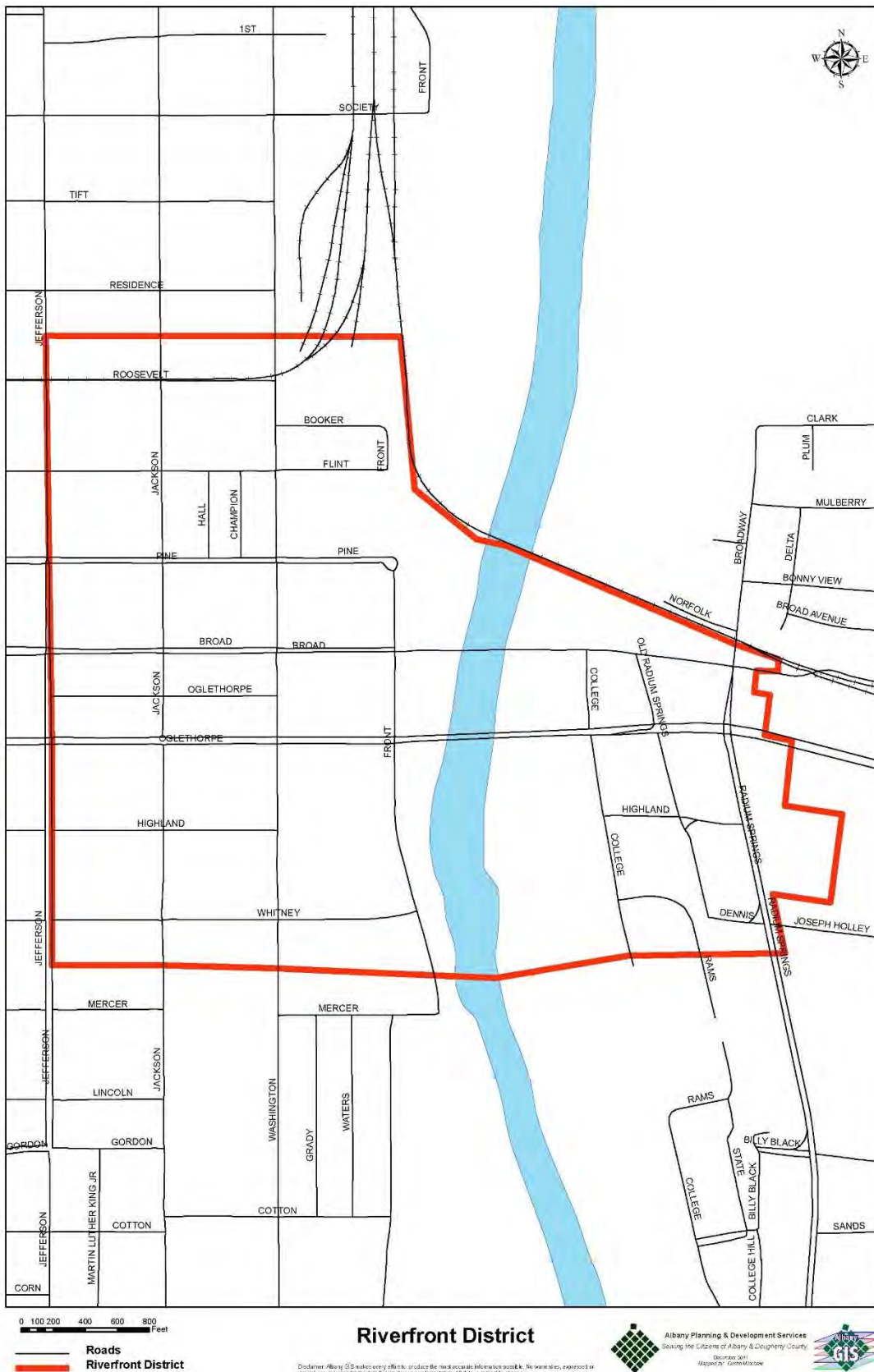
TWO-PART VERTICAL BLOCK

- Must be at least three stories in height.
- Horizontally divided into major zones that are different yet carefully related to one another.
- Lower zone rises one or two stories and serves as a visual base for the upper zone.
- Upper zone is designed to emphasize the verticality of the building and function as a composed, unified whole.
- A transitional zone of one or two stories may exist between the upper and lower zones.
- Top story may have different window treatments.
- Roof is generally designed to appear flat.



From "The Buildings of Main Street: A Guide to American Commercial Architecture" by Richard Longstreth

Photos illustrate alternative applications.



INSTITUTIONAL AREA

Within The

LOCAL HISTORIC DISTRICT

INSTITUTIONAL AREA WITHIN LOCAL HISTORIC DISTRICT

Institutional land uses are mostly associated with land that is occupied by public buildings such as hospitals, skilled nursing facilities, schools, universities, government office buildings, art galleries, and museums. Specifically included in **Albany's** Institutional Area is a network of healthcare facilities (Phoebe, Wynfield Park Skilled Nursing Facility, and Dougherty County Public Health), auxiliary medical services, commercial uses, and single-family and multi-family residential uses.

The purpose of the Institutional Area is to preserve the historic character of the area, and to allow for the thoughtful consideration of change regarding development within this defined geographic area: restoration, rehabilitation, adaptive reuse; additions; demolition or relocation; or new construction.



Times have drastically changed since 1911, with the original Phoebe Putney Memorial Hospital. As the second largest employer after MCLB (chooseAlbany.com/business-climate/major-employers/) in Dougherty County, the Phoebe Hospital Main Campus is located in the heart of the Institutional Area, providing healthcare to local and regional residents.



As the need for an enlarged campus arose, ancillary services including the HealthWorks, Family Tree Child Care, and various offices have been developed, or buildings adaptively reused. Progress continues as Phoebe expands their scope of healthcare services and their affiliation with Medical College of Georgia and University of Georgia School of Pharmacy.

In an effort to assure that the historic built environment will survive for future generations to enjoy, design guidelines balance the impact of development on the surrounding, non-institutional community and enhance the transition between, and the compatibility of, the health care campus and the surrounding community. Such impacts include those related to the height, proportion, shape, and siting of structures, transportation elements and any adverse effects of noise and lighting.

The **goal of these Design Guidelines is to support Phoebe's vision** for the future. This **document serves to implement goals and visions related to the campus's physical development**, including:

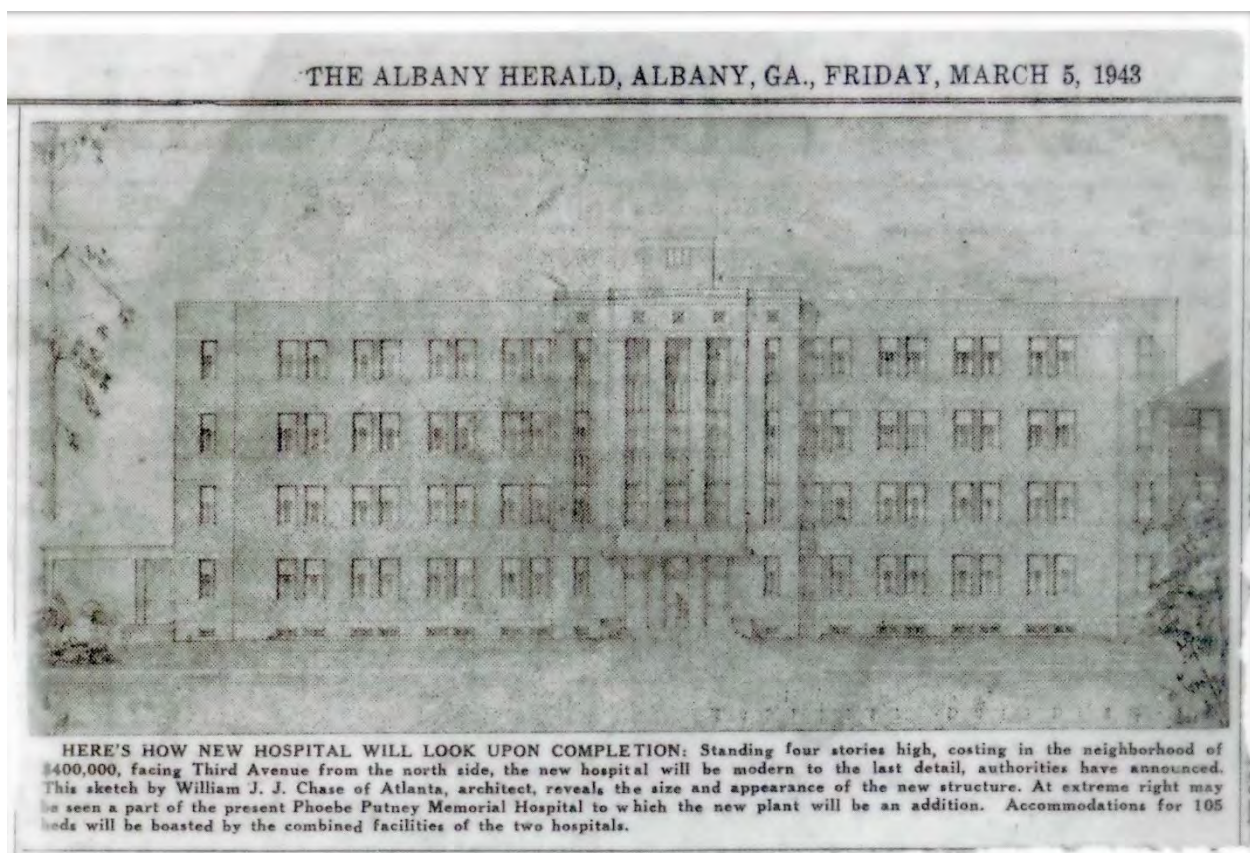
- **Enhancing Phoebe's image and identity**
- Accommodating planned growth for the hospital campus within the locally designated historic district
- Emphasizing strong connections and ease of access within medical campus and surrounding community

A guiding principle for future development is to create a campus that is responsive to the intrinsic character of the medical campus and the surrounding historic district. Phoebe can achieve this by:

- Providing visual connections to the surrounding landscape
- Respecting the legacy of architectural design that established the original hospital campus, and utilizing the buildings to support the campus open space and landscaping
- Strengthening the relationship between buildings and landscape in new construction
- Integrating new development with the existing campus through the use of complementary materials, colors, structures and landscape elements

Architectural elements

The following images illustrate **Phoebe's architectural heritage** and note the essential characteristics of a range of buildings. These characteristics are intended to inform designers and be incorporated in future development. Given the intent to develop future buildings in a cohesive and unified manner, these examples should be used as the basis for design and new construction. They are described in further detail in this document.

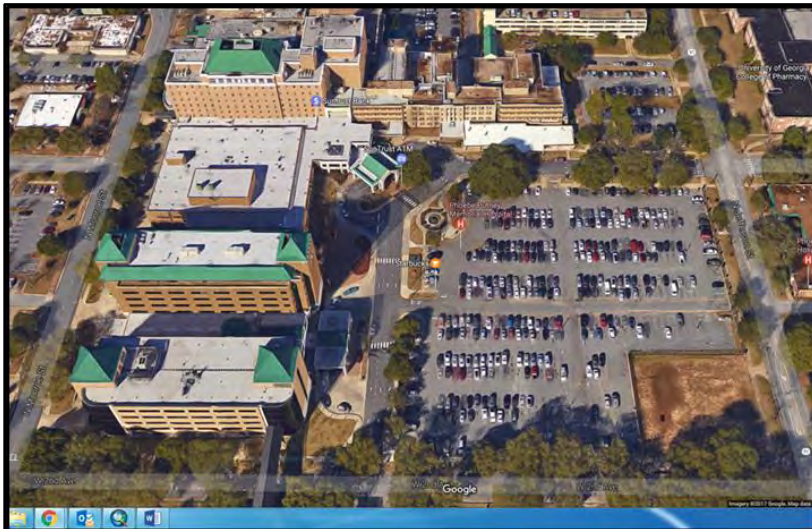




1943 Hospital with 4 stories, flat roof



1993 Expansion



Aerial view of Phoebe Main Campus, 2016 Google Maps

Areas of Influence

For the purposes of this document, areas of influence are designated according to types of existing development and future development. New construction and additions are reviewed with consideration of nearby structures, and the visual relationships between historic and new construction. Guidelines consider a consistent streetscape, pattern of design concepts and architectural elements, including building orientation and setback, shape, proportion, scale/height, directional emphasis, massing and rhythm and site elements. Areas One and Two provide a distinct identity for Phoebe, and promote a consistent aesthetic and sense of place. Area Three provides a buffer around Areas One and Two transitioning, from higher intensity development, to the surrounding historic residential area, preserving and protecting its character and integrity.

- Area One - Medical Campus/ Family Tree Child Development Center/ HealthWorks/Medical Residency Program/ Mid-Century Offices

300 – 400 blocks of W 2nd, 3rd, and 4th Avenues

500 – 521 W 2nd Avenue

500 – 521 W 3rd Avenue

500 – 517 W 4th Avenue

800 – 1000 blocks of N Monroe Street

1101 & 1107 N Monroe Street

900-1000 blocks of N Jefferson Street

400 block of Hines Street- Parking Garage attached to Sky Bridge

Prevalent Character of Existing Development in Area One and Area Two

Transitioned from original **1940's hospital and** historic residential neighborhood environment to larger scale development composing the main medical campus.

Significant historic resources, including the Beaux Arts Middle School on N Jefferson and the Christian Science Church at 1100 N Monroe Street, should be preserved with ordinary maintenance and repair, protecting their character and integrity. Future development in Area One should be consistent with existing multi-story medical campus buildings featuring similar roofs, walls, windows and entrances, details, materials and landscaping elements.



Adaptive reuse of Beaux Arts Middle School for UGA Pharmacy and Medical College of GA Student Program



Holcombe Perry Hall Christian Science Church
1100 N Monroe Street



Family Tree Learning Center

- Area Two - Flaggstone Housing Area/Arcadia Commons Housing/Wynfield Park Skilled Nursing Facility

1100 block of N Jefferson Street to 4th Avenue Alley

200 block of W 3rd and 4th Avenues

Future development in Area Two should be consistent with existing development, which contains both single story and multi-story buildings: one story gabled cottage style Arcadia Commons multi-family housing; and the updated multi-story Wynfield Park facility.

Recent construction of the first phase of the Flaggstone Student Housing was completed in May 2017. Design elements reflect the original 1911 hospital. Two additional buildings, featuring the same design and site elements, will be constructed in the future, completing development of the entire block of W 4th Avenue, between N Jackson Street, and N Washington Street.



Flaggstone Student Housing



Arcadia Commons Housing



Wynfield Park Skilled Nursing Facility

Area Three - Periphery Border
700 block of N Monroe Street

400 block of W 1st Avenue- Construction Staging Area

425 W Society Avenue

505 & 507 W 1st Avenue

Prevalent Character of Existing Development

The construction staging area is vacant land enclosed with privacy fencing. Area contains original historic residential structures, in declining or dilapidated condition, along with vacant lots. 427 and 429 W Society Avenue are owned by one family; 427 supports the family home, while 429 is incorporated into the **home's greenspace. These two lots are not contained in the periphery border** since they are privately owned parcels.

Vacant buildings should be evaluated periodically for structural safety and ordinary maintenance and repair should be incorporated for viable buildings. Potential demolition and new construction or establishment of greenspace or outdoor activities should be sought for unsafe structures. Future development should be single story buildings consistent with historic residential structures. Similar architectural and site elements should be replicated in new construction.



Construction Staging Area Madison/1st



Adaptive reuse 418 W 1st Avenue

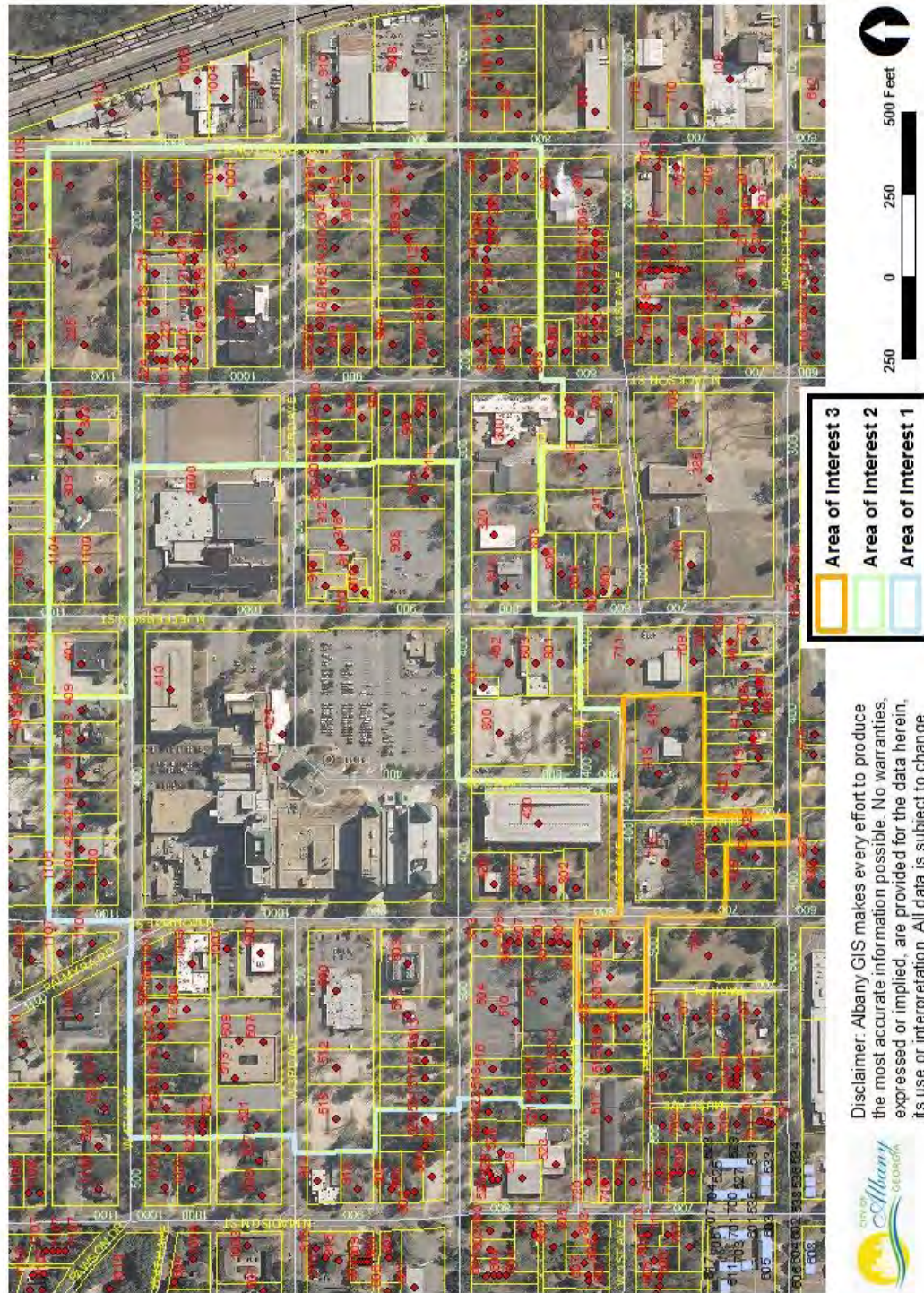


Phoebe Financial Office, 504 W 2nd Avenue, Non-compatible modular construction



Monroe Street Structures

Institutional Area within the Local Historic District



DETERMINE COMPATIBILITY FOR NEW STRUCTURES IN A RELATIVELY (VISUALLY) CONSISTENT HISTORIC DISTRICT

By Pratt Cassity, director, Public Service & Outreach, University of Georgia with assistance from Dan Corson and Joe Saldibar, Colorado Historical Society.

Reprinted with permission.

The process for determining visual compatibility for new construction is one of those things that confounds, aggravates, and annoys. The following easy-to-remember guide for determining compatibility should help. Note that there is no mention of style, date, or other information that normally describes the building for other historic preservation purposes.

The Secretary's Standards state that we need to discern new from old in infill construction. That charge can be interpreted as taking a fresh approach to new construction. Take a FRESH approach!

Use these five tests to see if a new building will fit in. They **won't guarantee good design**, nothing can; but they can keep the intruders out and make the new building re-FRESH-ing! FRESH...Infill should be FRESH!

F - Footprint and Foundation. The footprint and foundation of the new structure should be similar to the ones surrounding the new structure.

R - Roof shape. The new roof should match existing roofs in pitch, complexity, and orientation.

E - Envelope. If you shrink-wrapped a building and removed everything but the shrink-wrap, that is the envelope. The new structure should match the existing ones in projections, height, bulk, relationships between height and width, etc.

S - Skin. What is the envelope clad in? What is the surface material and what are its characteristics? New structures should be clad in a visually and physically similar material.

H - Holes. Where are the doors, windows, attic vents, etc.? How are they divided and segmented? Is it an asymmetrical arrangement or is it more symmetrical?

And for a French touch to FRESH, try Lé FRESH

Lé - Landscape elements. Driveways, sidewalks, fences, tree canopy, retaining walls.

HISTORICAL OVERVIEW OF ALBANY

HISTORICAL OVERVIEW OF ALBANY

Created by an act of the Georgia state legislature on December 15, 1853, Dougherty County was formed from portions of Baker County, which was established earlier in 1825. At the time of its formation, Dougherty County was famed for its high production of cotton, corn, sugar cane, rice and tobacco, and its count seat of Albany was the center of trade throughout the region. The county occupies land ceded from the Creek Nation in 1825. By 1834, nearly the entirety of the Creek Nation was forcibly removed and an influx of settlers moved westward into Georgia, including the region which would become Dougherty County.

Located in southwest Georgia, Dougherty County is bounded by Terrell and Lee Counties to the north, Worth County to the east, Mitchell and Baker Counties to the south, and Chickasawhatchee Creek and Calhoun County to the west.

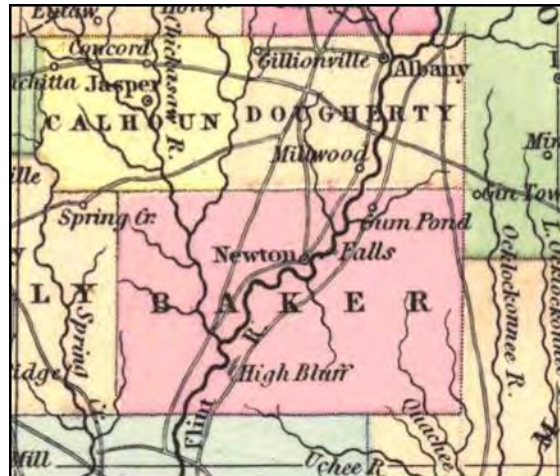
The majority of the county lies within the Dougherty Plain, **"a name given to the smooth country of southwest Georgia."** Unique to the county are the many natural depressions, large and small, referred to as lime sinks. Some lime sinks are cultivated, others filled with water, while others are swampy. The Flint River runs through the county in a north to south direction and was paramount to the early settlement, development, and prosperity of Albany and the surrounding region. The river acted as a means of transportation, shipping, and trade throughout the region. Following the cessation of the Creek Nation lands, settlements emerged alongside the Flint River. With the forced removal of the Indians by 1834, towns quickly developed, among which was the settlement of Albany.



