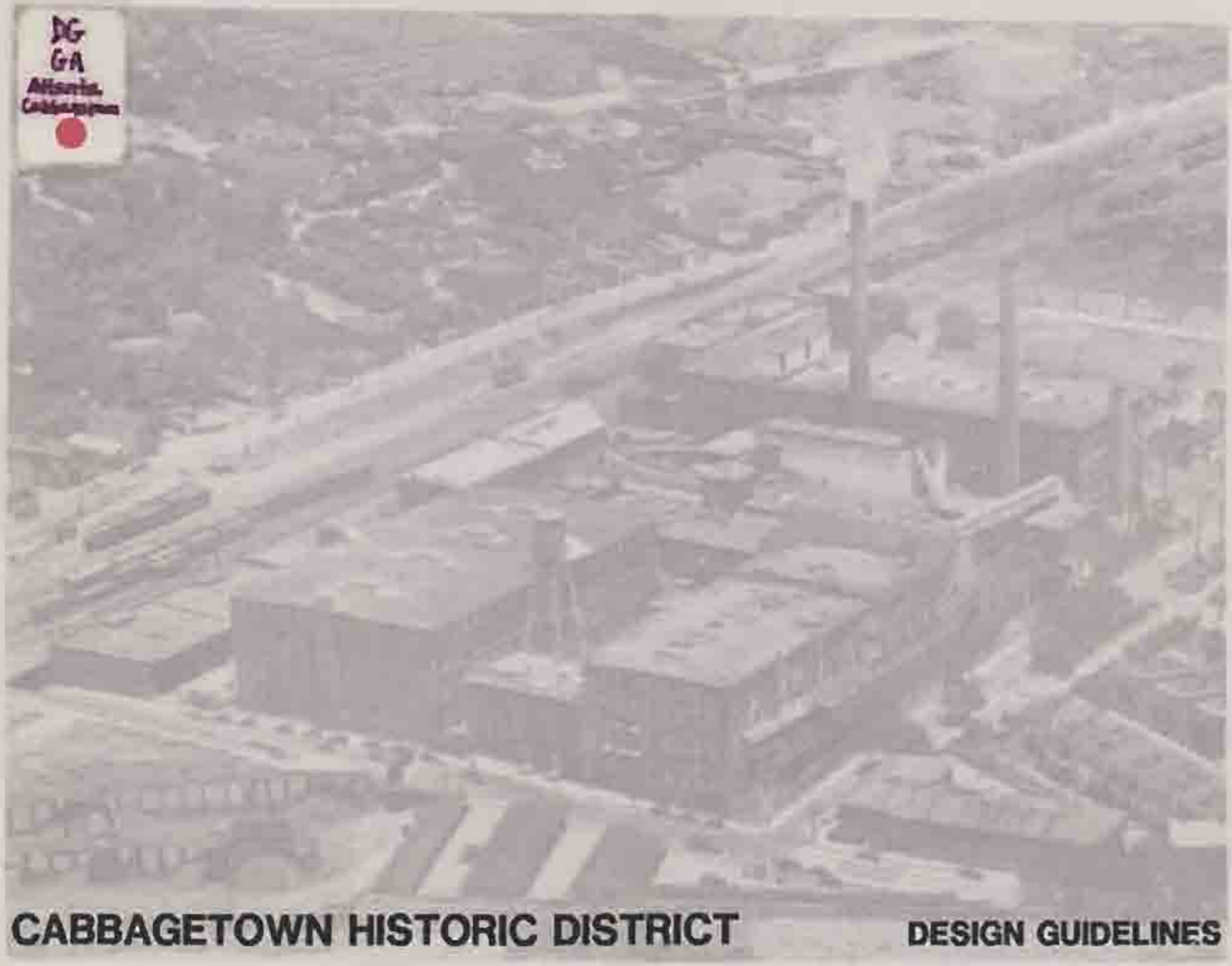

CABBAGETOWN HISTORIC DISTRICT

DESIGN GUIDELINES

THIS MANUAL HAS BEEN PREPARED

FOR THE

ATLANTA URBAN DESIGN COMMISSION

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Cover photograph courtesy of the Atlanta Historical Society.