In 1835, Alexander Shotwell, a Quaker from New England, acquired Land Lots 323 and 324 of the First Land District of Baker County. The land was surveyed and town lots laid out with Broad Street named as the east-**west line between the two Land Lots. Shotwell's plan for the town "included wide, well-shaded streets."** The first to settle the town was Nelson Tift in 1836. Tift named the settlement Albany and embarked on the establishment of a cotton trade along the Flint River. Within three years, additional land was acquired west of the original lots on Land Lots 333 and 334. By 1839, the settlement had become the marketing center for cotton growers throughout southwest Georgia, and Albany received its official charter as a city. As growth of the City, Tift sold land for the expansion of the City to the north and south. The streets constructed to the north as part of this

expansion include the eastern sections of present-day Residence, Tift, and Society Avenues (W). Albany had grown to such a degree that the formation of Dougherty County from Baker was deemed necessary by 1853.

Right: Map of Baker and Dougherty Counties



The arrival of the train to Albany in 1857 opened the region considerably. Initially intended primarily for the shipment of cotton and other produce, passenger cars were soon added with trips to Macon, Savannah, and Augusta. The railroad propelled the economic vitality of Albany, as well as promoted increased tourism and population growth. As the railroad grew in popularity, steamboat travel and trade along the Flint River declined dramatically.

Dougherty County's reliance on cotton production and slave labor made it difficult for the region to rebound following the Civil War and emancipation. While sharecropping **replaced slave labor on plantations and farms, the region's economy was heavily shaken.** Gradually, a resurgence in growth and development occurred, bridges constructed across the Flint River, and the railroad industry re-established. By 1885, downtown Albany was **flourishing once more, boasting three rail lines.** The vision of a "New South," which took hold throughout the southeastern United States following Reconstruction, argued that the South should develop as a new economy focused on industrial capitalism and economic diversification. Although cotton production and processing remained paramount to the economy, crop diversification, particularly pecan production, and the increasing importance of Albany as a rail center within the region, contributed to a resurgence in **the city's economy during the latter years of the 19th century.** By the turn-of-the-century, Albany was referred to as **the World's Pecan Center.**

Established religion began in Albany as early as 1840 when the Albany Baptist Church was first organized. The following year, the Methodist and Episcopal Churches were formed, followed by the Presbyterian Church in 1849. In 1859, **St. Theresa's Catholic Church (NR-listed 1975)** was constructed of brick and built by slaves. It was utilized in the Civil War as a Confederate hospital. **St. Theresa's Catholic Church is the oldest** surviving religious facility of continued use in Albany and retains remarkable integrity.



An 1885 bird's eye view of Albany reflects the strength of the city, and is evidence of its expanding residential development beyond the downtown core. As the map below demonstrates at its upper left quadrant, lands west of Madison Street remained undeveloped farmland. This area would later develop as what is locally referred to as **"Rawson Circle/Park."** Following a detrimental flood in 1897, development of the city was re-focused to the north and a number of planned suburban residential neighborhoods sprang up throughout the late-19th and early-20th century. The first of these neighborhoods, North Albany, led to the rapid residential expansion of the City.



1885 Bird's Eye View of Downtown Albany, Courtesy of the City of Albany

Twentieth century Albany experienced steady growth and continued prosperity. By 1910, numerous passenger trains arrived daily to Albany. That same year, the Phoebe Putney Memorial Hospital was formed. Between 1912 and 1920, a street car operated in the city, but eventually ceased as reliance on the automobile intensified.

The arrival of the rail to Albany in 1857 opened the region considerably, further propelling the growth of the city. Initially intended primarily for the shipment of cotton and other produce, passenger cars were soon added with trips to Macon, Savannah, and Augusta. The railroad contributed substantially to the economic vitality of Albany, as well as promoted increased tourism and population growth. As the railroad grew in



popularity, steamboat travel and trade along the Flint River subsequently declined. The Albany Railroad Depot Historic District (NR-listed 1982) includes one surviving depot pre-dating the Civil War, and another dating to the early-20th century. Located at the east end of Roosevelt Avenue in what has become known as Heritage Plaza, the district was a bustling corner of downtown Albany with hotels, specialty stores, and a brick-paved street (extant).

Although private education among Albany's wealthier families was common prior to the Civil War, it was not until 1885 when the first public school building was erected on land donated by local citizens at present-day 601 Flint Avenue. The Albany Academy (GNAHRGIS 217809) opened in 1886. It was destroyed by a mysterious fire in 1888, and rebuilt shortly thereafter – architecturally an exact replica of its predecessor. Due to overcrowding, the school was once again rebuilt in 1919, later becoming known as the Flint Street Grammar School. Unfortunately, the building was demolished in 2015.

Former Albany Academy, 2006
Survey, GNAHRGIS 217809



By 1905, Albany established a formal city system of public schools. The first Albany High School was constructed in 1916 (not extant). It quickly became clear that a larger building was necessary to accommodate the growing population, and the second high school building was erected at 100 North Jefferson Street.

In addition to improvements in the education system during the latter years of the late-19th and early-20th centuries, progressive advancements occurring within the city during



this time included railroad expansions, road improvements, and the laying of telephone poles and wiring.

City workers raising the 1st telephone poles in Albany, 1882, Digital Archives of Georgia, Vanishing Georgia

The commercial center of town along Broad Street (presently W. Broad Avenue) was well-established, and government-related construction was underway along Pine Avenue. In 1885, Broad Street ended on the east at a ferry landing, and a toll bridge crossing the Flint River extended from the Bridge House (extant) on Front Street. Today, a modern

bridge extends from W. Broad Avenue across the Flint River, and the toll bridge is no longer extant.

The Google Earth aerial photo (below) demonstrate the evolving landscape within Albany since the late-19th century.



The **city's residential** area expanded beyond the downtown core to the west and north by 1885 into what is presently referred to as Old Westside and Old Northside. Following a detrimental flood in 1897, development of the city was re-focused to the north of Old Northside and a number of planned suburban residential neighborhoods sprang up throughout the late- 19th and early-20th centuries. The first of these neighborhoods, North Albany, fueled the rapid residential expansion of the city northward.

Twentieth century Albany experienced steady growth and continued prosperity. By 1910, numerous passenger trains arrived daily to Albany. That same year, the Phoebe Putney Memorial Hospital was formed. Between 1912 and 1920, a street car operated in the city, but eventually ceased as reliance on the automobile intensified.

The Albany Transit Company laid five miles of track within Albany, all leading to the passenger depot at the east end of Roosevelt Avenue in present-day Heritage Plaza. Remnants of the streetcar track survive along the Plaza. One of the most traveled lines ran down the center of Washington Street as shown in the Railga.com photo below:



Established as the central commercial district and seat of government, downtown Albany **was the first area to develop during the city's early settlement period**. It is roughly bounded by Roosevelt Street to the north, Oglethorpe Boulevard to the south, Front Street to the east, and Jefferson Street to the west. The northern boundary of downtown contains portions of Flint Avenue north to Roosevelt Avenue. Downtown Albany was established as the commercial, civic, and social center of the city, and continues to serve the community. Numerous commercial buildings, hotels, churches, institutional, civic, and industrial buildings make up downtown Albany.



Former St. Nicholas Hotel, Transitional Center
N Washington Street, 2015

Among those include the earliest extant hotel in the city, the St. Nicholas Hotel (GNAHRGIS 218908, NR-listed 1991), located at the corner of Flint Avenue and N. Washington Street. It was constructed to serve railroad passengers & commercial/ business travelers, as well as to provide commercial space at street level. The completion of this building reflects the era when successful commercial activity and transportation tied almost totally to the railroad.

The city's first skyscraper was completed in 1921 and was occupied by the Davis-Exchange Bank Building (GNAHRGIS 203919; NR-listed 1984), located at 100-102 N. Washington Street.



The development of Albany's downtown is a direct correlation to the city's periods of economic and population growth throughout its history.

The original grid-iron street plan is continued as the city expanded to the north, south, and west. The heart of downtown Albany features smaller blocks compared to those of the residential neighborhoods of Old Westside and Old Northside. Not uncommon for downtown commercial and civic districts adopting the gridiron plan, lots are narrow and compact with alleyways separating blocks in an east-west direction.

"City-wide beautification efforts began with the creation of public parks, including Tift Park located on 5th Avenue, and the planting of oak trees." Oak trees and flowering shrubs were planted along street right-of-ways throughout residential areas. These tree-lined streets create a majestic panorama for which Albany is famed.

During the 1920s through the 1960s, Albany was a thriving metropolis and destination point for all of southwest Georgia. **Slappey Drive was the 'outskirts' of town with the first paving project for that thoroughfare not started until 1947.** The desire to live in a suburb on the edge of town brought about much residential development in the later, planned neighborhoods such as Arcadia, North Albany, Rawson Circle, and Palmyra Heights, all located north of downtown, Old Westside and Old Northside.

As planned residential development expanded the City to the north, west, and south, various trends continued, including an alley system which promoted city beautification as garages and barns remained hidden from public view and could be accessed only via rear alleyways. World War II triggered another tremendous period of economic growth and residential expansion, caused in part by the establishment of nearby Turner Field military base. By the 1960s, Albany was among the fastest growing cities in the United States. Between 1940 and 1970, the county population increased from 19,055 to 80,000. In an attempt to make housing more affordable within the city, a number of large-scale public housing developments were established throughout the mid-20th century west of the Old Northside neighborhood. However, despite the growth in population, **Albany's commerce and industry were relocating from downtown to larger plazas on the edge of the city.**

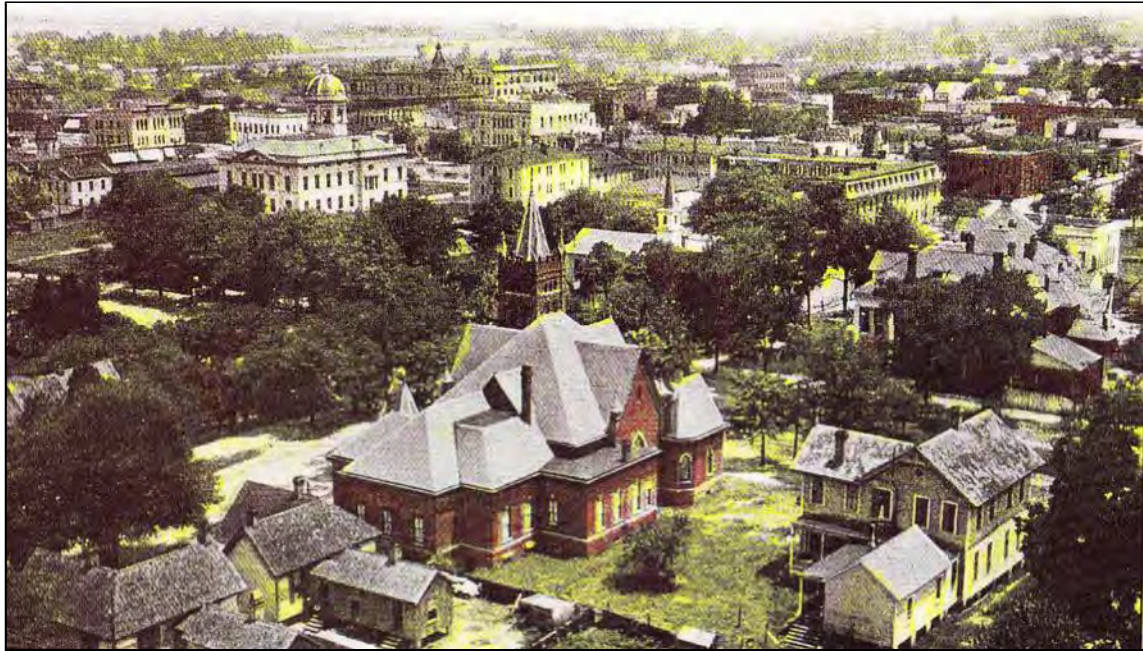
With a large percentage of black residents, and a highly segregated climate, Albany was at the foreground of the Civil Rights movement during the early years of the 1960s. The **"Albany Movement" was formed in 1961 with a mission of integrating the City.** Numerous protests, sit-ins, and marches ensued in 1961 and 1962. Martin Luther King Jr. spoke at a rally in Albany in December of 1961, and led a march on City Hall in which all participants, including King, were arrested. The Albany Movement was ultimately victorious, and the city desegregated that year. Despite the victory, much of the white community made deliberate attempts to avoid integration of public facilities. Among those **occurrences was the City's surplus sale of the Tift Park community pool and tennis courts** to a private entity in 1963.



LEFT. 2014 photo of Tift Park community pool, now part of the Boys & Girls Club.

This strategy was a common reaction to Civil Rights movements throughout the southeast. Another strategy commonly applied was the removal of seats from public libraries to prevent integration. The racial tensions **during the 1960s led to "white flight" to the suburbs**, which subsequently resulted in a decline of residents, businesses, and commerce within the city limits.

Albany's downtown has suffered since the 1970s as businesses and customers have moved to the larger shopping centers and malls west of the downtown district. Historic commercial blocks in downtown were demolished in the 1980s to accommodate the construction of modern government buildings. In 1994, a 500-year flood damaged or destroyed much of historic downtown Albany, and the need for economic revitalization of the City was paramount. The following photographs are just a few examples of the changing landscape of downtown Albany and the old railroad depot, as well as the **considerable loss of resources reminiscent of Albany's historic growth and prosperity** throughout the late-19th and early-20th centuries due to development pressure and natural disasters. The book Albany Yesterday, Today & Tomorrow, edited by K.K. Snyder and sponsored by the Thronateeska Heritage Foundation, is an exceptional visual illustration of **the evolving landscape of Albany's historic neighborhoods.** While a number of historic landmark resources survive, a number have been lost over the years.



300 block of W Roosevelt Avenue looking Southeast across Downtown, c. 1910
Taken from: [A First State Corporation Legacy](#)



Google Earth Aerial Photograph looking Southeast across Downtown, 2014

Note the First United Methodist Church in the foreground of Photograph 9 was replaced with the present church building in 1951, and the site of a number of prominent historic resources visible in the c.1900 photograph are currently occupied by parking lots and/or modern development.



Downtown looking South, c. 1950. Taken from: [A First State Legacy Corporation](#)



Google Aerial Earth Photograph of Downtown looking South, 2014

Photographs depict the rapid change in the downtown Albany skyline since the 1950s. Of particular import is the loss of the former courthouse and a number of commercial buildings on Pine Avenue, which were replaced with modern government buildings. Two prominent former hotels constructed c.1925 and located on either side of the courthouse are extant: the former Gordon Hotel (GNAHRGIS 216929) and the New Albany Hotel (GNAHRGIS 216910).



W Broad Avenue looking East, 1919
Taken from: [A First State Corporation Legacy](#)



Google Earth Aerial Photograph of W Broad Avenue looking East, 2014

The Citizens First National Bank (GNAHRGIS 216093, present Chamber of Commerce), constructed in 1917 and located at the lower left of both images above, is the only historic resource surviving along the north side of the 200 block of W. Broad Avenue. The construction of large-scale government buildings resulted in the loss of a number of commercial buildings. Also note the streetcar line along Broad Avenue depicted in the upper photograph.

Historic resources surveys, preservation plans, and the establishment of Design Guidelines are among the various efforts that have been made to promote the preservation of the City since the flood.

New development including the Flint RiverQuarium, Turtle Park and Ray Charles Plaza is part of revitalization efforts downtown. Rehabilitation of the Riverfront Resource Center (125 Pine Avenue) and new IMAX Theatre/RiverQuarium offices along with adaptive reuse of the Bridge House, as home to the Convention and Visitors Bureau, has occurred in the last several years.



Ray Charles Plaza



Flint RiverQuarium, Pine Avenue

Bridge House (1857)
Convention and Visitor's Bureau



On November 8, 2016, groundbreaking occurred for the Pretoria Fields Microbrewery on Pine Avenue. The microbrewery will encompass existing buildings (120-124 Pine Ave) for production and distribution of craft beer from local, organic farm crops. Thelma Johnson, **ADICA and DDA chair, said, "This is the largest private investment ever in downtown Albany, and the largest since the Hilton Garden Inn. Today is a new day. This is the beginning of what public and private resources can do with the right plan, to create jobs and investment in downtown."** According to City Manager, Sharon Subadan, **"The city of Albany is traveling on many roads, an infrastructure road, a transportation road, tourism, recreation, quality-of-life amenities, education, innovation, manufacturing, retail, and today we celebrate a huge step in our redevelopment of downtown road, All these roads**

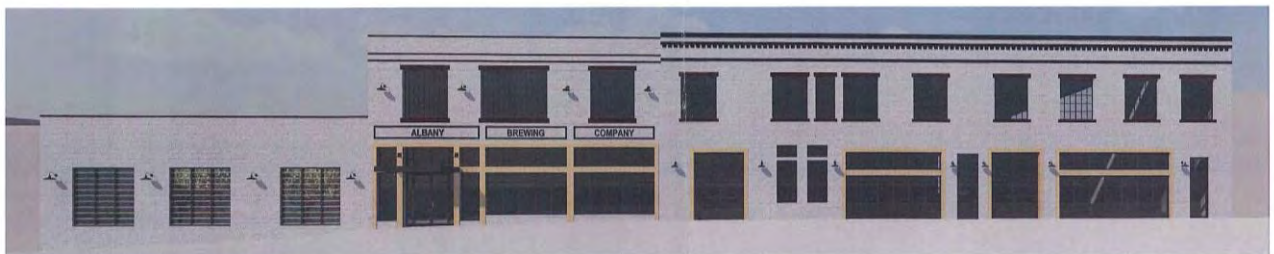
will create a climate for industry to be successful here in the city of Albany and improve the financial condition of all who live here.”



126 Pine Avenue (GNAHRGIS 216089), 1930 Source: Digital Archives of GA, Vanishing GA



Pretoria Fields Microbrewery, Existing 2016, Pine Avenue



Pretoria Fields Microbrewery, Elevation of Finished Structure

RESIDENTIAL DEVELOPMENT

The earliest settlement and commercial and residential growth of Albany since the mid-19th century consists of the downtown, Old Westside and Old Northside neighborhoods. Each neighborhood has its own character-defining elements; however, there is a sense of cohesion in the urban nature of the survey area, particularly the traditional grid street pattern used. In addition to the three previously identified neighborhoods, the old Railroad Depot Historic District is located at the east end of Roosevelt Avenue, east of Old Northside, and north of downtown. Land west of Old Northside, within the northwest section of Albany contains a number of mid-20th century public housing developments.

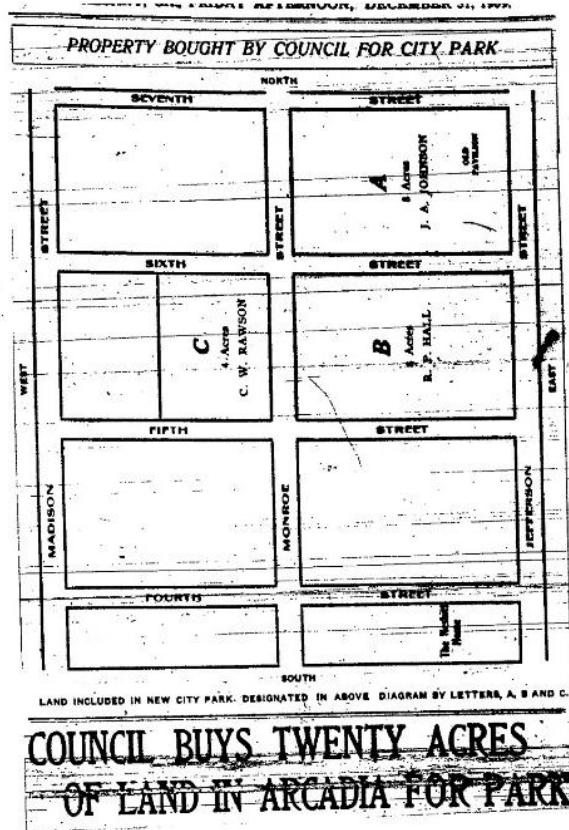
The residential growth of the city during the early- to mid-20th century as evolving trends in planned residential subdivisions, oftentimes with an emphasis on picturesque landscaping and curvilinear street layouts.

Arcadia, historically known as the North Addition, or North Albany, began development in 1892 north of the Old Northside residential area. Arcadia is considered the first development beyond the limits of the original four land lots within which the City of Albany was established. As historically planned, the neighborhood was to be bounded by Seventh Avenue to the north, Society Street to the south, Front Street to the east, and by North Davis Street to the west (see Figure 8). The boundaries of Arcadia evolved throughout the early-20th century, as additional neighborhoods were planned. Today, the boundaries of Arcadia do not extend past Monroe Street and Palmyra Road to the west. Hilsman Heights (partially located within the survey area), Tift Park, and the Hines Place Subdivision were both formed from portions of Arcadia, or North Albany. The plat delineates the boundaries of the western portion of present-day Arcadia, Tift Park,

Hilsman Heights, and Hines Place.

Plat of N Albany, no date
(Plat Book 1, Page 654)

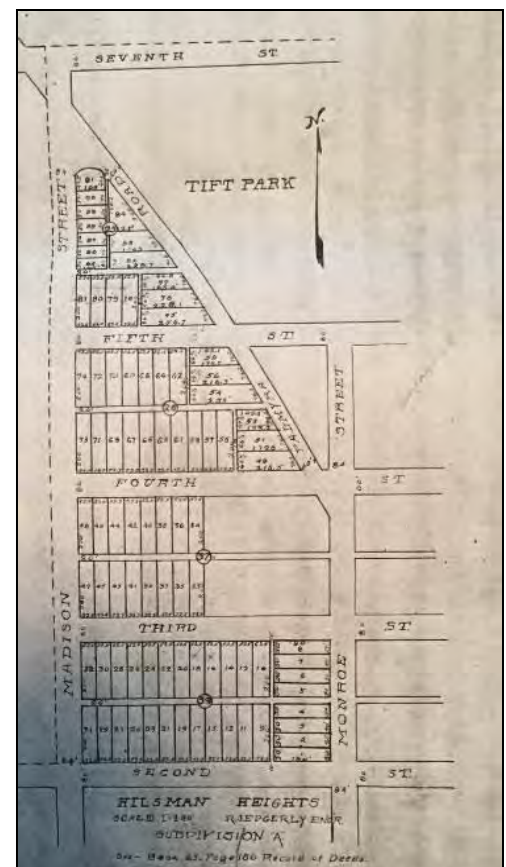




Tift Park, established as the first municipal park in Albany, is situated at the northwest corner of present-day Arcadia and is bordered to the north by 7th Avenue, Palmyra Road to the west, Jefferson Street to the east, and 5th Avenue to the south. The park was named in honor of Nelson Tift, one of the early founders of Albany. Tift Park is listed on the National Register. Residences constructed along 5th Avenue fronting Tift Park are among the grandest in Albany. These include 404 and 406 5th Avenue, and 1107 N. Jefferson Street.

Hilsman Heights began development in 1914 and was formed from the western portion of the North Albany/Arcadia neighborhood. The 1914 "Subdivision A" was expanded in 1915 to include two additional blocks to the west. According to the 1915 plat, the entire area was referred to as "Rawson Park and Hilsman Heights". This addition would later evolve into the larger historic subdivision known as Rawson Circle and Rawson Park. The original "Subdivision A" of Hilsman Heights, as planned in 1914, is bounded by Madison Street to the west, Palmyra Road and Monroe Street to the east, and 2nd Avenue to the south. The portion of Hilsman Heights located within the survey area includes resources fronting the south side of 5th Avenue, north to the intersection of Palmyra Road and Madison Street. The southern section of the neighborhood is located within the original local *Albany Historic District*.

Hilsman Heights Subdivision A, 1914 (Plat Book 1, Page 10)



The neighborhood presently referred to as Rawson Circle is the earliest development within the larger Rawson Park neighborhood. Rawson Circle was first planned in 1915 with the expansion of the Hilsman Heights neighborhood west two blocks to N. Davis Street.

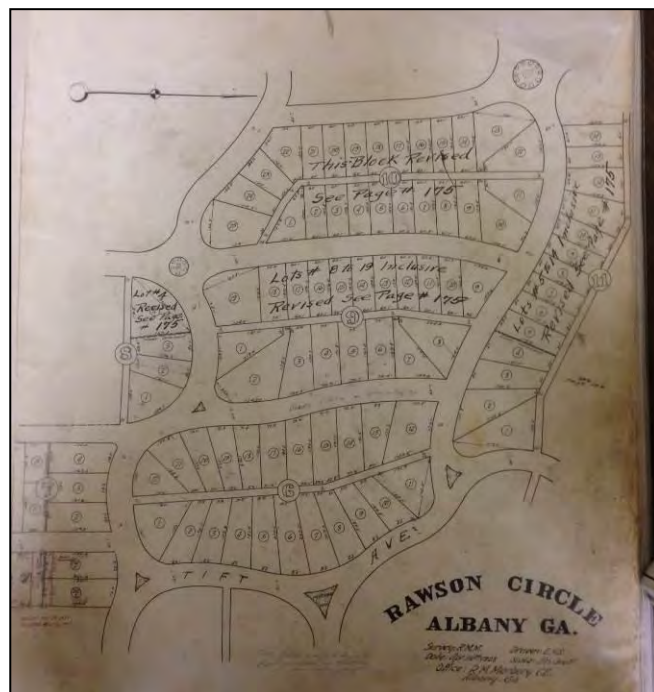


1922 Plat of Rawson Park (Plat Book 1, Page 72)

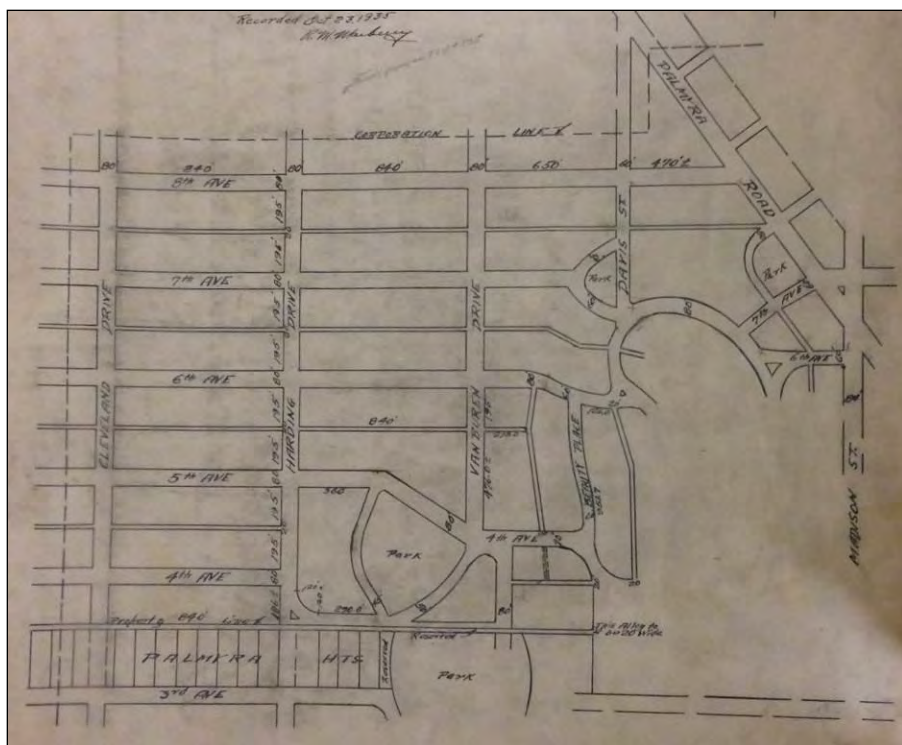
The plat shows the two-block expansion that was then referred to as Rawson Park. The Rawson Circle subdivision, which includes multiple parks, introduced new suburban design elements to the city which were popular during the early-20th century. Characteristics such as winding streets and larger lots, as well as a park-like setting **drew the area's** most affluent residents. Rawson Circle is most noted for its streets lined with mature oak trees, continuing the tradition of city beautification in early-20th century Albany. The neighborhood was developed by C. W. Rawson, the grandson of Nelson Tift, founder of Albany. Rawson is also responsible for numerous city improvements.

The Rawson Circle development, which is the earliest development within the larger Rawson Park neighborhood, retains its historic winding street pattern, and consists of two large circles and various parks, including the northern half of present-day Hilsman Park. Rawson Circle quickly expanded as multiple additions were designed throughout the 1920s, 1930s, and early 1940s. As the neighborhood developed westward, the winding roads gave way to a defined grid pattern reminiscent of the early development of the City of Albany. The gridded streets tend to be associated with the Rawson Park expansion of Rawson Circle.

The historic plat maps reflect the evolution of Rawson Circle and Rawson Park. The maps depict the planned development of the neighborhoods through 1942. Throughout the 1920s to 1940s, streets and sidewalks were constructed and lots were laid out.



1928 Plat of "Rawson Circle" (Plat Book 1, Pages 180-181)



1935 Plat of the "Rawson Park Addition" (Plat Book 1, Page 169)



1942 Plat of "Rawson Park Addition" (Plat Book 1, Page 227)

The c.1935 aerial photograph shows residential construction in the Rawson Circle neighborhood, as well as the beginning of the development of the grid-like street pattern towards the west. The aerial not only shows the planting of the small oak trees along the streets, but also demonstrates that the area that Rawson Circle gradually absorbed was predominantly farmland in 1935. The 1942 plat expanded the neighborhood north to 8th Avenue. Although Rawson Circle and Rawson Park are more or less considered a single entity, the earlier Rawson Circle is recognized as a distinct subdivision defined by its unique layout and grand residences.



Circa 1935 Aerial **Photograph of "Rawson Circle"**

Courtesy of Carol and Greg Fullerton

Note the construction of streets west of the original neighborhood as plans for its expansion began to be carried out. Land to the north and west remained undeveloped farmland at this time.

Palmyra Heights was first laid out in 1925. Like Rawson Circle/Park, Palmyra Heights boasts impressive oak trees lining its streets. Unlike Rawson Circle, however, Palmyra Heights was designed with a gridded street plan similar to the "Rawson Park Addition" to its north. The neighborhood was developed by the Palmyra Company, which was established shortly following a flood in 1925 that devastated Albany with waters reaching nearly 36 feet. That same year, Palmyra Heights was laid out north of downtown on higher ground (Plat Book 1, Page 88) as "Subdivision A." By 1928, the Palmyra Company conveyed the streets and alleys within the neighborhood to the City of Albany. Developed between the 1920s and 1940s by middle to upper class residents, the majority of its residential lots and dwellings were relatively smaller than those constructed in *Rawson Circle*.

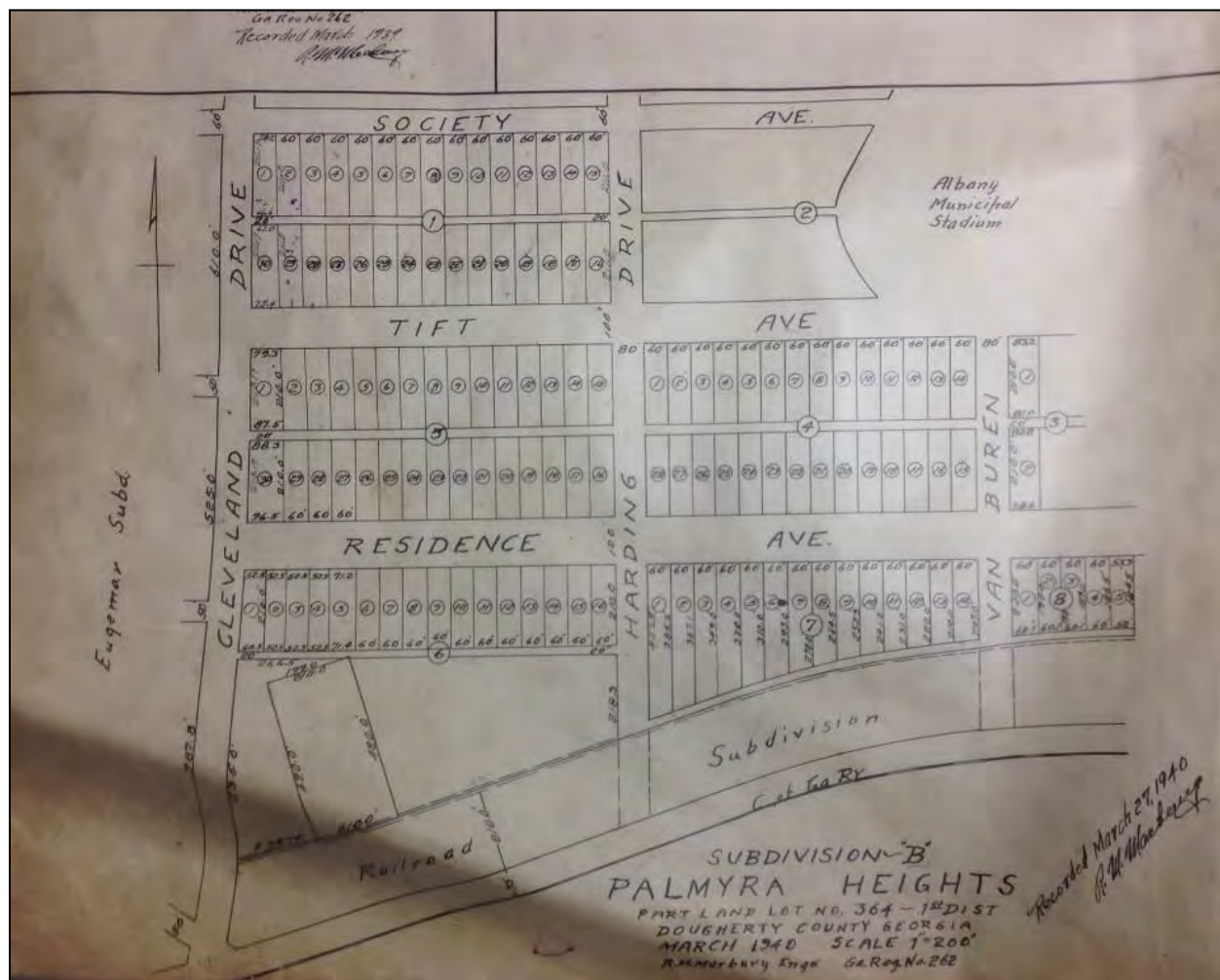
The 1925 plat shows Palmyra Heights encompassing the southern half of present-day Hilsman Park, as well as several lots along the east side of Van Buren Drive. The plat map also indicates that 3rd Street (3rd Avenue by 1935) crossed the park in an east-west direction. The 1935 plat, "Addition to Rawson Park" (Figure 15) confirms the 1925 northern boundaries of *Palmyra Heights*, as well as the existence of a separate park located between 4th and 5th Avenues. Over time, streets between these parks were abandoned, and Hilsman Park absorbed the smaller park north of 4th Avenue.



1925 Plan of Palmyra Heights Subdivision A, Plat Book 1, Page 88

Although the original boundaries of *Palmyra Heights* extended to include the southern half of present-day Hilsman Park, the park itself is most often associated with Rawson Circle. Albany-Dougherty County property records identifies the park as being within Rawson Circle. As such, for purposes of this survey, and recommendations for future preservation initiatives, the entirety of Hilsman Park is considered part of the historic Rawson Circle neighborhood. Those resources located on the east side of the park along Van Buren Street remain included within the historic, and the present boundaries of Palmyra Heights.

Palmyra Heights Subdivision B was laid out south of the original Palmyra Heights neighborhood in 1940. Subdivision B was developed to accommodate low to middle-income housing. **Many of Albany's upper-class black populous** resided in *Palmyra Heights* Subdivision B, and the southern section of Subdivision A. Like the earlier neighborhoods, Subdivision B is characterized by the grand oak trees lining its streets. Subdivision B is also home to Albany High School and Hugh Mills Stadium.



1940 Plat of the Palmyra Subdivision B (Plat Book 1, Page 186)

Cleveland Heights developed during the 1940's as a subdivision of the larger Eugemar Neighborhood, which primarily occupies land west of Slappey Boulevard. Cleveland Heights is situated between Slappey Boulevard and Cleveland Street, abutting the west side of Palmyra Heights Subdivisions A and B. The neighborhood is primarily low to middle-class housing with a scattering of commercial and industrial buildings located near its south end and fronting Slappey Boulevard to the west. Only a portion of Cleveland Heights is situated within the historic district expansion.

Collectively known as Rawson Circle/Park today, the neighborhoods that comprise the historic district expansion reflect the rapid early- to mid-20th century residential development of the City of Albany. The oak-lined streets of the neighborhoods create an inimitable residential landscape for which Albany is famed. Although each neighborhood is characterized by its own attributes, architectural types and styles, as well as the planned landscape elements, particularly the mature oak trees, ultimately unite the various neighborhoods situated between N. Madison Street and Slappey Boulevard.



Typical streetscape scene of the Rawson Circle/Park Neighborhoods. 2014 photograph



1946 Plat of Cleveland Heights (Plat Book 1)

Old Westside began development during the 1840s west of the downtown core in response to the need for an in-town residential neighborhood. Although the area was **never formally known as “Old Westside,” it was among the earliest of the in-town** residential neighborhoods to be settled. Initially, the neighborhood boundaries were loosely defined by Roosevelt Avenue to the north, Oglethorpe Avenue to the south, Jefferson Street to the east, and Davis Street to the west. Eight, large lots were historically located on each block and divided by a central alleyway, expanding the existing gridiron plan of the original town layout.

Land comprising Old Westside is located primarily in Land Lot 333, which was purchased along with Land Lot 334 by Nelson Tift in 1838. Residential construction began during the 1840s, continuing through the Antebellum period. Unfortunately, only a few surviving resources within the neighborhood pre-date the Civil War. Many of the houses originally built in Old Westside were the homes of prominent Albany leaders.³⁰ Two residences within Old Westside are listed on the National Register: the John A. Davis House, located at 514 Pine Avenue (GNAHRGIS 216575, NR-listed 1980); and the W.E. Smith House, located at 516 Flint Avenue (GNAHRGIS 214988, NR-listed 1977). Both were constructed c.1860, and are among the earliest surviving residential resources within the entire survey area. In fact, the Smith House is believed to be the first in Albany to be constructed of brick.

The Old Westside neighborhood experienced an impressive period of growth during the early years of the 20th century. Unfortunately, considerable commercial and governmental development have resulted in the loss of a large number of the historic residences once lining the streets of Old Westside. As such, the extent of the residential section of the neighborhood has been reduced, particularly in recent years.

At the turn-of-the-20th century, the center of Broad Avenue was planted with oaks, azaleas, and dogwoods in response **to the City’s beautification efforts. The** result was a picturesque median park running down the center of Broad Avenue from Jefferson Street to Davis Street.

Picturesque Median Park, Broad Avenue looking east, 2016



Old Northside neighborhood was also established during the 1840s to accommodate additional in-town residential development pressures. The new area continued the use of the gridiron street pattern and alleyways of the downtown district. Old Northside is generally bounded by Society Avenue to the north, Roosevelt Avenue to the south, Jackson Street to the east, and Monroe Street to the west.

Originally, this new neighborhood was developed for wealthy white residents and several large dwellings constructed, including a home built by Nelson Tift for his grandmother at the center of the 300 block of Society Avenue (not extant). The larger of the residences tended to line the north-south streets, including Jackson, Jefferson, and Monroe streets, which led out of the downtown area.³²

The development and subsequent growth of railroad activities within Albany resulted in the need for railroad employee housing. Working-class houses subsequently were constructed along the east-west streets near the railroad line running along North Street (present Roosevelt Avenue). As a result, the neighborhood transitioned from an upper income community consisting of larger, elaborate dwellings to a working class, lower income neighborhood. Today, the majority of surviving resources date to the early-20th century. The rail line along North Street (now Roosevelt Avenue) remains in operation and the railroad industry continues to support the economy of the city.

A large number of the Albany Historic District's industrial and manufacturing buildings are located within the Old Northside area, particularly along Roosevelt Street and the railroad line. These businesses played an important role in the economic vitality of the city, and helped in shaping the residential development through the mid-20th century.



Among the most successful of these operations was the **Albany Pecan Growers' Exchange** (NR-listed 1984; GNAHRGIS 251384), located on the east end of Roosevelt Avenue. The facility included three buildings: a brick warehouse (1902), a second brick warehouse (1932), and a two-story brick commercial building (1922). The latter is the only surviving structure of **the Albany Pecan Growers' Exchange**.

Albany Pecan Exchange 2 story brick w/warehouse, 2008



Albany Pecan Grower's Exchange, brick warehouses demolished in 2010

LEFT: Warehouse facing N Washington Street RIGHT: Warehouse facing W Roosevelt Avenue

The facility was a major agricultural cooperative serving as a marketing outlet for the **area's very important pecan crop**. Pecan farming was introduced in southwest Georgia in the 1880s, and by 1905, Georgia was a leading producer of pecans in the country, with much of the business centered around the Albany area. By the 1920s, with the decline of **cotton production, pecans had become the area's leading cash crop**. The Growers' Exchange grew to become one of the largest, best-equipped, paper-shell pecan handling and bleaching plants in the country. It had much to do with making the area around Albany the most successful pecan-growing center in the southeast.

Among Albany's early public works' endeavors includes the construction of the 1892 Water Works building (GNAHRGIS 214910) at 304 W. Roosevelt Avenue. Unlike most utilitarian buildings in urban areas, the construction and design of this building speaks toward Albany's growing prosperity at the end of the 19th century.



Albany Water Works (1892), 2016

Resource Survey

Phase II

Central Business District,
Old Westside &
Old Northside
Neighborhoods

*Originally designated local
Historic District*

LOCATION AND SETTING

Located within the middle section of the ORIGINAL locally-designated Albany Historic District, the survey area encompasses the earliest neighborhoods within the city (Downtown, Old Westside, and Old Northside). The survey area comprises a total of 648 buildings. Approximately 200 of the buildings are not located within the boundaries of one of the three, loosely defined historic neighborhoods. Its overall layout and existing **resources embody characteristics of Albany's long history since its mid- 19th century foundations.** The majority of the surviving historic resources exemplify a tremendous period of economic and population growth during the early-20th century. Collectively, its streetscapes, overall layout, and historic resources create a unique sense of place, indicative of a continuously evolving southern Georgia city.

The survey area consists of the original gridded streets running in an east-west direction and include

W. Society, W. Tift, W. Residence, Booker, W. Roosevelt, Flint, Pine, W. Broad, and W. Oglethorpe Avenues (from north to south). These **streets are all named "Avenues," while the north-south streets are named as "streets."** North-south streets include (from west to east) McKinley, Davis, Madison, Monroe, Jefferson (also Highway 91), Jackson, Hall, Washington, and Front Streets. South of Broad Avenue, the direction of street names change from north to south (ex. N. McKinley becomes S. McKinley). McKinley Street does not continue between W. Broad and W. Roosevelt Avenues. It continues as a narrow alley for one block north of W. Roosevelt Avenue.

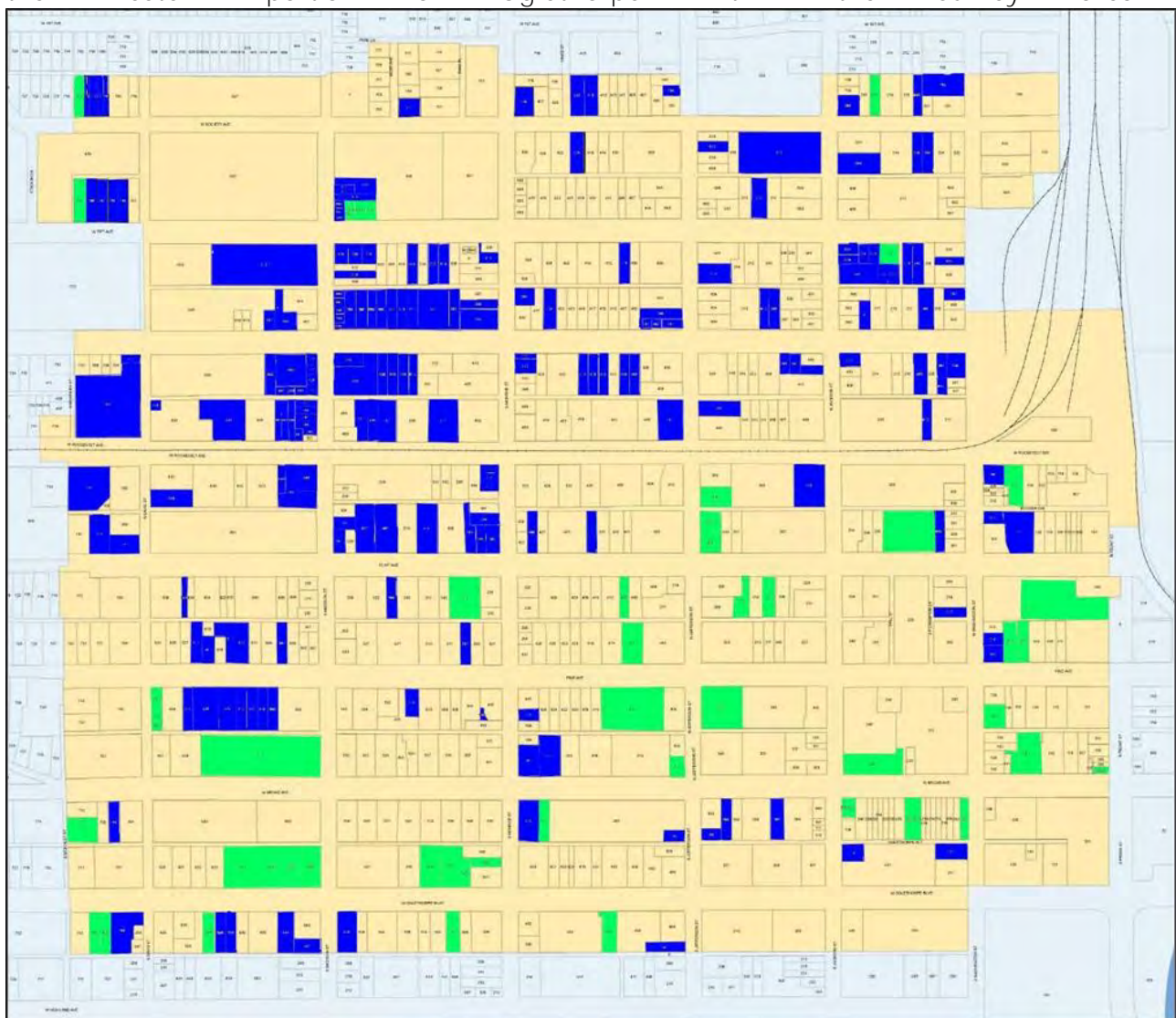
In addition to the three historic neighborhoods within the survey area, the Railroad Depot Historic District (NR-listed) is located at the east end of Roosevelt Avenue in an area presently referred to as Heritage Plaza. At the northwest corner of the survey area is a collection of large mid-20th century public housing complexes, many of which have recently been updated and pleasing landscaping installed. The western edge of the survey area, from W. Roosevelt Avenue southward, includes a concentration of historic and contemporary commercial and industrial buildings.