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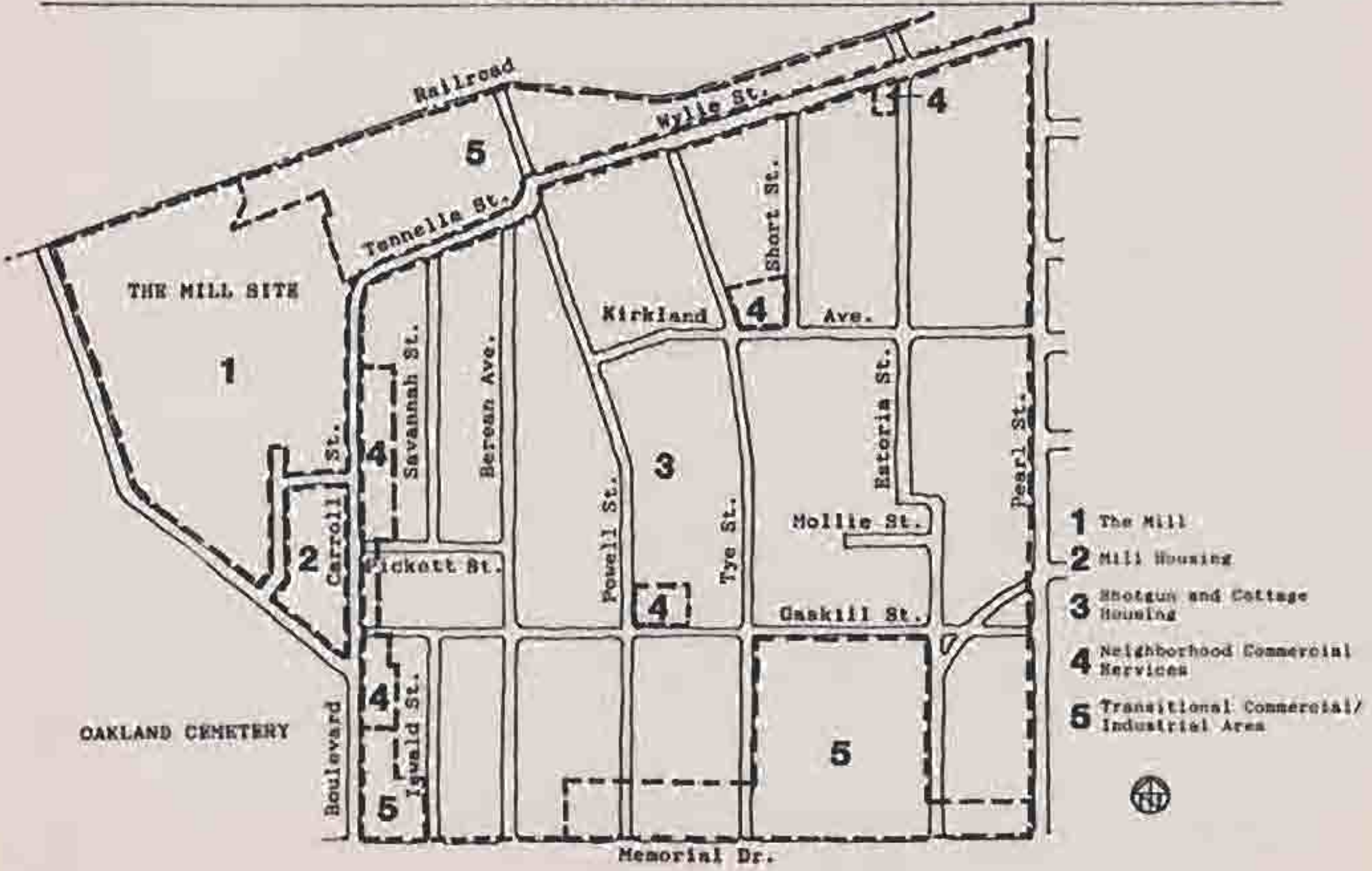
CABBAGETOWN HISTORIC DISTRICT



CABBAGETOWN HISTORIC DISTRICT
DESIGN GUIDELINES MANUAL

CONTENTS

PREFACE

The Cabbagetown Historic District Guidelines have been prepared for residents and property owners of the Cabbagetown Historic District as an aid in their efforts to repair and restore their homes. In addition, these design guidelines have been prepared to assist the Atlanta Urban Design Commission in determining acceptable alterations to buildings within the district.