Among the 648 extant resources, a total of 563 are 40 years of age or older and updated in GNAHRGIS or assigned a new GNAHRGIS ID number. During the course of the survey, it was discovered that 48 previously identified resources entered into GNAHRGIS are no longer extant. These GNAHRGIS entries were updated to document the loss of the historic resource.

The survey area includes 249 vacant parcels, fifty-three (53) of which are contemporary parking lots. The distribution of vacant parcels reveal areas presently experiencing high development pressures. On the other hand, the distribution of parking lots demonstrates growth patterns adapting to an increase in automobile ownership and use. The map below reflects the distribution of vacant parcels (blue) and parking lots (green) within the

survey area. The map clearly reflects a concentration of a loss of historic resources within the northern half of the survey area, particularly within the northwest. The majority of this area is included within the boundaries of the Old Northside neighborhood, with the greatest concentration of vacant parcels directly to the west of the neighborhood.

Parking lots are primarily distributed throughout the southern half of the district, particularly along the primary thoroughfares of Broad Avenue and Oglethorpe Boulevard. The latter road exhibiting the greatest traffic flow, connecting Old Albany with East Albany, and the road that has experienced the highest concentration of contemporary redevelopment. This development tends to include the extension of government building activities along the east end, and fast food restaurants, motels, and gas stations along the western portion of Oglethorpe within the survey area.



Distribution of vacant lots and parking lots within the Phase II Survey Area
 Blue-Vacant Lots
 Green-Parking Lots

Streetscapes and Alleys

East-west residential streets within the survey area are generally between 100 and 120 feet in width, while the north-south streets are approximately 80 feet wide.³⁵ Oglethorpe Boulevard is the principal thoroughfare connecting the original town to New Albany on the east bank of the Flint River. It is along this route where contemporary gas stations, fast food restaurants, hotels, and large-scale government buildings are sited.



Streetscape, W Residence Avenue looking East, 2016

The majority of the streets throughout the survey area are lined with concrete curbing and sidewalks. With the exception of McKinley and Davis streets, all of the north-south streets are lined with sidewalks. This speaks toward the predominantly industrial development concentrated along the west edge of the survey area. A concrete sidewalk on Davis does not begin until the public housing complexes near the northwest corner of the survey area. Similarly, the east-west streets feature sidewalks on one or both sides, generally discontinuing west of Madison Street. An irregularity observed along Residence Avenue is a relatively deeper setback of houses from the street, and the sidewalk is separated from the street by a grassed strip, nearly 50 feet wide. Mature trees occupy much of the grassed strip, particularly along the block between Monroe and Madison streets.

In addition to the picturesque median constructed along Broad Avenue, the residential neighborhoods within the survey area reflect the beautification efforts of the early-20th century when the City planted oak trees along the residential streets. The now grand oak trees predominantly occur along the east-west streets outside of the downtown core of the city.



Streetscape, W Residence Avenue, looking west, 2016

In many instances, the mature oaks create the impression of a natural tunnel down the residential streetscape.

In addition to the reflections upon the City's beautification efforts within the survey area, two streetscapes demonstrate the significance of the railroad on Albany's economy: the railroad line running along W. Roosevelt Avenue, and Heritage Plaza. The latter features a unique brick-paved street east of Washington Street. The north side of the street is occupied by a combination of both historic and contemporary buildings, including the Thronateeska Heritage Center and Wetherbee Planetarium and Science Museum. The south side of the street is commercial development. Oriented perpendicular to Roosevelt Avenue is the former railroad depot (1913).



600 Block of W Roosevelt Avenue, Railroad Tracks and Historic Industrial Buildings, 2016



Thronateeska (Heritage Plaza) looking east, 2016

Despite the loss of a number of historic resources, the commercial streetscapes continue to embody characteristics of a historic late-19th and early-20th century thriving city in southern Georgia. Situated within the heart of downtown, Broad and Pine Avenues, east of Jefferson Street, are occupied by the majority of the commercial and civic buildings. Both streets (east of Jefferson Street) are lined with diagonal parking spaces, and palm trees are planted within grass strips between the sidewalk and curb. Historic commercial buildings generally lack a setback from the sidewalk, and have little space between adjacent buildings, oftentimes only separated by a party wall. These are common design elements defining historic main streets and urban settings across the country. Commercial resources along Pine Avenue tend to be concentrated at the east end of the street. Along the 100 block, the sidewalks reflect contemporary beautification efforts including brick paving, landscaping, and street lamps.



Streetscape W Broad Avenue (200 block), south side of street looking east, 2016



Government buildings tend to be concentrated within the 200 blocks of Broad and Pine Avenues between Jackson and Washington Streets. Government buildings are generally the largest edifices within the survey area, and the construction of several resulted in the considerable loss of historic resources, changing the streetscape and historic character.

Streetscape, Pine Avenue (100 block) looking east, 2016



Government Center, Pine Avenue, 2016

Alleyways As intended in the original plan of the city, the majority of the blocks within the survey area include narrow alleyways aligned in an east-west direction, separating each block into north and south sections. Many of the alleys are paved, while others remain unpaved dirt roads. A number of the residential properties feature fencing or plantings along the rear to provide a degree of privacy from the alley. Among the historic residential properties, a number include garages and driveways along the alleyways thereby eliminating the need for street-side parking. While these planned alleyways were intended to provide traditional pragmatic uses as locations for utilities, service delivery, and refuse collection, they inevitably create an intriguing urban landscape, and oftentimes serve as place for socializing, walking, and playing. Due to considerable contemporary commercial development, as well as the reuse of former residences for commercial purposes, the alleyways within the two historic neighborhoods are not as well- defined as other historic neighborhoods within Albany. Those that do survive, however, are among the most intriguing designed landscape elements within the area, and provide a glimpse into the goings-on within historic in-town neighborhoods that would typically go unnoticed. Alleyways within the commercial blocks serve in a similar capacity as the residential areas. A number of the commercial alleys lead to rear parking and loading bay doors.



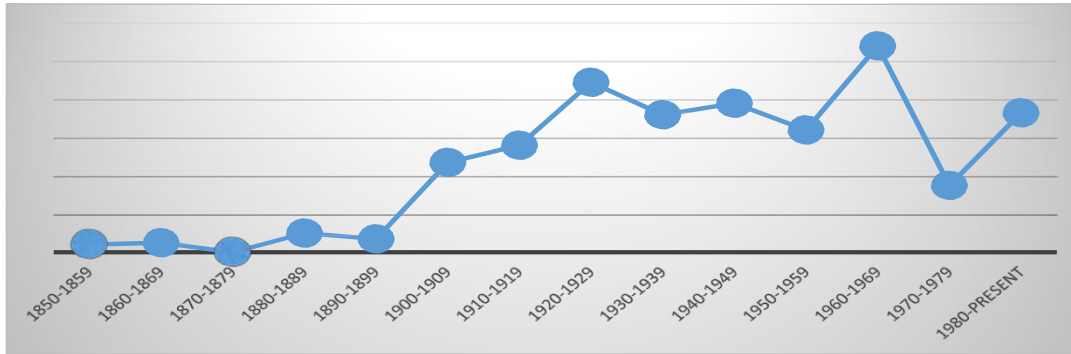
Above right: Alleyway, 200 block of W Tift Avenue, south side looking east, 2016

Lot Size The size of downtown lots varies considerably, having evolved over time from the original lot sizes. Commercial lots are generally narrow, while those occupied by civic buildings are much larger in size. Residential lots are comparatively larger than the civic or commercial lots. The average size of individual planned lots ultimately determines the scale and form of the dwelling constructed within that parcel, in turn, contributing to the overall character of the residential streetscapes. As initially laid out, residential lots were generally the same size. Over time, a number of the lots were subdivided and smaller, more modest dwellings constructed.

Residential landscaping and setback play an essential role in creating a distinctive streetscape setting. Consistency in the setback of residential dwellings is observed along sections of individual streets creating general uniformity in the streetscape. The majority of residential properties within the survey area exhibit maintained grassed yards. Some feature tall, mature pine trees creating a natural setting. Few individual properties exhibit fencing along the front of the lot. Concrete, brick, or stone paths leading from the sidewalk or street are common characteristics along the streetscapes, and are oftentimes lined with shrubs or other small plantings. Driveways extend either from the street, or the rear alley. Driveways extending from the streets include paved, concrete, and dirt/gravel. Carports or detached garages tend to be situated near the rear of the property, unless integral to the design of a house, such as a porte-cochere.

DATES OF CONSTRUCTION

The majority of the total resources located within the survey area were constructed within the first half of the 20th century, with the peak of construction activities occurring during the 1920s. Eighty-five (85) resources within the survey area are less than forty years of age. As such, the remaining 563 resources were assigned GNAHRGIS numbers and entered into the database. Chart 1 provides a breakdown of all resources (total 648) by date of construction. The range of construction dates exemplifies the impressive history **of Albany's early settlement through** its greatest period of economic and population growth during the early-20th century, and its continued development through the present. Only 26 resources survive from the 19th century, with the earliest located in the downtown district and Old Westside. The 1897 flood likely played a role in the loss of mid-19th century resources within the survey area, and the subsequent surge in construction activity at the turn-of-the-century. Forty-seven (47) resources were constructed in the first decade. Growth continued throughout the early-20th century, reaching its peak in the 1920s. A surge in development occurred during the 1960s resulting from the construction of numerous public housing apartment buildings near the northwest corner of the survey area. A spike in construction activities from the 1980s to the present is evident.



Breakdown of Resources (Total 648) within Survey Area by Construction Dates

FUNCTION

Resources built outside of one of the three neighborhoods tend to be sited along the periphery of the survey area, and account for the highest percentage of development since the mid-20th century, particularly the public housing developments of the 1950s and 1960s. The Old Westside appears to have experienced generally steady building activity since the 1850s, with minimal boom periods compared to the Old Northside and downtown districts, which experienced tremendous growth during the early-20th century. **All of the neighborhoods experienced an increase in construction activity since the 1970's**, particularly since the 1994 flood when a large number of buildings were destroyed and replaced with new buildings.

Among the 563 resources identified within the survey area that are 40 years of age or older, residential construction accounts for the majority with a total of 314, or 48.5 percent. Commercial resources follow with 161 examples, the majority of which are located within the downtown district, followed by areas outside one of the three defined neighborhoods. Civic buildings account for nine (9) of the resources within the survey area, and are among the most prominent edifices within the downtown. Five (5) resources were constructed as financial institutions. Religious facilities, including churches, education buildings, and gymnasiums account for 15 of the resources within the survey area. The majority of these are located within the downtown district and Old Northside. A number of automobile-related resources (total of 27) are located throughout the district. Four (4) buildings are associated with the railroad industry. Additional resources occurring throughout the district include agricultural and industrial processing facilities with a total of 10 examples. There are 5 hotels within the district, two of which date to the 1920s and are located downtown. The others are sited along Oglethorpe Boulevard. Five (5) historic school buildings are within the survey area, including one (GNAHRGIS 217809) that was updated in GNAHRGIS, but was in the process of being torn down during the field survey. Appendix A includes a list of all resources, including their date of construction, present function, and which historic neighborhood it is associated with.

By far, residential and commercial resources predominate within the survey area. The following sections address, in detail, commonalities observed among each resource category, including materials and alterations, as well as the various commercial and residential types and architectural styles observed during the survey. Additional building types, such as banks, churches, and civic buildings, are also noted with representative examples.

COMMERCIAL ARCHITECTURE

By far, the majority of the historic commercial resources are located within the downtown area. More recent construction tends to be oriented along the periphery of the survey area, particularly within areas not included within the defined boundaries of the downtown, Old Westside, and Old Northside.

The majority of historic commercial architecture is concentrated within the heart of downtown along Broad and Pine avenues, and Washington, Jackson, and Front streets. These resources are primarily of brick construction, one- to four-stories in height with flat roofs with parapets. Corbelled brick cornices are common among those commercial buildings exhibiting a higher degree of exterior adornment. Commercial buildings within the district reflect a bustling city with a variety of local businesses ranging from general stores, retail, department stores, professional and business offices, among many others.

Materials

Among the commercial buildings within the survey area, the most popular exterior cladding is brick. Stucco-over-brick, or a combination of both stucco and brick, occur in smaller numbers throughout the survey area. A few of the more prominent commercial buildings exhibit brick exteriors with windows accented by stone or concrete lintels, hoods, and sills. Large, single-pane fixed windows occupy the majority of first floor storefronts. Most include a wood frame, while the contemporary storefront windows tend to feature plate-glass windows.

Alterations

Exterior alterations to the front facades of commercial buildings were observed throughout the survey area. Among the most common alterations observed include the replacement of historic entry doors and storefront windows. Several of these storefront modifications replaced the historic wood windows with contemporary plate glass windows with metal frames. Recent restoration efforts of the downtown, however, focus on the **preservation of the building's historic** materials and storefront design. As such, these restorations tend to reflect the historic appearance of the building. The replacement of second floor windows is also a frequently occurring alteration observed within the survey area. In most instances, the replacement windows are in-kind with the historic fenestration (i.e. window type, materials, and sash). Overall, the majority of the resources

retain a good degree of historic integrity, including the character-defining features of the façade, or storefront.

Commercial Types and Forms

The majority of the commercial buildings within the survey area may be categorized by type, or the basic form, exclusive of any stylistic ornamentation that may be present. In other words, a commercial type is the basic form onto which stylistic elements are placed. A defined commercial type is generally determined by its height and plan. The Georgia Historic Preservation Division (HPD) defines six (6) commercial types: community store, corner store, retail and office, single retail, multiple retail, and office tower. The following chart reflects the breakdown of historic commercial types within the survey area. A generally even distribution of Single Retail (one-story) and Retail and Office (2+ stories) was observed within the survey area. Multiple retail commercial types follow, with approximately 17 percent of the surveyed commercial buildings. Commercial warehouses are scattered throughout the survey area and are represented by both large free-standing facilities, and smaller commercial blocks identified as storage or warehouse on Sanborn maps. Twenty-one (21) resources were identified as not conforming to one of the six defined commercial types. The majority of these resources are later, mid-20th century buildings located around the periphery of the downtown district and along Oglethorpe Boulevard.

The retail and office building is the single most commonly occurring commercial type in Georgia, popular in both small towns and large cities between c.1880 and the 1930s. This commercial type was successful in that it accommodated retail space at street level, as well as leased office space, or other business types, on the upper floors. This commercial type was either built as a single unit standing alone, or as multiple units joined by party walls. **GNAHRGIS recognizes this building type as "Commercial Block (2+ stories)."** The retail and office building is generally limited to two- to four-stories in height, but is characterized by a distinct horizontal separation into two zones. This separation distinguishes the interior uses of the building where the lower zone, at street level, indicates public spaces such as banks, retail, or hotel lobby. Whereas the upper zones suggest more private spaces such as offices, hotel rooms, or a meeting hall.



The Albany House Furnishing Company building, located at 226 Broad Avenue (GNAHRGIS 215731), is an excellent example of a three-story retail and office commercial building type.

Alternatively, a single retail commercial building is a one-story, single unit either standing alone or adjacent to others. Built mostly between the

1880s and 1950s, this commercial type was popular across Georgia's small and large towns. They commonly feature flat or sloping roofs and a three-bay façade, or storefront. The survey area includes 57 examples of this building type, approximately 35 percent of all historic commercial resources. The 300 block of Broad Avenue is an excellent grouping of single retail commercial types. Note the horizontal brick sign panels above each storefront:



300 block of Broad Avenue, North Side, 2015

Occurring in less frequency within the survey area is the multiple retail commercial type. In this commercial type, two or more identical units were built together for rental income. They are typically one story with flat or sloping roofs, and identical facades and storefronts. The multiple retail commercial building was popular in small towns and urban areas between the 1910s and 1950s.

A good example of this commercial type is located at 325 N. Washington Street (GNAHRGIS 203946). This particular representation includes four identical storefronts, each comprised of a three-bay façade with a centered entry door and double-hung sash windows.





Constructed in 1946, the resource located at 600 N. Jefferson Street (GNAHRGIS 252167) is the only instance in this survey area of a corner store as defined by the GA HPD. This commercial type is the urban equivalent to the community store, and was typically general merchandise or grocery stores. The corner store was popular from 1900 through the 1940s in residential or mixed-use neighborhoods. It is characterized by its orientation toward street corners by way of angled corner entries.

Built mostly during the 1910s and 1920s, and limited to the largest Georgia cities, the historic office tower was typically six or more stories high with retail space at ground level.⁴² The only occurrence of a historic office tower in the survey area is the former Davis-Exchange Bank Building (GNAHRGIS 203919; NR-listed 1984), located at 100-102 N. Washington Street.



ACCOMMODATION – HOTELS AND MOTELS

Five (5) surveyed hotels/motels are located within the survey area. Constructed in 1908, the St. Nicholas Hotel (GNAHRGIS 218908) was listed on the National Register in 1991. The hotel was constructed to serve railroad passengers arriving in Albany for tourism and business. Two hotels date to c.1925 and are both located within the downtown



neighborhood. These include the former Gordon Hotel, located at 205 Pine Avenue (GNAHRGIS 216929) and the New Albany Hotel at 249 Pine Avenue (GNAHRGIS 216910). Both are six stories in height and feature Georgian Revival-stylistic influences. The former Gordon Hotel was occupied by the Water, Gas, and Light Commission and may be marketed for residential use by the City. The New Albany Hotel (NR-listed 1982) is undergoing rehabilitation efforts for apartments by Pace Burt, through an agreement with ADICA/DDA. Two hotels within the survey area date to the 1960s, and are located along Oglethorpe Boulevard (GNAHRGIS 250995 and 251060). Both are two-story motels with exterior room access. Multiple, horizontal buildings surround a relatively enclosed parking lot.

BANKS

Five (5) banks that are 40 years of age or older are located within the survey area.



Constructed in 1917, the former Citizens First National Bank (GNAHRGIS 215730, present Chamber of Commerce) is located at 225 W. Broad Avenue. It is an excellent example of a temple front building as defined by Longstreth in *The Buildings of Main Street*. A temple-front building form is derived from the temples of Greek and Roman antiquity and treated as one compositional unit. They are generally two- or three-stories high. It experienced multiple

periods of popularity throughout the county, but its greatest period was 1900 through the 1930s. Allusions to the temple are created through the use of stylistic elements such as columns, pilasters, or piers. Banks commonly employed the temple-front design. The Citizens First National Bank features Ionic pilasters supporting a wide frieze with dentils. A detailed parapet balustrade tops the building.

CIVIC BUILDINGS

Nine (9) civic resources within the survey area 40 years of age or older are government-related, including county and Federal courthouses, a post office, fire and police stations, a library, a municipal auditorium, and public works facilities. Among the nine civic buildings, construction dates range between 1885 and 1970. Landmark civic buildings within the survey area include the Carnegie Library (presently the Albany Area Arts Council office), located at 215 N. Jackson Street (GNAHRGIS 204295);



and the former United States Post Office and Courthouse (GNAHRGIS 215949; NR-listed 1979), located at 345 W. Broad Avenue and constructed in 1912; and the Municipal Auditorium (GNAHRGIS 216928), completed in 1916.

EDUCATIONAL BUILDINGS

There are five (5) school buildings located within the survey area, all of which were constructed between c.1915 and c.1960. Unfortunately, the former Albany Academy, located at 601 Flint Avenue (GNAHRGIS 217809) and constructed in 1919, was in the process of being demolished during the field survey. Three additional schools constructed during the early-20th century reflect what is referred to as the “Collegiate Gothic” architectural style. The former Mamie Brosnan Elementary School (GNAHRGIS 216863),



constructed in 1938, and demolished in 2016, for future construction of a new cafeteria for the Albany High School. The Lincoln Elementary Magnet School (GNAHRGIS 252963) includes a large contemporary addition fronting Society Street. The original school building is perpendicular to Society Avenue and faces east toward an open grassed school yard.

Mamie Brosnan Elementary School, 2015-Demolished 2016

CHURCHES

The survey area includes fourteen (14) churches that are 40 years of age or older. Similar to commercial architecture, churches are defined by their type, or form, onto which stylistic adornment, if any, is applied. Georgia HPD defines four distinct church types that frequently occur throughout the state. These include the front gable church, central tower, corner tower, and double tower church types. Seven (7) church buildings within the survey area do not conform to a defined church type, and all were constructed between the 1940s and 1976.

Front Gable Church (popular statewide through all periods of statehood)

Front gable churches are by far the simplest and also most commonly occurring church type in Georgia. It is generally a straightforward box with one or two doors in the front and three to five windows on the side elevations. They were particularly popular in rural areas and small



communities. Rarely original, rooftop steeples or belfries are common additions. The **survey area's four (4) examples of front gable churches are generally grander than those** occurring in small communities or rural areas within the state. The most impressive representation of this church type is Saint **Teresa's Church located at 313 W. Residence Avenue (GNAHRGIS 217289) and constructed in 1860. It is Albany's oldest church building, and the oldest Catholic Church in Georgia still in use. St. Teresa's Church was**

listed on the National Register in 1980. Completed in 1914, the Friendship Missionary Baptist Church, former First Baptist Church, (GNAHRGIS 215950) features the general form and plan of the front gable church, yet at a grander scale than the traditional modest examples.

Central Tower (popular statewide 1850s-1930s)

This common church type most often features a projecting entrance tower in the center of the façade, usually flanked by windows. It was primarily constructed in rural areas and small to medium size towns. The central tower church ranged from generally simple to highly ornamental.⁴⁶ Only one church within the survey area resembles a central tower church. Located at 226 Flint Avenue and constructed in 1917, the First Presbyterian Church (GNAHRGIS 214928) is a grand Gothic Revival-style edifice. Due to the unique plan and design of the church, its primary entrance, recessed within the tower, is slightly off-centered on the façade.



First Presbyterian Church, 2015

Corner Tower Church (popular statewide 1890s-1930s)

Although not as common as the front-gable or central tower churches, the corner tower church type occurs with some frequency in crossroads communities and small county seats statewide. The projecting corner entrance tower is usually pyramid-roofed and varies in both height and function. One representation of a corner tower church is within the **survey area**. **St. Paul's Episcopal Church** (1896), located at 320 Flint Avenue (GNAHRGIS 216233), is a grand church featuring a prominent tower with battlements.