The Cabbagetown Historic District has been listed on the National Register of Historic Places for its architectural and historical features and includes 20 blocks bordered by the Georgia Railroad on the north, Boulevard on the west, Memorial Drive on the south, and Pearl Street on the east.

Since the late 1970s, Cabbagetown has experienced an increased interest by new property owners as well as long-time residents. Recently, the area has begun to see a renewal of its past character.

This booklet is intended to help guide residents of the area in the rehabilitation of their homes and businesses. A brief history of the district describes the growth and development which produced the many architectural styles. A description of these styles is provided to enable the property owner to identify those features which give a particular building its character and should be taken into account during rehabilitation. A description of the basic elements of older houses is also presented to allow for a better understanding of the original design and what renovation methods are acceptable.

Fulton Mill and "factory houses" taken from Oakland Cemetery, 1985.

The Atlanta Urban Design Commission is an independent commission of the City of Atlanta responsible for promoting quality design in public projects and historic preservation.

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HISTORY OF THE CABBAGETOWN DISTRICT

HISTORY

The neighborhood where the Fulton Bag and Cotton Mill was built in 1881 later became known by local residents as Cabbagetown. This area was partially settled at least a decade before the factory was constructed and the neighborhood continued to develop independently of the mill until after the turn-of-the-century.

The early neighborhood lying to the east of the factory resulted in the building of cottages for the mill workers by a number of small property owners. Thus, real estate developers determined the original location of the streets, the size of the building lots and the type of houses that were constructed.

View of the Fulton Bag and Cotton Mill with factory houses in foreground, taken from Oakland Cemetery, 1880s.
Photo from the Atlanta Historical Society.

The Mill

While not the first structure to be built in the Cabbagetown neighborhood, the most unique set of buildings are those at the Fulton Bag and Cotton Mill site at the northwest corner of the district.

After the Civil War, Atlanta, like other cities in the South began to rebuild. Cotton refinement played an important part in Atlanta's redevelopment. At least four cotton mills were located in and around the city in the 1880s.

During this period, Jacob Elsas, a German immigrant who moved to Atlanta following the Civil War, became a success in cotton refinement. He formed Elsas, May & Company in 1868 with Isaac May to manufacture cloth and paper bags for flour, meal, and a variety of other products. Mr. Elsas was one of the smart businessmen who saw the importance of cotton cloth and the foolishness of bringing cotton into Atlanta, almost right in front of his factory, to be shipped North for cloth manufacture.

Elsas, May & Company was first located in downtown Atlanta near the corner of Pryor and Mitchell Streets. The business was successful

HISTORY

Fulton Mill along Boulevard.

from the start and within a year it was enlarged to include the entire corner. During the second year of operation, Mr. May decided to withdraw from the company and Elsas purchased his shares.

Recognizing the opportunities for manufacturing cotton cloth in the South, Elsas decided to build a cotton mill in Atlanta. He was most anxious to see a cotton mill successfully established in Atlanta that would make the type of cotton fabrics necessary for bags, and other cloth that was usually brought from the North. In 1881, Elsas purchased a license for the construction and operation of a cotton spinning company. He named his new mill the Fulton Cotton Spinning Company.

The new company purchased a large piece of land between Decatur and Fair Streets (Memorial Drive), along the Georgia Railroad where an iron foundry (Atlanta Rolling Mill) had been located during the Civil War. The foundry, which produced iron plates and war goods for the Confederate Army during the Civil War, was destroyed by Confederate soldiers when Atlanta was vacated in the face of the advancing Union Army.

The first mill building for the new operation was completed in 1881, the year of the great International Cotton Exposition at Piedmont Park. The building, constructed of brick made on site, remains standing today. The bag factory for finishing, printing and sewing the bags was completed the following year. The machine and carpentry shops were built two years later.

From 1890 to 1892 the demand for cloth outgrew the production capability of the first cotton mill, therefore it was necessary to build the boiler house for increased business. The construction of another cotton mill building (Mill 1) was started just east of this boiler plant, and one of the largest steam engines in the South was installed to power this mill. The mill building was five stories high with ceiling heights of 18 feet. This mill was originally planned to house only 25,000 spindles, but again the engine was to have enough

HISTORY

capacity to operate much more than this amount of equipment. Before the installation of machinery was complete the total production had been increased to more than 40,000 spindles.

During the last decade of the 19th century, the cotton manufacturing business grew rapidly. Increased sales led to the building of a new mill in 1904 (Mill 2), followed by picker buildings, warehouses, offices, and a new bag factory building. Operations branched out to include several processes, including dyeing and printing of cloth and the production of canvas. The plant now could take a bale of cotton and put it through a variety of processes -- opening, picking, slashing, carding, spinning, weaving, bleaching, dyeing, printing, and finishing -- to produce finished cloth which was then cut and sewn into finished goods. By 1905, the large operation required some 1,000 persons in Atlanta alone.

The Depression years did not hurt the operation of Fulton Bag & Cotton Mill very much. However, its expansion was somewhat slowed. The company business began to pick up again when it diversified its product line in an attempt to keep up with changing demands of the market. For example, the mill began manufacturing a line of waterproof paper-lined bags in 1937.

As the country was recovering from the Great Depression, the Company made efforts to improve and expand the services it provided for its employees. For many years, the mill provided a free clinic with full-time nurses and doctors and nursery for the children of employees. In the late 1940s, the company established one of the nation's first foot clinics for employees who developed problems with their feet from jobs requiring standing for long periods.

The company continued to do well during World War II, but in the 1950s, began to feel the adverse effects of being located in a multi-storied, aging building and the general economic problems plaguing the textile industry during this time. The company bought new equipment and started additional product lines in the late 1950s. The new

Herringbone brickwork in sidewalk on Kirkland.

HISTORY

Top: Windows on west side of Fulton Mill.
Bottom: Fulton Mill building with original windows bricked in.

products included fabrics for the automobile industry, mattress and pillow ticking, upholstery goods, and towelling materials. Satellite plants throughout the country were closed and the last bag printed in the Atlanta operation came off the presses on November 28, 1958.

During this same period, with 1961 sales estimated at more than $50 million, the new parent company, Fulton Industries, carried out an expansion program. Also, as a part of this new economic approach, the mill began to sell its company-owned houses in the Mill Village. Whenever it was possible, it sold the houses to the tenants who were employees of the mill. The remaining houses were sold to outside investors.

In 1968, Fulton Industries, Inc. was sold to Allied Products Corporation, a Chicago-based company. In 1972, a further change in the company's structure occurred and a new name was acquired -- Fabrics America Corp.

During the 1970s, the company was hit with the rising cost of producing cotton products in the City of Atlanta, import competition, and an inefficient plant facility. In an effort to reduce losses, the cotton mill operations were cut in half in 1973 reducing the number of looms from around 900 to less than 450.

The recession of 1974, which hit the textile industry hard, finally forced the complete closing of cotton mill operations on October 11, 1974. Employment in Atlanta was reduced to approximately 750 employees for the remaining finishing and printing operations. The finishing operation continued until 1978. In July 1981, the towel operation closed down leaving the mill without any manufacturing for the first time since 1881.

HISTORY

The Neighborhood

Prior to the construction of the cotton mill the land in this area had been partially subdivided and several small, wood-frame dwellings built. These structures and the beginning of a grid street pattern were evident in 1868. Plenty of undeveloped property still existed on the edge of the city limits, and it was there that real estate agents and streetcar developers concentrated their efforts. Located only a mile from the central business district, the site possessed several important advantages for settlement: first, its property value was lower than the cost of land in the city's downtown area; second, it was conveniently located to the downtown area, permitting laborers and small store owners to walk to work; and third, for those who could afford to ride the streetcars, the Atlanta Street Railroad Company extended a line to within a quarter mile of the neighborhood in 1872. A fourth advantage to the area was its obvious boundaries that gave it a sense of unity.