Double Tower Church (popular statewide 1890s-1930s)



Double tower churches, those with two projecting corner towers, were especially popular in southern regions of the state, particularly among African-American congregations. The towers could be either same height, or one lower than the other. Pyramidal roofs topping the towers are common. The entrance to the church was either from the towers or from the façade between the towers. The

survey area contains one example of a double tower church – Friendship Missionary Baptist Church, (the Former First Baptist Church), located at 400 Pine Avenue (GNAHRGIS 216509), and completed in 1912. This double tower church type features a central entry way with two corner towers topped by tower battlements rather than pyramidal roofs.

TRANSPORTATION – RELATED RESOURCES

Transportation resources within the survey area include those that are historically road-related, and those that are rail-related. Road-related transportation resources include filling stations, sales and service stations, dealerships, maintenance/auto repair shops, and bus stations. Approximately half of the road-related resources are greater than 40 years of age, a number of which are presently vacant. Among the 27 road-related resources assigned a GNAHRGIS ID, a large number are heavily altered, adapted for commercial purposes. The former Haley Motor Company once occupied the large four-story building at 300 Pine Avenue (GNAHRGIS 252962). The showroom was on the first floor, and the repair shops on the upper floors. The building presently houses the Dougherty County Library.



Four (4) resources, all 40 years of age or older, are associated with Albany's long history of rail transportation. All are concentrated at the east end of Roosevelt Avenue in an area presently known as Heritage Plaza. Rail-related resources include the 1857 railroad depot (GNAHRGIS 217008), the 1913 passenger depot (GNAHRGIS 252613), the former c.1920 American Railway Express office (GNAHRGIS 252608), and a vacant c.1910 brick building of unknown use (GNAHRGIS 215743).

The earliest depot is brick and features a low-pitched hipped roof with overhanging eaves and exposed rafter ends. Although vacant, it survives as the only remaining Antebellum rail-related resource within the survey area. The 1913 Union Depot is a fine example of early-20th passenger depots and is the most prominent edifice within the National Register historic district. Further, its siting at the end of Heritage Plaza speaks towards the significance of the railroad during this period.



1857 Railroad Depot (Tift Warehouse), 2006 Survey



Union Depot, 2015

PUBLIC PARKS

One historic public park is located within the survey area. Engram Park (GNAHRGIS 216857), designed c.1935, is associated with a distinct grouping of residences dating from the 1930s and 1940s and concentrated at the north end of the survey area, west of the Old Northside neighborhood. The park occupies a 1.4-acre tract of land situated between Monroe Street and Park Place, and Park Lane and Society Avenue. The park features an open lawn with a scattering of mature trees. It is **indicative of the City's beautification efforts, and is the only surviving designed park within the survey area.**



COMMERCIAL, CIVIC, RELIGIOUS, EDUCATIONAL, AND LANDMARK BUILDING ARCHITECTURAL STYLES



A building's architectural style is the particular combination of details, architectural elements, window patterns, finishes and materials that identify a building as being part of a larger aesthetic idea of how a building appears. More than half of the commercial buildings within the survey area lack a defined architectural style. These resources tend to exhibit a simple brick façade, lacking any ornamentation. A good example of a commercial building with no stylistic embellishment is located at 111 Flint Avenue (GNAHRGIS 252610), constructed in 1948. A large number of commercial buildings identified as not possessing an academic architectural style date to the mid-20th century. These resources are identified in GNAHRGIS as having no academic style.

Similar to this lack of style, is what Georgia HPD refers to **as the Commercial Plain style. This "style" is more or less a commercial building lacking defined stylistic embellishment, yet feature a range of decorative elements applied to the facade.** Commercial Plain stylistic elements are characterized by masonry wall surfaces, flat roofs with parapets, elaborate cornices, and storefronts located at street level. Brick corbeling is common, as well as other decorative elements such as corner pilasters, and window molds. Of the 161 surveyed commercial resources within the survey area, forty-four (44) fall within the commercial plain style. The resource located at 114 W. Roosevelt Avenue (GNAHRGIS 218924) is a good example of an early-20th century plain-style commercial building with minimal elaboration.



Whereas the resource located at 105 W. Broad Avenue (GNAHRGIS 203922) is an exemplary representation of a more ornate interpretation of the style.



Among the commercial, civic, religious, and educational buildings within the survey area, a wide range of defined architectural styles are represented. These include exhibiting commonly occurring commercial styles, or lack thereof, discussed above, the survey area also includes 105 W Broad Avenue, 2015 examples of the Gothic Revival (6), Collegiate Gothic (3), Richardsonian Romanesque (1), Georgian Revival (9), Neoclassical Revival (6), Italian Renaissance Revival (3), and Prairie-style (1).

Gothic Revival, (popular statewide c.1870s-1880s)

The Gothic Revival style was used sporadically during the 1850s. It emerged as an alternative to the formal Greek Revival style. 50 Common features of Gothic Revival include pointed arch windows or doors, drip-molds, decorative bargeboards along the eaves, decorative wall cladding, and the use of Earth tones to blend with the landscape. Civic buildings and churches employing the Gothic Revival style often adapted the Gothic principles and forms with more academic correctness. The Albany Waterworks and Albany Electric Light Plant (c.1885), located at 304 West Roosevelt Avenue (GNAHRGIS 214910) is the only civic building within the survey area featuring Gothic Revival- stylistic influences, albeit restrained. Displays of Gothic Revival are seen with the building's decorative brick corbelling along the façade and the segmental arched entryways.

Five (5) of the churches within the survey area exhibit Gothic Revival stylistic influences. Among the finest interpretations of Gothic Revival applied to a religious facility include **St. Theresa's Catholic Church** (GNAHRGIS 217289), the First Presbyterian Church (GNAHRGIS 214928), and **St. Paul's Episcopal Church (1896)**.

Collegiate Gothic (popular nationwide 1910s-1940s)

The Collegiate Gothic style is a variant of Gothic Revival and features similar elements. This sub-type was a popular choice for universities and other educational buildings. Collegiate Gothic is less ornate than Gothic Revival and features pared down elements of the style. Common characteristics are masonry construction, recessed and/or arched entry ways, crenellation along the roof line, parapets, tall and narrow windows, and windows topped with stone moldings.

Three educational resources within the survey area reflect the Collegiate Gothic style - 600 W. Broad Avenue (GNAHRGIS 215972), 601 North Monroe Street (GNAHRGIS 216863), and 518 W. Society (GNAHRGIS 252963). All feature a similar form comprised

of a prominent central block with flanking wings. Collegiate Gothic stylistic influences on the Mamie Brosnan School (GNAHRGIS 216863) include a recessed entry within a segmental-arched entryway and surround, a decorative parapet with crenellation, and window openings topped with stone drip moldings (Photograph 36). Constructed c.1915, the former school at 600 W. Broad Avenue (GNAHRGIS 215972) is nearly identical to the Mamie Brosnan School.



600 W Broad Avenue, 2015

Constructed c.1920, the Lincoln Elementary Magnet School, located at 518 W. Society Avenue, is relatively larger in scale. Like the former schools, it features a symmetrical façade with projecting flanking wings. A brick exterior is accented by stone pilasters and window and door surrounds. The building features a parapet along the roofline with decorative spherical urns. Several of the windows and doors are arched.



The Richardsonian Romanesque (popular nationwide 1870-1900) style is characterized by a heavy treatment of stone and brick masonry, arched openings, and heavy columns. The style is less common in the Southeastern United States, where most interpretations of the style tend to be vernacular, rather than high-style. There is one (1) example of Richardsonian Romanesque within the area – 114 N. Washington Street (GNAHRGIS 203917). Character-defining elements of the building include the arched windows and stone and brick detailing.



Georgian Revival (popular nationwide c.1880-1955) was a dominant style throughout the country as early as the 1880s and was most popular during the first half of the 20th-century. The style is applied to a range of building types including residential, commercial, and civic, among others. Georgian Revival style buildings typically feature a symmetrical façade with a centered entry door frequently surrounded with sidelights, transom, pilasters, and pediments. Windows are commonly double-hung sash with multiple panes. A classical cornice with dentils or modillions is a popular adornment of this style. Decorative pediments and pilasters are also common elements. Among the nine (9) interpretations of Georgian Revival-style architecture within the survey area, eight (8) are commercial buildings, including banks, and one (1) hotel.



521 W Broad Ave, 2015

The Davis-Exchange Bank Building (GNAHRGIS 203919) located at 100 N. Washington Street (previously discussed) is an excellent interpretation of Georgian Revival (Photograph 7). The resource located at 521 W. Broad Avenue (GNAHRGIS 252596) is a good example of a mid-20th century Georgian Revival office building (Photograph 52). The building features a corbelled brick cornice giving the appearance of dentils, and an entry door with broken pediment and fluted pilasters.

Constructed in 1925, the former Gordon Hotel, located at 205 Pine Avenue (GNAHRGIS 216929) also features Georgian Revival-stylistic influences. Two (2) of the mid-20th century banks within the survey area exhibit Georgian Revival-stylistic influences, which is best exemplified by the former bank building located at 128 S. Washington Street (GNAHRGIS 250960), which features a **widow's walk and cupola on the roof, dentiled cornice, and hipped dormers.**



128 S Washington Street, 2015

Neoclassical Revival (popular statewide 1890s-1930s) was a popular style occurring throughout small towns across Georgia from the 1890s through the 1930s. Inspired by classical architecture, the style drew mostly on the Early Classical Revival and Greek Revival details. The most prominent feature of this style is a dominant full-height portico, or illusion of a portico, with classical columns coupled. The façade is most often symmetrical, with a central entrance enhanced by pilasters or columns. A classical cornice is often applied to the building, with dentils or modillions. The low-pitched roof is usually hipped, and windows are often paired with large one-over-one double-hung sash.⁵⁷ Among the six (6) illustrations of commercial or landmark buildings exhibiting the Neoclassical Revival style within the survey area, the former Albany Theater (GNAHRGIS 204666; NR-listed 2006) and New Albany Hotel (GNAHRGIS 216910, NR-listed 1982) best exemplify the style. Stylistic elements applied to the building include the symmetrical façade, pilasters with classical capitals supporting a prominent frieze, and multi-light, double-hung sash windows.



The former Carnegie Library (GNAHRGIS 204295) is also a fine examples of Neoclassical Revival architecture in Albany. Its yellow brick exterior features a symmetrical front façade with an entryway featuring Ionic columns set in antis. Additional Neoclassical Revival elements include quoined corner pilasters and a prominent modillioned cornice.

The Italian Renaissance Revival (popular statewide 1900s-1920s) was most often applied to commercial and civic buildings in larger cities, while its use on residential architecture in Georgia was sporadic. The style drew directly from Italian Renaissance models. It is generally a large symmetrical block with stuccoed or masonry walls designed to imitate Italian precedents. The low-pitched, usually hipped roof of clay tiles, has broadly overhanging eaves with decorative brackets. Italian Renaissance classical details are dominant, including columns and pilasters, pediments over openings, and corner quoins. First floor windows and doors tend to be elaborated with classical details, and are often arched. The Rosenberg Brothers Department Store (GNAHRGIS 252607, NR-listed 1982), located at 126 N. Washington Street, (c. 1925 photo above from Digital Archives, Vanishing Georgia), is a rare example of commercial architecture exhibiting the Italian Renaissance Revival style in Albany.



Constructed in 1912, the former United States Post Office and Courthouse (GNAHRGIS 215949) is a superb representation of Italian Renaissance Revival applied to a civic building. The yellow brick building features a low-pitched hipped and clay-tiled roof, wide overhanging eaves with decorative brackets, and arches above windows and doors. Constructed in 1916, the imposing Municipal Auditorium (GNAHRGIS 216928) is another impressive example of Italian Renaissance Revival. Character-defining elements include a symmetrical façade with slightly projecting centered bays, separated by classical brick pilasters supporting a heavy dentiled entablature.

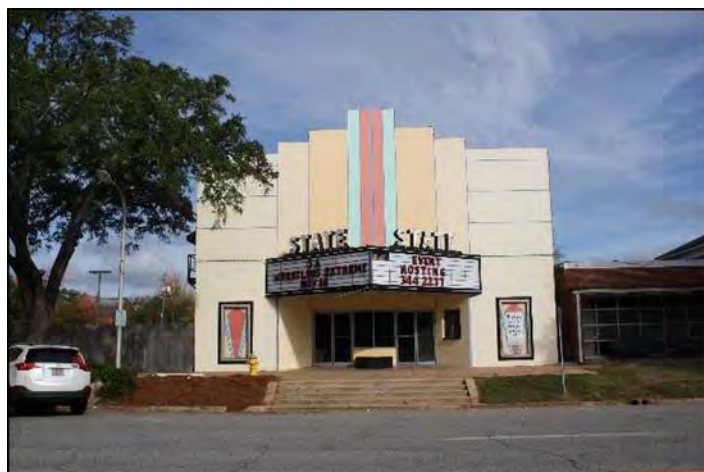
Inspired by Frank Lloyd Wright, the Prairie-style was employed during the 1910s and 1920s. Its use in Georgia was generally rare and primarily used for residential architecture. However, Prairie-style was often employed to railroad depots, further enhancing the traditional low, horizontal design of the building. The Prairie style is one of a few styles developed in the United States and not taken from European precedents. The style draws from a variety of influences, including Japanese architecture and the English Arts and Crafts Movement. A defining characteristic of the Prairie style is its emphasis on the horizontal. This is accomplished by a low-pitched roof with widely overhanging eaves and exposed rafters, as well as windows placed in rows. The low entry porches with flat roof and exposed rafter ends on the façade of the depot further reflect Prairie-style influences in its design.⁶¹ Additional Prairie-style elements employed to residential architecture are described in the following section. The 1913 Union Depot (GNAHRGIS 252613) is an excellent representation of traditional, early-20th century passenger depot. Inspired by Frank Lloyd Wright, the Prairie-style was employed during the 1910s and 1920s. Its use in Georgia was generally rare and primarily used for

residential architecture. However, Prairie-style was often employed to railroad depots, further enhancing the traditional low, horizontal design of the building. The Prairie style is one of a few styles developed in the United States and not taken from European precedents. The style draws from a variety of influences, including Japanese architecture and the English Arts and Crafts Movement. A defining characteristic of the Prairie style is its emphasis on the horizontal. This is accomplished by a low-pitched roof with widely overhanging eaves and exposed rafters, as well as windows placed in rows. The low entry porches with flat roof and exposed rafter ends on the façade of the depot further reflect Prairie-style influences in its design.⁶¹ Additional Prairie-style elements employed to residential architecture are described in the following section. The 1913 Union Depot (GNAHRGIS 252613) is an excellent representation of traditional, early-20th century passenger depot.



Completed in 1922, the former Albany House Furnishing Company, located at 226 W. Broad Avenue (GNAHRGIS 215731; NR-listed 1982) is a unique interpretation of the Craftsman-style applied to a commercial building within the survey area. Its stylistic elements include an emphasis on the horizontal, wide ornate cornice and brick pilasters. Concrete geometric detailing and the decorative diffusion glass above the storefront windows create the unique aesthetic of the building.

One commercial resource within the survey area reflects the Art Deco (popular nationwide 1925-1940) style. Art Deco is characterized by a linear, hard edge or angular composition, often with an emphasis on the vertical. Common features include a façade with a series of setbacks emphasizing the geometric form. Hard-edged, low-relief ornamentation often adorns door and window openings. Colored glazed bricks, mosaic tiles, and metal or synthetic panels are common. Constructed in 1942, the movie theater located at 313 Pine Avenue is a late but excellent local example of the style.





New Formalism (popular nationwide 1950-1960s)

A tendency in the late 1950s and 1960s to style the framing elements of modern buildings prompted temple-like pseudoclassical forms. The style was most often applied to institutional and governmental buildings and tended to be monumental in scale with cubical masses and

piers. Generally lacking stylistic adornment, New Formalism architecture emphasize modern technology and materials. Open arches and the use of precast concrete is common. The County Courthouse, located at 225 Pine Avenue (GNAHRGIS 251173), constructed in 1968 is a superb example of New Formalism. The building features a central block with lower cubical massed wings. Concrete piers and tall arched openings.

RESIDENTIAL ARCHITECTURE

Residential architecture 40 years of age or older is the predominant building type within the survey area. Not surprising, the majority of the domestic architecture is located outside of the downtown area, and within the Old Westside and Old Northside neighborhoods. Single-family residences account for an overwhelming percentage with 188 examples. Ninety-six (96) residential resources are apartment buildings. Thirteen (13) were constructed within a planned mid-20th century apartment complex, and ninety-six (96) within designed public housing communities. Duplexes account for 32 examples.

The apartment buildings range from modest mid-20th century quadraplexes to grand early-20th century representations exhibiting stylistic embellishment. Two resources within the survey area are comprised of an original single-family dwelling with multi-unit additions creating a complex-like feel.

The variety of residential types and styles observed within the survey area reflect not **only Albany's early settlement period, but trends in development and economic prosperity throughout its long history.** The surviving grand estates of the area's earliest wealthy residents, the later middle-class residences and working class dwellings, as well as the impressive apartment buildings and subsequent complexes, are characteristic of common evolutionary patterns of development of in-town residential neighborhoods throughout the southeast. As the city prospered and expanded, residential development and planned subdivisions attracted wealthy residents away from the noise and bustle of the heart of town. Local laborers and middle-class residents tended to reside within the city limits, in close proximity to available employment opportunities. With the rapid increase in population growth coupled with limited available land within the city during the early- to

mid-20th century, affordable housing and apartment buildings were constructed, along with the large public housing developments.

The majority of the residential buildings are one- and one-half-stories. The formal two-story, single- **family dwellings tend to be associated with the area's more affluent residents**, are larger in scale and generally exhibit greater stylistic adornment.

Materials

The most popular exterior siding observed within the survey area is wood clapboard. A number of the finer dwellings are constructed of brick, including the W.E. Smith House (GNAHRGIS 214988), constructed in 1860 and listed on the National Register in 1977, **which is reportedly Albany's first brick house. Brick veneer is a common exterior siding** found on mid- to late-20th century residences, particularly ranch houses. Several buildings exhibit asbestos shingles siding (historic) or modern vinyl siding. Brick foundations predominate throughout the survey area. Few resources display a brick pier foundation with infill brick or concrete blocks. Roof shapes and pitches vary throughout the survey area, but tend to directly correlate to the architectural type and design of the dwelling. Asphalt-shingled roofs are the predominant roof cladding, followed by asbestos shingles, and corrugated metal. Single- story front porches are the most common. Although a few are full-width, the majority are partial-width and centered on the facade. The placement of the porch, as well as its width, are closely tied to the building type and architectural style applied to the resource. Historic port-cocheres attached to the side elevation of a residence are common among the middle- to upper-class dwellings. These properties typically feature a driveway that travels through the port-cochere to a detached garage near the rear of the lot.

Alterations

Alterations and additions to residential dwellings were observed throughout the survey area. However, the greatest loss of historic materials tends to be found on those residential resources adapted for commercial use, as well as those converted from single-family to multi-family use. Residential resources currently used as rental properties also tend to exhibit a higher degree of alteration and modern applications. Among the middle- to upper-class housing, the most common alterations include large rear additions, and the enclosure of porches and port-cocheres. In instances in which a port- cochere has been enclosed, a driveway is often observed leading directly to the enclosure. Among the most common alterations observed during the survey include the application of vinyl siding, the replacement of historic wood sash windows with metal or synthetic sash, porch enclosures and modifications, new roofing, and side and rear additions. Other alterations observed, though less frequent, include chimney removal, the construction of detached carports, and the enclosure of historic carports/garages, the latter being a **character-defining element of the area's Ranch houses.**

Residential Forms (Single-Family and Duplexes)

Similar to commercial buildings, the majority of the residences within the survey area may be categorized by house type, or the basic form, exclusive of any stylistic ornamentation that may be present. In other words, a house type is the basic form onto which stylistic elements are placed. A defined house type is generally determined by its floor plan and height. Other architectural elements that determine the house form includes roof shape, location of doors or chimneys, or the kind of porch present, if any. The following chart provides a breakdown of single-family residences and duplexes by type observed within the survey area. Multi-family apartments and complexes are discussed separately.

Although popularity of residential types tended to overlap, the survey area is comprised of a wide range of house types indicative of popular construction methods and trends in residential design since the mid-19th century. By far, the bungalow accounts for the greatest number of residential resources with a total of 81, or 37 percent. The Georgian cottage, and house, follows with 26 examples. The Queen Anne cottage and house accounts for 21 of the residential resources, with shotguns and gabled wing cottages represented with 19 examples (10 and 9, respectively). Thirty-five (35) residential resources do not conform to a defined type.

Double-Pen (popular statewide 1870s-1930s)

The double-pen house consists of two rooms, and is generally square. The most easily recognizable double-pen house has two doors on the front façade. Chimneys or flues tend to be located on either or both ends. Roofs are primarily gabled. Few **of Georgia's surviving double pen houses** remain in their original form, and the majority were constructed for agricultural or industrial workers. Only one example of



a double-pen house survives in the survey area. The resource located at 207 Society Avenue (GNAHRGIS 215741) was constructed c.1930 and is a good example of a double-pen house with two entry doors on the façade.

The I-House (popular statewide 1830s-1880s) is far less common in Georgia than in other southeastern states. Although, it appeared sporadically in Georgia throughout



the 19th century, most of the surviving examples date between the 1840s and 1850s, and again during the 1870s and 1880s. I-houses are two-stories in height, one room deep and two rooms wide, most often with a central hallway. Constructed c.1860, the W. E. Smith House (GNAHRGIS 214988), located at 516 W. Flint Avenue, is the only example of an I-house within the survey area.

A saddlebag house (popular statewide 1910s-1930s) is one of the most distinctive and easily recognizable house type in Georgia. It derives its name from a central chimney flanked by two rooms. The rooms are generally square, and the roof most often gabled. There are two subtypes of a saddlebag house. The first features an exterior door into each room, while the other has a single central door into a vestibule beside the chimney. Popularity of the saddlebag house in Georgia occurred in generally three periods. The earliest saddlebag houses were built in the 1830s and 1840s in rural agricultural areas. Towards the end of the 19th century, it was a popular modest dwelling in outlying fringes **of Georgia's towns and cities. The majority of the surviving** examples date from 1910 to 1930 and are indicative of the great period of mill village construction. The resource located at 311 W. Roosevelt (GNAHRGIS 252645) is an excellent example of the single-entry with vestibule subtype.

The central hallway cottage (popular statewide 1830- 1930) has proved a favorite for Georgians throughout the 19th century. The type seems to be fairly evenly distributed across the state, appearing mainly on average-sized farmsteads and on **principal residential streets in Georgia's towns and cities. Most examples of the type were** built between 1830 and 1930, with clusters occurring in the periods 1840-1860 and 1870-1890. It comprises a central hall flanked by one room on either side. It is distinguished from other central hallway dwellings, such as the Georgian cottage, in that it is only one



room deep. It most frequently features a side gable roof with exterior end chimneys. Only two examples of a central hallway cottage are found within the survey area and is best exemplified by 411 W. Tift Avenue (GNAHRGIS 215841), constructed c.1860. The house features a symmetrical façade, and two interior chimneys on either side of the central hall.

The Georgian Cottage (popular statewide 1850-1890) is possibly the single most popular and long-lived house type in Georgia. Houses of this type were built in almost all **periods of Georgia's history, well** into the 20th century; however, the greatest concentration occurred between 1850 and 1890. The Georgian cottage plan consists of a central hallway with two rooms on either side. It is



422 Pine Ave, 2015

distinguished by a square, or nearly square, shape; the roof is generally hipped, but sometimes gabled; and chimneys are either in the exterior walls or interior of the house between each pair of rooms. Georgian houses are the two-story variation, featuring similar plans and architectural detailing. Among the earliest residences surviving within the survey area, the Georgian cottages and houses are the first to appear in relatively high numbers. Of the 26 examples, only eight (8) are single-story. The resource located at 422 Pine Avenue (GNAHRGIS 216569), constructed c.1850, is an excellent illustration of a mid-19th century Georgian cottage, while 302 W. Tift Avenue (GNAHRGIS 215856) is a good representative example of a two-story Georgian house (right).



The shotgun (popular statewide 1870s-1920s) is one of the better-known house types in Georgia. Generally an urban phenomenon, the shotgun was built primarily for low-income workers. They are one room wide and two or more rooms deep, and lack a hallway. All doors typically line up front to back. The roof is usually gabled, but hipped roofs also used. Although especially popular in larger cities in Georgia, the shotgun houses may be found in small and medium-sized towns as well. A two-family dwelling, the double-shotgun consists of two shotgun houses side-by-side with no openings in the shared party wall. Among the ten (10) shotgun houses within the survey area, eight (8) are double-shotgun duplexes. An excellent example of the latter is found at 412 W. Residence Avenue (GNAHRGIS 252287).



Among the most popular house types occurring throughout Georgia during the late-19th



century is the gabled wing cottage and the two-story variant known as the gabled wing house. Its popularity spans from 1875 to 1915. In plan, the house forms a T- or L-shape, and most often features a gabled roof. It is sometimes referred to as a gabled ell house. It includes a gable-front at one end of a recessed wing that is parallel to the façade. The front door is situated within the recessed wing and leads into a hallway or directly into

a room. The resource located at 427 W. Residence Avenue (GNAHRGIS 215897) is a fine, intact representation of a gabled wing cottage within the survey area.

Queen Anne cottages (popular statewide 1880s-1890s) are inherently connected with the architectural style from which they derive their name, although the house type may occur with elements from other styles, or no style at all. They generally feature a square main mass with projecting gables on the front and side. The rooms are arranged asymmetrically without a central hallway. The roof is either pyramidal or hipped, and chimneys are usually found in the interior. The not as popular as the gabled wing cottage, the Queen Anne cottage does appear in both urban and rural areas as popular middle-class housing of the 1880s and 1890s.



Queen Anne houses are the two-story variation of a cottage, featuring similar plans and architectural detailing. Seven (7) of the 21 examples of Queen Anne residential types within the survey area are one-story and best exemplified by 506 W. Broad Avenue (right, GNAHRGIS 215953).



An excellent, intact two-story interpretation is found at 509 N. Jackson Street (left, GNAHRGIS 204277).

New South Cottages (popular statewide 1890s-1920s)

Named after the turn-of-the-20th century period of great economic growth and regional confidence, the New South cottage was popular among middle- and upper-class Georgia residents between the 1890s and the 1920s. The New South cottage resembles the Queen Anne cottage in that it includes a central square mass, usually with a hipped roof, and gabled projections. The primary difference, however, is its emphasis on symmetry, the key element being a central hall. The resource located at 409 W. Residence Avenue (GNAHRGIS 215880) best exemplifies a New South cottage in the survey area.



Pyramid Cottages (popular statewide 1910-1930) are one of the simplest housing forms in early-20th century Georgia. This type consists of a square main mass, typically with four principal rooms and no hallway. The most memorable feature is a steeply-pitched pyramidal roof. The house types appear to have been more popular in the regions between the Fall Line and the coast, and in rural sections and on the fringes of towns. Within the survey area, the resource located at 215 N. Madison Street (GNAHRGIS 216350) best exemplifies a pyramid cottage.



The American Foursquare house type was popular nationwide during the early-20th century, particularly in urban settings. The house features a cubical mass, most often capped with a hipped, or pyramidal roof.



There are four principal rooms on each floor, with one of the front two rooms commonly serving as the entry and stair hall. The five (5) representations of an American foursquare house within the survey area is best represented by 517 W. Broad Avenue (GNAHRGIS 215969).

The Bungalow (popular statewide 1900-1930) was a very popular house type in all regions of Georgia, almost as popular in rural areas as in cities and towns. Common features of a bungalow include a rectangular or square shape, one- to one-and-a-half-story massed plan form, a prominent front-gabled or recessed side gabled porch, and wide overhanging eaves with exposed rafter ends. The bungalow type is divided into four subtypes based on roof forms and roof orientation: front gable, side gable, hip, and cross gable. The front-and-side-gabled versions greatly outnumber hipped bungalows, while cross-gable bungalows are rare in Georgia. The bungalow is well-represented within the survey area, with a total of 81 examples. Among those, the resource located at 509 N. Monroe Street (GNAHRGIS 216871) embodies a variety of the elements characteristic of a bungalow.



A picturesque house type popular among middle-class Georgians during the 1930s and 1940s is the English Cottage. Its most distinguishing features include a cross-gabled massing and prominent exterior chimney on the façade. The house type is compact, and often includes a single-bay front projecting gabled bay.⁷⁴ Among the better representations of an English cottage within the survey area is the resource located at 506 W. Pine Avenue (GNAHRGIS 216572).



American Small House (popular statewide 1930s and 1940s)

Oftentimes referred to as “Minimal Traditional,” the American Small House phenomena has its origins in the Great Depression, spanned World War II, and “reached its climax during the post-WWII nationwide housing shortage and recovery.”⁷⁵ Throughout this period, three factors resulted in the development and proliferation of this house type: 1) the need for low-cost housing, 2) the national response to housing needs from the federal government, building industry, and availability of home loans, among others, and 3) an apparent national goal of providing well-designed, well-built, affordable, small single-family residences.

The American Small House is a small, detached, single-family residence. These single-story houses are compact with a nearly square or rectangular footprint. The roof is usually gabled, the interior is tightly massed, and the exterior is simply styled. Options, or variations, on the basic American Small House plan include small porticoes or stoops, porches, dormers, and side garages. The house could be purchased with small additions, or clusters, to create additional space. In Georgia, these are referred to as Extended American Small Houses. Only four (4) representations of this house type occurs within the survey area, and is best exemplified by 411 W. Society Avenue (GNAHRGIS 215794).



Although the ranch house serves as a ubiquitous representation of the mid-twentieth century, it draws influence from the early-19th century vernacular architecture of California and the American Southwest. The early-20th century found the ranch form being adapted to modern materials in California, popularized by architects such as Cliff May and further influenced by the Usonian houses of Frank Lloyd Wright. Several cultural factors contributed to the rapid spread of the ranch house throughout the United States during the mid-20th century. As the automobile allowed for the growth of the residential suburb, governmental housing programs attempted to remedy the effects of the Great Depression. A nationwide response to the post-World-War II housing shortage took advantage of advancements in standardized construction materials and techniques, and the ranch house was among the most commonly-used suburban form from the late 1940s to the 1970s.

Several architectural features prevail define the ranch house. The ranch is most often **described as “long and low,” standing one-story** in height. Ranch houses can have multiple roof types, but pitches are often low, and commonly have projecting overhanging eaves. In Georgia, red brick is the most common exterior finish, while materials such as wood and stone can provide aesthetic contrast. Ranch houses tend to have unobscured front entryways, and facades often feature tripartite windows, with a central picture window and flanking double-hung windows. Bedrooms tend to be clustered at one end of, and the garage or carport at the other end. Screened porches were often incorporated **into the house’s overall plan, located on the side, front, and rear elevations.**

Unlike many of Georgia’s in-town neighborhoods, the survey area does not include a high number of ranch houses. Among the seven (7) examples, four (4) are residential duplexes. Constructed in 1952, the resource located at 707 Park Place (GNAHRGIS 252568) is a good example of a ranch house within the survey area.



APARTMENT BUILDINGS AND COMPLEXES

A number of apartment buildings and planned multi- building residential complexes are located within the survey area. The latter tend to be concentrated near the northwestern corner of the survey area. A total of 96 apartment buildings, ranging in date from c.1900 to c.1960, include both modest one- and two-story quadraplexes and grand, multi-family apartments indicative of urban trends in residential housing from the latter years of the early-20th century through the Post-World War II years.



Examples of the grander apartment buildings within the survey include, but are not limited to, resources located at 510 W. Broad Avenue (GNAHRGIS 215968). Constructed in 1937, the former exhibits the formality and symmetry of the Georgian Revival style with a large centered block and project flanking gabled wings.

A number of apartment buildings within the survey area reflect similar form and style. The latter example was constructed c.1920 and reflects a restrained Richardsonian Romanesque-style. It features an asymmetrical form with projecting bays and pavilions, and round-arched porches. Windows are accented by smooth stone lintels and sills. 501 N Jackson Street, (right, GNAHRGIS 204287) was constructed c.



1920 and reflects a restrained Richardsonian Romanesque-style. It features an asymmetrical form with projecting bays and pavilions, and round-arched porches. Windows are accented by smooth stone lintels and sills.

Two planned (2) apartment complexes within the survey area date to c.1950 and consist of six or more, modest one- and two-story buildings arranged around a central courtyard, or parking lot such as the complex located at 703 W. Society Avenue (GNAHRGIS 252580). This complex, constructed c.1950, includes one-story frame buildings arranged around a central parking lot. The buildings are indicative of modest ranch houses.



Three (3) large-scale public housing developments, ranging in date from 1942 to c.1960 and concentrated along the northwest corner of the survey area, reflect the continued need for affordable housing **within the heart of Albany's** in-town residential neighborhoods during the mid-20th century, as well as the City's efforts to meet those needs.

Thronateeska Homes, was the first development of the Albany Housing Authority and completed in 1942 at 619 W. Society Avenue. Thronateeska Homes consists of six, one- and two-story apartment buildings, as well as a one-story office/administrative office. Renovations to the site plan in recent years included the demolishing of two of the original buildings, upgrading the designed landscaping, and building renovations. These building upgrades included new windows, install of HVAC, repainting, among others. Photograph of Thronateeska Homes on next page.



Thronateeska Homes, 2015

RESIDENTIAL ARCHITECTURAL STYLES (SINGLE-FAMILY AND DUPLEXES)

As previously noted, architectural stylistic elements are applied to the basic form, or type, of a building. Style is the decoration, or ornamentation applied to a house. In addition, a **building's overall proportion, scale,** massing, and symmetry help in defining a particular residential style. High-style representations generally exhibit all elements that define the style, whereas modest interpretations of a style tend to feature restrained use of stylistic elements. An overlap, or combination of various styles is common throughout the country. **Oftentimes, this is a result of later "upgrades" to earlier residential buildings in order to adapt to evolving popularity of styles.**

Architectural styles vary throughout the survey area and are representative of styles popular throughout Georgia since the mid-19th century, particularly those that are characteristic of the late-19th and early-20th centuries.

Among the 220 surveyed single-family residences and duplexes within the survey area, 107, or approximately 49 percent, lack a defined architectural style. A lack of stylistic adornment is common among modest working class dwellings and bungalows. The latter accounts for nearly 35 percent of all residential resources. Further, dwellings within the survey area that have substantial exterior alterations likely resulted in the loss of historic stylistic elements. Colonial Revival is the most commonly occurring style within the district, followed by Craftsman and Queen Anne. These styles were similarly popular across the country during the late-19th and early-20th centuries when Albany experienced its most significant period of growth and economic prosperity. A number of architectural styles occurring less frequently include Federal, Greek Revival, Italianate, and Neoclassical Revival, among others. Despite the rare occurrences of these styles within the survey area, their use speaks towards the earliest residential settlement of the survey area during the mid-19th century, as well as the **area's settlement of Albany's wealthiest residents.**

The following provides a brief description of the variety of residential styles observed in the survey area, and generally organized chronologically despite some overlap in popularity of various styles.

Federal (popular statewide 1790s – 1830s)

The Federal style was based on the ancient classical architecture of the Romans and was influenced primarily by the work of English architecture Robert Adam. It was particularly popular in Georgia cities along the coastal plain and the Piedmont region. Federal-style residences are comprised of a symmetrical, rectangular block with generally slender proportions and delicate stylistic features. Emphasis is given to the entrance, oftentimes with slender columns, fluted pilasters, and elliptical fanlight. Details such as swags, garlands, and urns are frequently used. Roofs are commonly low-pitched. The W. E. Smith House (GNAHRGIS 214988), constructed in 1860 and located at 516 Flint Avenue, is the only interpretation of this style within the survey area. The house expresses Federal elements with its symmetrical façade and use of slender columns within a simple entry porch, double-hung windows, paneled entry door, and decorative cornice brackets.

Greek Revival (popular statewide 1840s-1860s)

The Greek Revival style emerged as a statement of cultural independence, a clear break with English and other European Renaissance traditions. It is considered a romantic revival drawing directly from the architecture of ancient Greece and its democracy. The Greek Revival style was used extensively throughout the country and at every level of society.

Greek Revival is characterized by details such as prominent columns, pilasters, and wide plain entablatures. Proportions are generally large and heavy. A symmetrical, rectangular block has a symmetrical front façade with centered entrance. An elaborate door surround contains a rectangular transom, sidelights and pilasters. A low-pitched, hipped roof supported by columns to form a full-width porch is common. As are six-over-six double-hung windows. Two residences within the survey reflect Greek Revival stylistic influences. These include 504 W. Pine Avenue (GNAHRGIS 216574) and 411 W. Tift Avenue (GNAHRGIS 215841). Both are modest interpretations of mid-19th century Greek Revival.



Second Empire (popular statewide 1870s-1880s)

Second Empire homes are rare in Georgia and were built predominantly in cities during the 1870s and 1880s. The style was considered modern at the time and was based on French building design during the reign of Napoleon III (1852-1870), the era from which **it got its names. Oftentimes referred to as the "General Grant" style, it was associated** with the industrial cities of the North; its popularity in the South not as great. The most common feature of Second Empire is the steeply-pitched mansard roof, oftentimes patterned. Dormer windows are common. The style has robust and heavy proportions. Decorative eave brackets, windows with heavy moldings or hoods, paired windows, porch columns (may be paired), and bay windows frequently occur.

Projecting pavilions are commonly seen on the façade. Two resources within the Albany survey area exemplify the Second Empire style – one located at 407 North Jackson Street (GNAHRGIS 204292) and the Samuel Farkas House, located at 328 West Broad Avenue (right, GNAHRGIS 215948). The latter best exemplifies the style with its patterned mansard roof featuring dormer windows, eave brackets, double-leaf entry door, and projecting pavilion on the façade among others. It was listed on the National Register in 1977.



Queen Anne and Free Classic Queen Anne (popular nationwide c.1880-1910)

The Queen Anne style, not to be mistaken for the house type of the same name, is defined primarily by its distinctive patterns of decorative detailing. The Queen Anne style **was Georgia's most popular 19th-century style**. It was developed in England through the work of architects who drew on late medieval Elizabethan and Jacobean sources. Unlike the England counterparts of masonry construction, in the United States, the Queen Anne style was creatively adapted to a wood-framed house that met American needs and traditions of building in wood.

Distinguishing elements of the Queen Anne style include an asymmetrical façade with a complex roof and wall shapes. The avoidance of flat wall surfaces through the use of projecting bay windows and towers, and variations in wall texture, such as patterned wood shingles, distinguish the style. Porches are common, oftentimes wrapping around two sides of the house. Porch roof supports are slender turned posts frequently adorned by decorative sawn brackets and spindlework friezes. Door and window surrounds tend to be relatively simple, while the entry door often features delicate decorative molding and a single glass set into the upper portion. Multi-paned windows, and bay windows are

also comment stylistic elements. Roof gables may be accented by with sawn ornamentation or spindlework and covered with patterned shingles.

The resource located at 509 North Jackson Street (GNAHRGIS 204277) is among the best interpretations of the style within the survey area. It is characterized by its asymmetrical façade, turned porch posts, spindle-work frieze, projecting bays on the façade, and ornamentation in the gable ends.

Four principal subtypes of the Queen Anne style include spindle-work, Free Classic, Half-timbered, and patterned masonry. Approximately 11 of the Queen Anne-influenced residences within the survey area reflect the Free Classic subtype. The Free Classic mode of the Queen Anne style is characterized by its use of classical columns, rather than the delicate turned posts and spindle-work detailing of traditional Queen Anne stylist adornment. The pairing of porch support columns or posts is also common. The use of Palladian windows and a dentiled cornice frequently occur on this subtype of the Queen Anne style. The resources located at 506 West Broad Avenue (GNAHRGIS 215953) and 525 West Broad Avenue (GNAHRGIS 215970) are exemplary interpretations of Free Classic Queen Anne.



506 West Broad Avenue (left, GNAHRGIS 215953) features a bracketed cornice, classical columns, and a Palladian window.

The second resource, 525 W. Broad Avenue (right, GNAHRGIS 215970), features a Palladian window, paired classical columns on the front porch, and a porch frieze with decorative swag molding.



Folk Victorian (popular throughout Georgia 1870s-1910s)

Folk Victorian houses were built across Georgia in very large numbers in both urban and rural regions of the state. The stylistic detailing was borrowed from the more elaborate Queen Anne style; however, Folk Victorian tends to be restrained in detail, and applied to simple house forms. Features from the Queen Anne style were borrowed and added onto porches and roof gables, thereby providing comparatively modest stylistic adornment. It may be considered more of a way to decorate a house, rather than being a precise stylistic category. Decorative features include turned or jigsawn woodwork, brackets, spindle-work, and porch posts. Nine examples of Folk Victorian are found within the survey area; two of which are located at 500 North Jackson Street (GNAHRGIS 204283) and 422 Pine Avenue (GNAHRGIS 216569).

The resource at 500 North Jackson Street (GNAHRGIS 204283) features a jigsawn balustrade, jigsawn brackets on the porch posts, and decorative woodwork in the gables. The second example, located at 422 Pine Avenue (GNAHRGIS 216569), features jigsawn woodwork on the porch including balustrade and arches between the porch posts.



422 Pine Avenue, 2015



500 N Jackson, Street, 2015

Neoclassical Revival (popular statewide 1890s- 1930s)

Neoclassical Revival was a popular residential style occurring throughout small towns across Georgia from the 1890s through the 1930s. Inspired by classical architecture, the style drew mostly on the Early Classical Revival and Greek Revival style. The most prominent feature of this style is a dominant full-height portico with classical columns coupled with a one-story porch. The façade is most often symmetrical, with a central entrance enhanced by pilasters or columns, fanlights, sidelights, and transoms. A classical cornice is often applied to the residence, with dentils or modillions. The low-pitched roof is usually hipped. Porte-cochere and side porches are common, and windows are often paired with large one-over-one double-hung sash. Elaborate column capitals is often a distinguishing element of this style as well.

There are two interpretations of this style within the survey area, which is best and most uniquely exemplified by the John Davis House (present Theatre Albany), originally constructed in 1853 at 514 Pine Avenue (GNAHRGIS 216575) in the Italianate style featuring a central tower. At the turn-of-the-20th century, modifications of the residence included the application of an imposing Neoclassical Revival porch. The resource features a symmetrical façade with a full height portico flanked by a one-story porch on either side. Classical columns with Corinthian capitals, and a wide frieze with dentils and bracketed cornice adorn the porch. During the 1960s, a large theater addition was added along the rear.



John A. Davis House, 514 Pine Ave., c. 1900
Taken from: *Albany on the Flint*

John A. Davis House (Theatre Albany), 2008

English Vernacular Revival (1920s-1930s)

English Vernacular Revival was a common early-**20th century style in Georgia's suburban neighborhoods**. The style strives to imitate the vernacular architectural traditions of medieval Europe, ranging from small cottages to large manor houses. The style was popular across the state in neighborhoods of both large cities and small towns. Entire planned residential areas were developed around this theme, creating a picturesque, and park-like setting. Character-defining elements of the style include steeply pitched roofs, asymmetrical façades, massive chimneys, and round-arched entryways. Brick veneer is the most prevalent exterior cladding, with stuccoed masonry common as well. Some houses feature patterned brickwork. Often, a variety of materials are used, such as brick walls with stone trim, wood half-timbering, and stuccoed walls. Windows are generally tall and narrow, grouped together, multi-paned, and casements rather than double-hung. The style was commonly applied to the English Cottage house type.

The majority of English Vernacular Revival-inspired architecture in the survey area is



relatively restrained. The best representation is the resource at 506 Pine Avenue (GNAHRGIS 216572), which features an asymmetrical façade, brick veneer, multiple steeply-pitched gables, an exterior brick chimney on the façade, and patterned brickwork around the entry door bay.

Georgian Revival (popular statewide 1890s-1940s)

The Georgian Revival expressed a renewal of interest in American colonial architecture based on English precedent. It was very popular in Georgia from the 1890s through the 1940s and beyond. It was often found in suburban neighborhoods alongside other revival styles of the period. Georgian Revival style houses typically feature a symmetrical façade and rectangular shape with a low- to medium-pitched hipped or gable roof. The Georgian Revival style is most often applied to houses of one, one-and-one-half, or two-stories. Windows are commonly six-over-six or nine-over-nine double-hung sash with wood-louvered shutters on the facade. The entry door is centered on the façade with sidelights, transom, pilasters, and pediments common. A classical cornice with dentils or modillions is another popular adornment of this style. Exterior walls are wood, masonry, or masonry-veneer.

With 35 examples, Georgian Revival is the most commonly occurring single-family residential style within the survey area. It is applied on a variety of residential forms ranging from the central hallway, Minimal Traditional, and Ranch Houses, among others. The most impressive interpretations are often applied to the Georgian house forms (see Georgian cottage and Georgian house forms). In addition to single-family residences, the style is often applied to the early-20th century high-style apartment buildings. The resource located at 427 W. Society Avenue (right) is among the better interpretations of Georgian Revival residential architecture within the survey area. It features a brick exterior, symmetrical façade, and a low-pitched hipped roof with three window dormers. Windows are six-over-six double-hung sash, which are paired on the façade. The centered entry door features sidelights and fanlight transom.



Dutch Colonial Revival (popular statewide 1920s and 1930s)

This style is considered a sub-type of the Georgian Revival style. Influenced by the Colonial architecture of the early Dutch colonists. It was a fairly common style throughout Georgia during the 1920s and 1930s. The most prominent characteristic of this style is the steeply pitched gambrel roof. Shed roof dormers, oftentimes full-width, are very common elements as well. Porches are often small, single-story with columns, or may be formed by the eave of the gambrel roof. Within the survey area, there is one example of a Dutch Colonial residence at 317 West Tift Avenue (GNAHRGIS 215849). The house most prominently features a gambrel roof with a shed roof dormer.



Prairie Style (popular statewide 1910s-1920s)

Prairie style is a rare residential style in Georgia, largely due to the extreme popularity of revival styles from the turn-of-the-century through the 1930s. The majority of Prairie-style residences built in Georgia generally occurred in city neighborhoods during the 1910s and 1920s. Among the character-defining features of the style include an emphasis on the horizontal. It is usually two stories with one-story porches and wings. The roof is low-pitched and may be either hipped or gabled. Wide overhanging eaves with exposed rafter ends is common. Porches tend to feature massive masonry supports. An excellent example of this residential style within the survey area is located at 520 N. Jefferson Street (GNAHRGIS 216232). This representation of Prairie style features a low-pitched hipped roof with wide overhanging eaves with decorative brackets, a flat-roofed front porch supported by square brick columns, and a carport located under **the porch's roof**. **The grouping of three** (vertical)-over-one, double-hung sash windows into sets of three, is another Prairie-style element of this house.



520 N Jefferson Street, 1913

Source: Digital Archives of GA, Vanishing GA



The 520 N Jefferson Street property has been rehabilitated for The Bread House and Granary, undergoing considerable renovations, particularly with the enclosure of the wrap around porch.

Craftsman Style (popular nationwide c.1905-1930)

The Craftsman Style is among the most popular architectural styles in the United States of American origin. Character-defining Craftsman-style features include a low-pitched hipped or gable roof with exposed rafter ends, and prominent battered, or tapered, columns on masonry piers applied to large front porches. Gable ends often feature decorative brackets and half-timbering. Typical windows consist of a multi-pane upper sash and a single-pane lower sash. The upper sash panes are oftentimes vertical. Although a popular style for a variety of house forms throughout the early-20th century, Craftsman style is overwhelmingly associated with the bungalow house form. Twenty-eight (28) interpretations of the style occur within the survey area and is best exemplified by the resource located at 504 N. Jefferson Street (GNAHRGIS 205062). This bungalow features a side-gabled roof with overhanging eaves featuring decorative brackets, a full-width front porch with battered wood posts on brick piers, and three (vertical)-over-one, double-hung wood sash windows.



Plain-style (mid- to late-20th century)

The Plain-style is applicable only to ranch houses. It is generally represented by a red brick exterior, with an emphasis on the form, roofline, and window openings.⁹³ The Plain-style ranch house is very common across Georgia. There is only one example of a Plain-style ranch house in the Albany survey area – 707 Park Place (GNAHRGIS 252568). The resource features a brick exterior, and lacks stylistic ornamentation.

Mixed

It is not uncommon for a residence to exhibit elements of a combination of styles. Perhaps the popularity of multiple styles overlapped, and elements of each applied to the exterior of a house. Alternatively, residences which were constructed in one style may be modified, or upgraded, at a later time with stylistic embellishment popular during that particular period. In instances where a single style is not predominant on an individual residence, it is then defined by the mixture of styles exhibited.

One impressive resource within the survey area exhibiting a combination of both Italianate and Folk Victorian stylistic elements is the Vason House, located at 405 N. Monroe Street (GNAHRGIS 216448), completed in 1884. Its original formal façade, bracketed cornice and corner pilasters adopt Italianate elements, while the porch detailing is reflective upon Folk Victorian influences. The house has changed little since the early-20th century as demonstrated in the following photographs.



Vason House, c. 1910
Digital Archives of GA, Vanishing GA



Vason House, 2015

Another resource reflecting later variations on the Italianate style with contemporaneous Queen Anne elements is located at 611 N. Jefferson Street (GNAHRGIS 205066), constructed c.1900. This grand residence features a centered projecting pavilion, a low-pitched hipped roof with decorative corbeled brick cornice, and two-over-two, double-hung sash windows with segmental arch hoods. Decorative molding including swags and paneling beneath windows reflect early-20th century trends. Further, the turned posts in the balcony, and corbelled brick exterior of the bay window speaks toward Queen Anne-stylistic influences.



Resource Survey & Historic District Expansion Area

Arcadia, Cleveland Heights,
Hilsman Heights,
Palmyra Heights,
Rawson Park/Circle
Neighborhoods

LOCATION AND SETTING

The survey area/historic district is comprised of a total of 841 parcels, two parks with unassigned tax parcels, and the six historic residential neighborhoods: Arcadia, Cleveland Heights, Hilsman Heights, Palmyra Heights, Rawson Park, Rawson Circle neighborhoods. The project area is located north, northwest, and west of the existing Albany Historic District as shown in Figure 3. Its development exemplifies Albany's tremendous period of economic and population growth during the early to mid-20th century, and the rapid suburban expansion of the City north of the downtown core. The area embodies characteristics of evolving ideals on planned residential suburban development, as well as City Beautification efforts popular throughout the State during this period.

The section of the survey area located east of N. Madison Street includes portions of Hilsman Heights and Arcadia, as well as the National Register-listed Tift Park. This area has the highest concentration of professional buildings, particularly those associated with nearby Phoebe Putney Memorial Hospital. While a few resources within this area are non-historic, the majority are historically residential buildings that were later adapted to accommodate commercial or professional uses.

The area consists of gridded streets, as well as the winding, picturesque street layout planned for the initial Rawson Circle subdivision. The gridded streets run in an east-west direction and include 1st Avenue to 9th Avenue with 9th Avenue being the northernmost street within the survey area. South of 1st Avenue, the straight streets are named, rather than numbered, and include (from north to south) Rosedale Avenue, W. Society, W. Tift, and W. Residence Avenues. Streets aligned in a north-south direction include (from west to east) Haley, N. Cleveland, N. Harding, M. Van Buren, N. McKinley, N. Davis, N. Madison, and N. Monroe Streets. Palmyra Road is aligned in a northwest-southeast direction and is among the early roads leading into downtown Albany. Rawson Drive and Rawson Circle more or less make up the "circular" plan of the original Rawson Circle subdivision. Portions of N. Davis Street, 4th Avenue, and 7th Avenue located within the earliest addition of Rawson Circle conform to the winding street plan. Triangles within this area were formed by the intersections of various roads creating small designed parks that contribute to the idyllic setting of the neighborhood. Similarly, roads surrounding Hilsman Park, a natural depression (also known as a lime sink) within the heart of the survey area, meander somewhat to conform to the shape of the park. These include N. Van Buren Street and 5th Avenue.

Slappey Boulevard, located west of the area and aligned in a north-south direction is a busy thoroughfare lined with commercial development. Resources directly east of Slappey Boulevard were excluded from the survey area due to their proximity to the commercial street, and their inherent loss of historic integrity.

Streetscapes and Alleys

East-west residential streets within the survey area are between 100 and 120 feet in width, while the north-south streets are approximately 80 feet wide. Those east-west streets located near the north end of the survey area, such as 7th and 8th Avenues, are slightly narrower with an average width of 80 feet. The winding streets throughout the earliest section of Rawson Circle are between 60 to 70 feet in width.

Streets throughout the survey area are lined with concrete or granite curbing. While many streets feature concrete sidewalks on one or both sides of the street, those within the original Rawson Circle development lack sidewalks. Common throughout the entire survey area are the grand oak trees lining the streets. The oak trees predominantly occur along the east-west roads and the winding streets of Rawson Circle. In many instances, the mature oaks create the impression of a natural tunnel down the residential streetscape. The rare, yet majestic, occurrence of Spanish moss hanging from the mature oak trees is essentially confined to trees lining N. Van Buren, east of Hilsman Park.



Oak-Lined Streets along N. Van Buren Street, 2014

Alleyways Streets within the survey area aligned in an east-west direction include narrow alleys behind residential lots. Planned alleys are also part of the original design of Rawson Circle with **alleyways cutting through the large “circles.”** Many of the alleys are paved, while others remain unpaved dirt roads. A large number of the properties feature fencing or plantings along the





for socializing, walking, and playing. Albany's residential alleys are among the most intriguing designed landscape elements within the survey area, and provide a glimpse into the goings-on within the neighborhood that would typically go unnoticed.

Lot Size The average size of individual planned lots ultimately determines the scale and form of the dwelling constructed within that parcel, in turn, contributing to the overall character of a streetscape. Trends in architectural types and styles, as well as the distribution of low-income versus middle- and upper-class residences are largely related to the original planned design of the neighborhood. Lots vary in size throughout the survey area; however, lot size tends to be relatively consistent within a particular planned development or neighborhood.

Due to the curvilinear roads and irregular-shaped blocks within earlier Rawson Circle and Rawson Park phases, lot size and shape varies, with the largest parcels located within the "circles." **These lots average approximately 100 feet by 200 feet to 100 feet by 250 feet.** The first Rawson Circle development was designed to encourage the city's affluent residents to construct grand "suburban" dwellings within a picturesque siting. As the neighborhood expanded to the larger Rawson Park, adopting earlier trends in development by incorporating a grid layout, the size of lots was reduced to approximately 60 to 70 feet by 195 feet. Palmyra Heights Subdivision A was laid out with the largest lots (~100 feet by 275 feet) fronting the north side of 3rd Avenue, followed by slightly smaller, irregular-shaped lots along Van Buren Street and surrounding Hilsman Park. Lots become more compact toward the southern half of Subdivision A. It is not surprising that the largest houses, as well as the most stylistically embellished in Palmyra Heights, tend to be found along 3rd Avenue and Hilsman Park. Palmyra Heights Subdivision B was designed with relatively narrow lots averaging approximately 60 feet by 210 feet. These tend to be somewhat larger than those in the southern section of Subdivision A. Cleveland Heights features the smallest lots within the survey area, ranging in size from 70 feet by 133 feet to 70 feet by 160 feet. A large number of American Small Houses and compact Ranch houses occupy lots within Cleveland Heights.

Residential landscaping and setback play an essential role in creating a distinctive streetscape setting. Consistency in the setback of residential dwellings is observed along individual streets creating uniformity in the streetscape. The majority of properties within Rawson Circle, Rawson Park, and the northern half of Palmyra Heights Subdivision A are maintained grassed yards. Some feature tall, mature pine trees creating a natural setting. A larger number of properties within the southern section of the project area exhibit casual, or unplanned, landscaping, and oftentimes the dirt yard is utilized for parking. Few individual properties exhibit fencing along the front of the lot. Concrete, brick, or stone paths leading from the sidewalk or street are common characteristics along the streetscapes, and are oftentimes lined with shrubs or other small plantings. Driveways extend either from the street, or a rear alley. Driveways extending from the streets include paved, concrete, dirt/gravel, and concrete strips. Carports or detached garages tend to be situated near the rear of the property, unless integral to the design of a house, such as a porte-cochere.

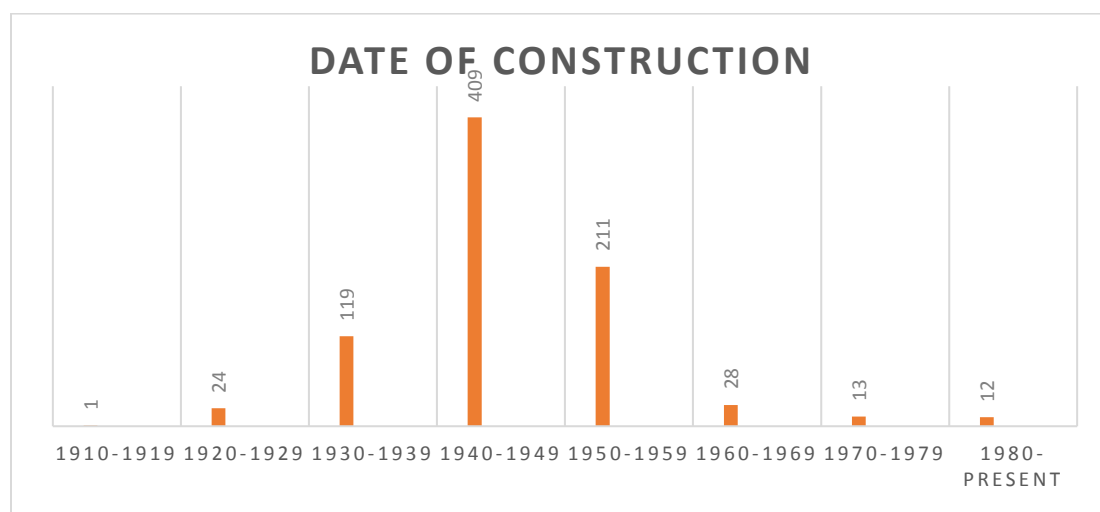
FUNCTION

Among the 846 parcels and resources identified within the survey area, 28 parcels are vacant lots. A number of the vacant lots have been absorbed into larger lots and remain undeveloped parcels. Two small parks not associated with a tax parcel are also located within the survey area. Appendix A includes a list of all parcels, including the two parks lacking official parcel numbers for a total of 843 line items. Taking into account the 26 vacant parcels, a total of 817 resources, including buildings, parks, and designed landscapes are identified within the survey area. A scattering of professional or commercial spaces (30) are situated along the fringes of the survey area, near high-traffic roads including Slappey Boulevard, N. Madison Street, and 5th Avenue on the south side of Tift Park. The majority of these resources (24) are historic, single-family residential dwellings that have been adapted for commercial or professional use. They are identified in the inventory in Appendix A as single dwellings and included in the analysis of residential architecture within the survey area. Three of the commercial buildings were erected after 1974. Seven (7) resources are parks or designed landscapes. In addition, there are five (5) recorded auxiliary buildings, four (4) churches, four (4) educational facilities, three (3) social meeting halls, and three (3) athletic facilities, including ball fields. Residential resources account for the majority of the resources with a total of 784, nearly 96% of the total 817 resources located within the survey area.

DATES OF CONSTRUCTION

The majority of the surveyed historic resources located within the survey area were constructed during the first half the 20th century, with an overwhelming number constructed during the 1940s. Table 1 provides a breakdown of resources (total 818) by

date of construction. The only resource dating prior to the 1920s is Tift Park, which was designed c.1910. Residential development occurred during the 1920s beginning in the Arcadia/Tift Park area, gradually spreading westward as new subdivisions were planned. The table clearly demonstrates an unprecedented increase in building activity prior to and immediately following World War II during the 1940s. This surge in development is closely linked to the establishment of the nearby Turner Field military base which fueled the development of low- to middle-class residences within Albany. Whereas the earlier development primarily consisted of middle- to upper-class dwellings. Nearly fully developed by the close of the 1940s, construction within the survey area continued throughout the 1950s and 1960s, yet at a much lower rate. The number of post-1974 resources within the district is a mere 18. Figure 21 shows the spread of development between 1920 and 1950.



Breakdown of Resources (Total 818) by Construction Date

PARKS AND DESIGNED LANDSCAPES



Former Carriage Trails within Tift Park, 2014

Seven parks, gardens, and planned landscapes were observed in the survey area. **Albany's oldest and largest planned landscape is the National Register-listed Tift Park**, designed c.1910. The original plan called for a looping carriage trail lined with oak trees. While the carriage trail is no longer used, the majestic oak trees lining its path survive **and are reminiscent of Albany's early efforts to promote city beautification projects**. Between the 1930s and 1977, a small zoo occupied a portion of Tift Park. A community pool (extant) was constructed in the 1950s. The park includes a c.1965 office building, Boys and Girls clubhouse, tennis courts, a gazebo, and walking trails, among other recreational elements.

Five of the seven designed landscapes within the survey area are included within the historic Rawson Circle subdivision. Ben Bolt Park and Juanita Park are identified on the 1922 survey plat of Rawson Circle located east of the two large circles. Today, these small parks, part of the original picturesque design of the neighborhood, survive as grassed spaces, or triangles, between residential streets. Sherman Park, located at the intersection of N. Davis and 7th Avenue, is first identified on the 1935 plat map of the Rawson Park addition. Brosnan Park (formerly Ivey Park and 7th Avenue Park) is located at the intersection of Palmyra Road and 7th Avenue. Brosnan Park is also shown on the 1935 plat. These informal parks are grassed with a scattering of mature oak trees, and **contribute to the natural, picturesque landscape of the "Rawson Circle/Park Neighborhoods."**



Hilsman Park, also referred to as the **"Lime Sink,"** is a natural depression that has evolved over time into a large, informal park located between the historic Rawson Circle and Palmyra Heights neighborhoods. As shown on historic plat maps of the two neighborhoods, Hilsman Park consisted of three smaller parks separated by 3rd and 4th Avenues. The portions of these streets were abandoned, and the larger park

formed. During the 1950s, the natural depression that makes up the park, also called a lime sink, was reportedly flooded to create a lake. The water quickly dried, as well as all aspirations of a water feature within the neighborhood. Today, the lime sink is an open, grassed field, encircled by a dirt walking trail. A small garden is located at its north end, and the Albany Federated Garden Club (808 S. 5th Avenue) erected its clubhouse c.1955 also at its north end. Mature oak trees surround the perimeter of the park, limiting the view of the surrounding streets.

The seventh park identified within the survey area is located along the western boundary at 1007 5th Avenue and is referred to as the 5th Avenue Park. The informal park is an open grassed field surrounded by mature oak and pine trees. The small park provides a recreational space for residents within the western section of the Rawson Park neighborhood.

EDUCATIONAL BUILDINGS

A total of four education-related buildings are located within the survey area, all of which are within the Palmyra Heights subdivisions (A and B). Two of the four educational buildings are modern construction located at 700 N. Cleveland Street and 730 W. Tift Avenue. The smallest is a c.1945 T-plan schoolhouse with a cross-gabled roof and drop-siding exterior. The schoolhouse, formerly used as a kindergarten, is located at the rear of a residential lot at 1003 W. 3rd Avenue. The third, and final Albany High School was constructed in 1955 at 801 W. Residence Avenue. The linear, International Style school building has grown considerably since its construction, with numerous large-scale additions along its rear. Based on observations during the field survey, it appears that alterations to the original high school building include the replacement of exterior windows and doors that are not in keeping with the originals. Albany High School was closed effective school year 2017/2018 and will be repurposed in the future.

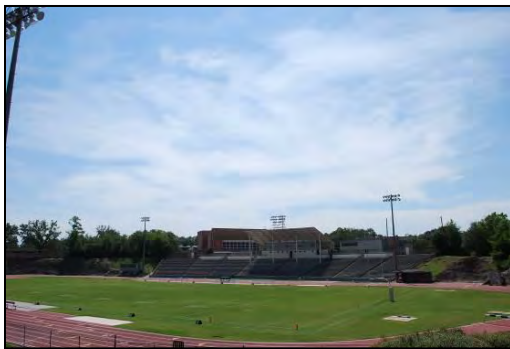


Albany
High
School
1955 &
2015



ATHLETIC FACILITIES

Among the three sports facilities identified within the survey area are a non-historic (c.2000) athletics field associated with Albany High School located at 712 W. Tift Avenue. Also associated with the High School is the 1936 Hugh Mills Stadium (formerly Albany Municipal Auditorium). Constructed on a lime sink, the stadium underwent substantial



renovations and additions in 1963 and 1995. With the expansion of Rawson Park north to 8th Avenue, a large sports complex consisting of multiple ball fields, concessions, and restroom facilities was constructed between 8th and 9th Avenues during the 1950s. The sports complex creates a large, shared social and recreational space that unifies the two streets. In doing so, 8th and 9th Avenues form a distinct residential neighborhood within the area.

CHURCHES

Only four church-related buildings were identified in the survey area. One is a modern, metal facility associated with the adjacent **Israel's Temple Church at 721 W. Society Avenue**. The latter was constructed in 1952 and is a front-gabled church with a brick veneer and narrow, round-arched windows featuring red panes. The Cathedral of Faith Ministries, located at 612 N. Cleveland Street, is a contemporary style front-gabled church constructed c.1955. The church features a unique, triangular projecting bay on the façade, square bell tower with steeple, and multi-paned stained glass windows with decorative patterning. A large-scale addition is located on its north elevation. The largest of the churches is located within the historic Rawson Circle subdivision at 611 6th Avenue. The Seventh Day Adventist Church was built in 1963 and is a good example of a Temple Front church with Colonial Revival stylistic influences.



Seventh Day Adventist Church, 611 6th Avenue, 2014

SOCIAL HALLS

There are three social halls located within the survey area: the Federated Women's Club (1941), the Federated Garden Club (c.1955), and the former Boys and Girls Club (1966). The latter is a concrete block facility, linear in design, with a large rear addition. The building was constructed adjacent to the Tift Park swimming pool following the surplus sale of the pool from the City to a private entity in an attempt to prevent integration. Both the clubhouse and pool are no longer in use. Both are located within the boundaries of the National Register-listed Tift Park.

The Federated Women's Club, located at 1012 N. Van Buren Street, reflects Colonial Revival stylistic embellishments. The one-story clubhouse features a brick exterior painted white, a gable-on-hip roof and a partial-width portico with square columns. The unique design of the building, particularly its roof shape and placement of the portico creates the appearance of a center block-with-wings form that most often exhibits Colonial Revival influences.
Federated Women's Club, 2014



The Federated Garden Club, located at the northeast corner of Hilsman Park, also features a white-painted brick exterior. The clubhouse lacks a defined architectural style with a relatively plain façade and minimal ornamentation.

RESIDENTIAL ARCHITECTURE

Historic residential architecture accounts for nearly all of the resources within the survey area. The variety of types and styles observed reflect trends in lower- to upper-class residential architecture popular throughout the country during the early- to mid-20th century. Further, the distribution of particular types and styles (or lack thereof) depict patterns in development as the area expanded and new subdivisions and additions were planned.

Of the 784 residential resources within the survey area, the majority are single-family dwellings (total of 650), followed by 132 multi-family dwellings including duplexes and apartment buildings.

The majority of the residential buildings are single story. Approximately 80 are 1 ½-stories, and 65 residential resources are two-story. A very small number of dwellings were identified as split level. Two-story residential resources are scattered throughout the project area; however, a large collection of both single-family dwellings and multi-family apartment buildings appear to be grouped within the early subdivisions of Rawson Circle and Rawson Park. Others are found along 5th Avenue in the Arcadia neighborhood, and along 3rd Avenue and Hilsman Park in Palmyra Heights Subdivision A. The formal two-story, single-family dwellings tend to be associated with **the area's more affluent** residents. A number of modest, two-story duplexes lacking stylistic adornment are found throughout the neighborhood as well.

Materials The most popular exterior siding observed within the survey area is brick veneer. A large number of buildings exhibit asbestos shingles siding (historic) or modern vinyl siding. Exteriors clad in wood typically exhibit drop siding, with a few examples of weatherboard and board-and-batten. Brick foundations predominate throughout the survey area. Few resources display a brick pier foundation with infill brick or concrete blocks. Roof shapes and pitches vary throughout the survey area, but tend to directly correlate to the architectural type and design of the dwelling. Asphalt-shingled roofs are the predominant roof cladding, followed by asbestos shingles, and corrugated metal. Single-story front porches are the most common. While many are full-width, the majority are partial-width. The placement of the porch, as well as its width, are closely tied to the building type and architectural style applied to the resource. Historic porte-cocheres attached to the side elevation of a residence are common among the middle- to upper-class dwellings. These properties typically feature a driveway that travels through the porte-cochere to a detached garage near the rear of the lot.

Alterations Alterations and additions to residential dwellings were observed throughout the survey area. However, the greatest loss of historic materials tends to be found on

those residential resources adapted for commercial use, as well as those converted from single-family to multi-family use. Residential resources currently used as rental properties also tend to exhibit a higher degree of alteration and modern applications. Among the middle- to upper-class housing, the most common alterations include large rear additions, and the enclosure of porches and porte-cocheres. Instances in which a porte-cochere has been enclosed, a driveway is often observed leading directly to the enclosure. Among the most common alterations observed during the survey include the application of vinyl siding, the replacement of historic wood sash windows with metal or synthetic sash, porch enclosures and modifications, new roofing, and side and rear additions. Other alterations observed, though less frequent, include chimney removal, rearrangement of entry doors, the construction of detached carports, and the enclosure of historic carports/garages, the latter being a character-**defining element of the area's Ranch** houses.

Residential Types and Forms A variety of historic residential building types, or forms, are present in the survey area. Ranch houses account for a high percentage of the resources with a total of 280 examples, or approximately 34%. The American Small House follows with a total of 167 representations (approximately 21%). English Cottages account for 103 (~13%) resources, followed by 89 bungalows, 37 (~5%) examples of a Georgian cottage or Georgian house, seventeen (17) (~2%) mid-20th century two-story houses and duplexes, and 13 (~1.6%) multi-family apartment buildings.

In addition, rare occurrences of Lustron homes, Gabled Wing Cottages and L-Plan houses, Central Block with Wings, and double shotgun, among others are found within the survey area. While these residential types are common throughout the nation during the early- to mid-20th century, their occurrences within the survey area are limited but contribute to the range of house types within Rawson Circle/Park.

Ranch House

Although the Ranch house serves as a ubiquitous representation of the mid-twentieth century, it draws influence from the early-19th century vernacular architecture of California and the American Southwest. The early-20th century found the ranch form being adapted to modern materials in California, popularized by architects such as Cliff May and further influenced by the Usonian houses of Frank Lloyd Wright. Several cultural factors contributed to the rapid spread of the Ranch House throughout the United States during the mid-20th century. As the automobile allowed for the growth of the residential suburb, governmental housing programs attempted to remedy the effects of the Great Depression. A nationwide response to the post-World-War II housing shortage took advantage of advancements in standardized construction materials and techniques, and the Ranch House was among the most commonly-used suburban form from the late 1940s to the 1970s.

Several architectural features prevail throughout the form of the Ranch house. The Ranch is most often described as “long and low,” standing one-story in height. Ranch houses can have multiple roof types, but pitches are often low, and commonly have projecting overhanging eaves. In Georgia, red brick is the most common exterior finish, while materials such as wood and stone can provide aesthetic contrast. Ranch Houses tend to have unobscured front entryways, and facades often feature tripartite windows, with a central picture window and flanking double-hung windows. Screened porches were often incorporated into the house’s overall plan, located on the side, front, and rear elevations. While garages were often attached to the house, carports became integrated into house designs. An exploration of several Ranch subtypes as defined in “The Ranch House in Georgia: Guidelines for Evaluation,” and how they are represented in the survey area, follows.

Compact Ranch houses are small and simple, remaining rectangular in shape, but having a length-to-width ratio of less than 2:1. They are often less elaborately detailed than other Ranch subtypes, with simpler roof lines. This local example, located at 808 7th Avenue, demonstrates the characteristic compact proportions and mix of exterior finishes, united beneath a low hip roof.



808 7th Avenue, 2014



916 W 3rd Avenue, 2014

Linear Ranch houses are simply massed, rectangular in shape, with a length-to-width ratio of 2:1 or greater. Rooflines, projections, and stylistic details all contribute to a long, narrow linear impression. Located at 916 West 3rd Avenue, this Linear Ranch represents the long, narrow proportions and simple massing of the subtype.

Linear with Clusters Ranch house are as long and narrow as Linear Ranch houses, but with rooms at one end that project to the front, back, or both. Low-pitched hip and gable roofs over the clusters contribute to the linear form. The example at right, located at 904 7th Avenue, features a projecting cluster covered by a low hip roof.



904 7th Avenue, 2014

Courtyard Ranch houses have at least two wings that embrace a courtyard, which is typically located in the front. Built in the Mediterranean Revival style, the Stanberry House at 1230 Rawson Circle is a high-style example of a Courtyard Ranch house. An example at 1002 6th Avenue, the two front-gabled wings extend to the **house's rear to create a full courtyard** in the back. The rear of the house is not visible from the public right-of-way.



Half-Courtyard Ranch houses feature a half-courtyard, created by the intersection of two wings of the house, where both wings contain living space. As seen in this example (right), the Jack White House at 913 West 5th Avenue, the effect is often that of a linear ranch house, bent ninety degrees.

Bungalow Ranch houses are proportionally as deep as they are wide. These houses have square plans and large hip roofs. (Left) Located at 918 West 4th Avenue, this Bungalow Ranch is a simply-detailed representation of the subtype.



American Small House

Oftentimes referred to as "Minimal Traditional," the American Small House phenomena has its originals in the Great Depression, **spanned World War II,** and **"reached its climax during the post-WWII nationwide housing shortage and recovery."** Throughout this period, three factors unite these houses. 1) the need for low-cost housing, 2) the national response to housing needs from the federal government, building industry, and availability of home loans, among others, and 3) an apparent national goal of providing well-designed, well-built, affordable, small single-family residences. The American Small House is a small, detached, single-family residence. These single-story houses are compact with a nearly square or rectangular footprint. The roof is usually gabled, the interior is tightly massed, and the exterior is simply styled. Options, or variations, on the basic American Small House plan include small porticoes or stoops, porches, dormers,



and side garages. The house could be purchased with small additions, or clusters, to create additional space. In Georgia, these are referred to as Extended American Small Houses.



There are few true examples of an American Small House within the survey area. The majority adhere to the Extended American Small House variation. The example at 1001 6th Avenue reflects the compact massing and simple details characteristic of an American Small House. The house at 813 W. 1st Avenue is a good representation of an Extended American Small House. While this house type is most often depicted as having minimal stylistic details, many exhibit modest stylistic influences,

with Colonial Revival being the most common. The highest concentration of this house type occurs within the southern half of Palmyra Heights Subdivision A and throughout Subdivision B and Cleveland Heights.

English Cottage

English Cottages are found in large numbers within Palmyra Heights Subdivision A, and the areas of earliest Rawson Circle development.

The English Cottage is typically found with English Vernacular Revival stylistic embellishments. This picturesque house type is most distinctive for its cross-gabled massing, and a prominent chimney on



1201 N Davis Street, 2014

its façade. This house type is relatively compact, with a square or rectangular block plan. Projecting gabled bays are common, as well as steeply pitched gabled entrance vestibules, and recessed corner porches. This house type was very popular among middle-class Georgians in the 1930s and 1940s. English Cottages found within the survey vary from modest, middle-class residences, to elegant, high-style examples such as that located at 1201 N. Davis Street.

Grand, two-story interpretations of the English Cottage house type are also found within the survey area. These include 634 5th Avenue located in historic Rawson Circle, and a high-style example at 1107 N. Jefferson Street in the historic Arcadia neighborhood.



634 5th Avenue, 2014



1107 N Jefferson Street, 2014

Bungalows

The Bungalow is an early- to mid-20th century house type in Georgia occurring in both rural areas and cities and towns. Common features of a bungalow include a rectangular or square shape, one- to one-and-a-half-story massed plan form, a prominent front-gabled or recessed side gabled porch, and overhanging eaves with exposed rafter ends. Windows tend to be multi-paned sash above a single sash. The Craftsman style is most often applied to Bungalows.

Bungalows in the survey area tend to be constrained to the Palmyra Heights subdivisions, and Hilsman Heights. Those in Hilsman Heights are primarily adapted for commercial purposes. Examples of Bungalows within the survey include 713 W. 2nd Avenue, and a modest interpretation at 601 N. Harding Street.



713 W 2nd Avenue, 2014



601 N Harding Street, 2014

Georgian Cottage and Georgian House

Although the Georgian house type experienced its greatest popularity between 1850 and 1890, occurrences continued well into the 20th century, as is evident within the survey area where the majority of these house type examples were constructed during the 1930s and 1940s. The Georgian plan consists of a central hallway with two rooms on either side. It is nearly square, with a low-pitched hipped or side-gable roof. Two chimneys are common, either on the exterior side elevations, or straddling the roof ridge. This house type is most often seen with Colonial Revival stylistic influences. One-story examples are referred to as “cottages,” while the two-story examples are “houses.” The Dr. Charles Lamb House at 1225 Rawson Drive is a good interpretation of a Georgian Cottage, and the Leggett House at 631 5th Avenue is an exemplary example of a Georgian House.



1225 Rawson Circle, 2014



631 5th Avenue, 2014

Unique to Albany's residential architecture are the few occurrences of Lustron Homes. These steel-framed homes, clad in enameled steel panels, provided efficient, prefabricated solutions to the post-World War II housing shortage, and became a National trend during the post-War years. Constructed by the Strandlunds Lustron Company, 2,500 of these houses were built prior to the company's 1950 bankruptcy. One example in the Rawson Circle/Park neighborhoods is listed on the National Register of Historic Places (711 9th Avenue), and two, 1001 and 1005 W. 2nd Avenue, were determined eligible for the National Register in 1996 but never officially listed.



1001 W 2nd Avenue, 2014



1005 W 2nd Avenue, 2014

Duplexes and Apartment Buildings



Ranch-Type Duplex, 919 8th Avenue, 2014



Mid-Century Modern Duplex, 803 Rosedale Avenue, 2014

Ninety-two (92) examples of duplex dwellings are scattered throughout the entire survey area, with the greatest concentration in Palmyra Heights and the north and west sections of the later expansions of Rawson Park. The large majority of duplexes are single-story Ranch house-type buildings, and were historically designed to accommodate two families. Many are symmetrical, featuring nearly identical units such as 919 8th Avenue. A smaller number of the duplex dwellings (12) are modest, unadorned Mid-Century Two-Story buildings (historic and non-historic). A typical representation of this duplex type is 803 Rosedale Avenue and 925 W. Society Avenue.

A number of apartment buildings and complexes were constructed within the survey area. Many of the complexes consist of multiple, modest one-story buildings with a central courtyard such as those located at 1011 N. McKinley Street (1942) and 1004 8th Avenue (1961). The majority of the multi-unit buildings within these single-story complexes exhibit a Ranch-type form with low-pitched gabled roofs. The most recent of these complexes tend to be situated near the boundary of the survey, along the high-traffic roads.



1011 N. McKinley Street, 2014



1004 8th Avenue, 2014

In addition to the single-story apartment buildings and complexes, the area boasts numerous large-scale, two-story apartments with distinctive stylistic influences. Among these include a grouping of three Colonial Revival apartment buildings completed in 1939, and located within the earliest Rawson Circle development: the *Douglas Apartments* at 1107 N. Madison Street, *McKemie Apartments* at 1111 N. Madison Street, and the *Bacon Apartments* at 1110 Rawson Circle. The three buildings, though each individually distinct stylistically, are symmetrical in form with a central hall. Another apartment building, located at 911 W. 3rd Avenue, is similar in form and style as the three earlier examples.



1107 N. Madison Street, 2014

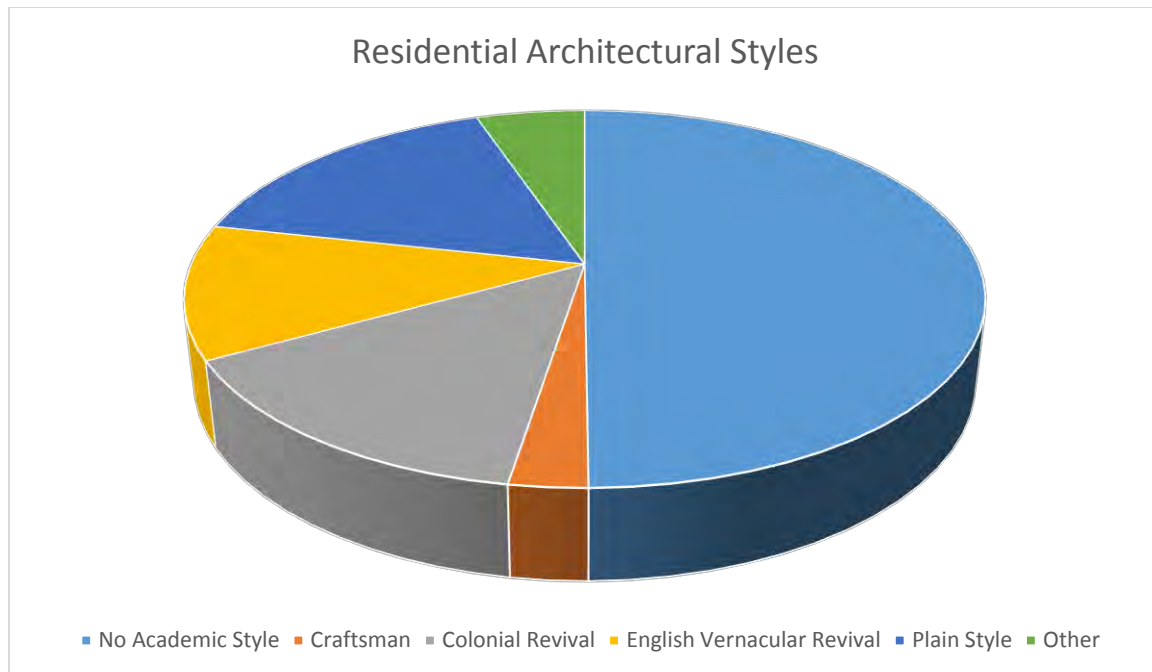


1111 N. Madison Street, 2014

Residential Styles

Architectural styles vary throughout the area and are representative of styles popular throughout Georgia during the early- to mid-20th century. The distribution of particular styles reflect the concentrations of low-income houses relative to the middle- and upper-class dwellings. For example, houses within the lower- to middle-class developments tend to lack stylistic embellishments and are representative of smaller types such as the American Small House, while English Vernacular Revival is most often applied to upper-income one and two-story English Cottages.

The following chart depicts the popularity of particular styles observed within the survey area. By far, the majority of the resources lack an academic architectural style. As noted, a lack of stylistic adornment is common with American Small Houses and Ranch houses. As these two house types are the most prevalent in the survey area, it is not surprising that the majority of resources lack an academic architectural style. In 2010, the Georgia Historic Preservation Division adopted the term Plain Style, to define Ranch houses and split-level residences lacking ornamentation. The Plain style is generally represented by a red brick exterior, and an emphasis on the form, roofline, and window openings. The Plain style Ranch house is very common across Georgia and Albany. The following provides a brief description of the variety of styles observed in the survey area, as well as a few noted examples of unique styles.



Colonial Revival (1890s-1950s) stylistic elements include a symmetrical façade, an accented entry door with fanlights and sidelights, an entry porch with pediment or cornice supported by columns, and roof dormers. The centered entry porch is often the most prominent, and character-defining feature of the Colonial Revival style. Traditional details in modern materials such as a dentiled cornice are common features. This style appears on a range of residential forms ranging from American Small Houses (924 W. 3rd Avenue) and Ranch Houses (1202 Rawson Circle) to the more formal Georgian Cottages and Houses (900 W. 3rd Avenue and 504 5th Avenue).



Craftsman Style (1910s-1930s) elements include low-pitched spreading eaves, rectilinear eave brackets, an emphasis on the use of local materials, multi-pane upper sash over single pane sash windows, battered (tapered) porch columns, and a prominent porch. The Craftsman style is most often associated with the Bungalow. Modest interpretations of the **style occur in Albany's Rawson Circle/Park neighborhoods.** An example of a Craftsman Bungalow identified within the survey area is 912 W. 2nd Avenue.



912 W. 2nd Avenue, 2014



825 W 3rd Avenue, 2014

English Vernacular Revival Style (1920s-1940s) strives to imitate the vernacular architectural traditions of medieval Europe. Character-defining elements include steeply pitched roofs, asymmetrical façades, massive chimneys, and round-arched entryways. Brick veneer is the most prevalent exterior cladding, with stuccoed masonry common as well. The use of this style is found throughout the survey area and is most often applied to English Cottage types. It occurs in modest proportions, as well as elaborate adornment on grand structures.

Exemplary representations include 825 W. 3rd Avenue, 1112 N. Davis Street, and the Sherman House located at 704 7th Avenue.

704 7th Avenue, 2014 Sherman House



In addition to these most prevalent architectural styles occurring within the survey area, additional styles that occur rarely in the survey area are worth noting. These include Dutch Colonial Revival, Mediterranean Revival, mid-century Greek Revival, and Spanish Colonial Revival exemplified by 716 and 804 W. 2nd Avenue.

Dutch Colonial Revival Houses (*1920s and 1930s*) is influenced by the colonial architecture of the early Dutch colonists. It was a fairly common style throughout Georgia during the 1920s and 1930s. The most prominent characteristic of this style is the steeply pitched gambrel roof. Shed roof dormers, oftentimes full-width, are very common features of this style. Porches are often small, single-story with columns, or may be formed by the eave of the gambrel roof. Among the few examples observed within the survey area, 1108 N. Madison Street and 730 7th Avenue are among the most distinctive representations of Dutch Colonial Revival.



1108 N. Madison Street, 2014



730 7th Avenue, 2014

Mediterranean Revival (*1920s-1930s*) is **most commonly found in Georgia's suburban neighborhoods**, and adopts a combination of elements from both Spanish and Italian vernacular houses in the Mediterranean Sea regions. It is most noted for its smooth stuccoed, or masonry walls, and asymmetrical plan. The roof is often clay-tiled, low-pitched, hipped or gabled. The roof eaves distinguish between the Spanish and Italian stylistic influences. While the Spanish tradition tends to lack eave overhang, the Italian influence will have wide overhanging eaves with exposed rafter ends. Porches are recessed, arcaded loggias, or open porches. Windows



1230 Rawson Circle, 2014

are often arched, and columns or pilasters are used to elaborate openings.



405 5th Avenue, 2014



Holman House, 807 6th Avenue, 2014

columns is also a character-defining element of the traditional Greek Revival style. In Albany, among the best mid-century interpretations of Greek Revival is Jones' Holman Home at 807 6th Avenue.

Mid-20th Century Greek Revival is a classical-inspired style of the mid-20th century, adopting elements of Greek Revival of the 1840s-1860s in Georgia. In Albany, this influence is best associated with classical architects such as Edward Vason Jones. Traditional Greek Revival is characterized by prominent columns, pilasters, and wide plain entablatures. A symmetrical façade features a centered, entry door surrounded by sidelights and transom. A low-pitched hipped roof supported by

Spanish Colonial Revival (*1920s and 1930s*) is another American colonial revival style that emerged during the 1920s. The style was influenced by the Spanish colonial architecture of the American southwest and Florida, including the mission building traditions of California. This style most often featured a clay tile roof with little eave overhang. Walls were stuccoed, and arched openings and arcaded loggias were common. Casement windows are often applied to Spanish Colonial Revival houses. The roof was often elaborated with the use of curvilinear gables or parapets, and protruding roof beams to emphasize construction methods. Among the four interpretations of this style occurring in the survey area, 716 and 804 W. 2nd Avenue are the most exemplary.



804 W 2nd Avenue, 2014



716 W 2nd Avenue, 2014

NOTED ARCHITECTS

Based on background research, tour of homes articles, property owner questionnaires, and information provided by the City during the early phases of the survey, a number of noted architects who designed residences within Rawson Circle/Park came to light. These architects followed the Classical school of architecture with numerous representations designed in Albany. The following remarks upon several architect-designed residences within the survey area; however, other unknown examples may occur.

The Georgia School of Classicists contributed greatly to the architectural landscape of the state throughout the mid-twentieth century, and no firm was more well-known than the Atlanta practice of Hentz, Reid & Adler. Directly influenced by beaux-arts classicist Charles McKim, J. Neel Reid and Hal Fitzgerald Hentz began their partnership in 1910 at the first annual exhibition of the Atlanta Chapter of the AIA. Reid and Hentz were joined **by Rudolph Adler and Philip T. Shutze in 1911 and 1927, respectively. After Reid's death in 1926, the successful firm was known as Hentz, Adler & Shutze.**



Hodges House (1922), 2014

As Atlanta began to assume dominance as the leading city in the New South, building boomed throughout the city, and beaux-arts architecture was a frequently chosen style. Hentz, Adler & Shutze became known for their knowledge of the scale and proportions of classical models, and their ability to adapt the neoclassical style to all manner of forms, from public structures such as the Georgia Life Insurance Co. Office building in Atlanta, to private residences throughout Georgia. **This firm's work is represented in Albany**

by the Hodges House, a Colonial Revival structure with Georgian influences, built in 1922.

A native of Albany, Edward Vason Jones (1909-1980) was the first Georgia architect to gain national prominence in the midst of his career. Jones is well-known for his contributions to mid-twentieth century neoclassicism both throughout the Southeast, and in Washington, DC. He developed his skills in Albany, working closely with expert craftsmen like master carpenter Odolph Blaylock, and completed his first project of the lodge at Gillionville Plantation in 1937. Such accomplishments allowed him to apprentice with the prestigious Hentz, Adler, & Shutze between 1938 and 1942. There, he refined his neoclassical style, which he applied on a national scale in the renovation of seven U.S. State Department reception rooms from 1965-1980. He is also responsible for the renovation of twenty-five rooms in the White House, completed throughout the 1970s.

After a brief stint in Savannah, where he advocated **for the city's early preservation**, Jones returned to Albany in 1948. While he spent a great deal of time working outside of Albany, he contributed greatly to the classical architecture of his hometown. Built from 1949-1951, the Shackelford House, located outside of the survey area, represents the principles of Jeffersonian and Palladian symmetry. Jones also designed the Albany-Dougherty City Hall and Courthouse, which demonstrates New Formalist influences. Within the survey area are four known **examples of Jones' design including 924 W. 3rd Avenue (1939), 1001 3rd Avenue (1953), 622 8th Avenue (1952), and the W.C. Holman Jr., Residence (1948) at 807 6th Avenue. The latter is a testament to symmetry and proportions, with clear influence from the Greek Revival style.**



Holman Residence, 807 6th Avenue, 2014

Born in Moultrie, Georgia, William Frank McCall studied architecture at Auburn University. He established his own architectural firm in Moultrie in 1957, drawing on the principles of Jeffersonian architecture to construct residences throughout the area. He was a founder of the Georgia Trust for Historic Preservation. Frank McCall designed several homes in Albany, including a Classical influenced residence located at 1206 Van Buren Street, and a Colonial Revival Ranch home located at 819 6th Avenue.



1206 Van Buren St., 2014



819 6th Avenue, 2014

Another architect whose work is prominent throughout Albany is Rayburn Webb. After studying architecture at the University of Illinois, he established a practice in Wyoming with a focus on cathedrals and churches, before moving to Albany in the late 1920s. Webb began his architectural practice in Albany after the stock market crash of 1929,



and designed a wide range of religious, commercial, and residential structures. In the Rawson Circle/Park neighborhood, his work is represented by several Colonial Revival-style Georgian Houses. The Heinemann House, built in 1941, features elaborate details such as a dentiled cornice, an entryway surrounded by fluted pilasters and an architrave, and a full-width recessed entry porch on an extension.

Heinemann House, 639 5th Avenue, 2014

Harry A. "Bo" MacEwen was a native of Macon, Georgia; however, the majority of his architectural practice was in the Tampa Bay area and around the southeastern United States. During his collegiate architectural studies, he worked closely with Macon-born architect W. Elliott Dunwoody, Jr who educated MacEwen in the principles of classical architecture, while allowing him first-hand experience with Dunwoody's own neoclassical designs in Macon. Both Georgia-based architects designed houses located in the Rawson Park neighborhood.

MacEwen's James Patterson Home (1950) applies the Federal Revival style to a Ranch house.

James Patterson Home, 811 6th Avenue, 2014



Dunwoody designed the Dr. Charles Lamb House, a Colonial Revival-style Georgian cottage in 1938.

Lamb House, 1225 Rawson Drive, 2014

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