Because the iron foundry existed on the edge of the district prior to being destroyed in 1884, there was the need for housing for those employees, as well as workers who were forced to move from the center of the city due to rising housing costs. When the Fulton Bag and Cotton Company opened in 1881 there was need for additional housing in the area.

By August of 1895, the mill employed nearly 700 people. With the plant located in an outlying area of Atlanta, it was necessary to provide housing for its employees. The mill built its first dwellings shortly after 1881. Between 1889 and 1892, the mill built many houses in an area around the mill buildings which was known by two names, "Mill Village" and "Factory Lot". The mill management continued to erect new houses for the growing work force until the city had grown up around the site and housing was no longer a problem for the employees. Elsas' decision to erect two-story, duplex dwellings on Factory, Reinhardt, and Carroll Streets revealed his way of providing additional worker housing. Instead of building additional single-family structures to the east of Carroll Street, he chose instead to

Fulton Bag and Cotton Mill baseball team, 1910.
Photo from the Department of Archives, State of Georgia.

HISTORY

Top: Worker's cottage at 169 Pearl Street.

Bottom: Shops on Carroll Street with apartments on second floor.

increase the number of people living in the Factory Lot. The mill later built additional single-family residences on the street car line near Pearl Street at the neighborhood's eastern boundary.

While the cotton mill managers provided much of the workers' housing, there was no organized housing expansion plan. The early property owners who built residences along Carroll, Savannah, and Berean Streets did not leave many vacant lots in close proximity to the mill. Therefore the houses built by the mill in 1908 were located on the community's edge, close to Pearl and on Iswald Streets. Furthermore, it was less expensive to construct additional duplex units on the Factory Lot than to locate single-family dwellings throughout the entire community. And because of the mill's location, close to downtown, laborers could ride the streetcar or walk to the mill in about thirty minutes to an hour. Thus, Elsas was never totally dependent upon neighborhood residents to make up his work force.

Early in the eighteen-nineties residential growth expanded to the east and to the south along Iswald and Powell Streets which was completed after the turn-of-the century. By steadily increasing its work force, the cotton mill played a major role in changing the neighborhood's social and economic character. Residents who did not work at the factory began to move out of the area as the number of millworkers increased.

After 1900, the area witnessed the establishment of many independent, retail businesses. These included grocery stores, meat markets, barber shops, and furniture dealers. Businesses in the community were never controlled by the Fulton Bag and Cotton Mill but their number and variety was reduced greatly following the Depression years. During the 1930s, the community lost and never fully regained its earlier commercial vitality.

Many of the mill houses remain today. The oldest ones are located on Reinhardt and Carroll Streets adjacent to the mill property. Many of the original houses in Factory Lot were destroyed in the 1805

HISTORY

Atlanta fire. Over 40 of the mill houses which once stood next to the mill along Boulevard, Reinhardt, and Factory Streets were removed for mill expansion.

During the 1980s and 1990s, small apartment buildings were built on Wylie, Powell, and Pearl Streets. These newer buildings, along with several churches and community service facilities in the neighborhood, were not built to look like the mill or older houses.

Since the late 1970s several community-based organizations have worked in the neighborhood to increase the number of jobs in the area and rebuild and rehabilitate many of Cabbagetown's houses. The historic neighborhood also has experienced some amount of residential renovation in recent years.

In early 1985, Seaboard System Railroad (now known as CSX Corporation) received approval to construct a piggyback rail operation on the track directly north of the historic district. After much discussion, Seaboard agreed to erect a sound barrier between its facility and the neighborhood; to provide community improvements in Cabbagetown and the Reynoldstown neighborhood; and to purchase and redevelop the cotton mill facility.

NOTE: The name Cabbagetown was coined after the turn-of-the-century, roughly between 1910 and the late nineteen-twenties. Neighborhood residents disagree over the exact origin of the term, but most of them admit that it was used by outsiders to make fun of the poverty of the area. In one version of the story, a truck carrying a load of cabbage breaks down in the neighborhood. Before the driver can repair the vehicle, local vandals steal his product. Another tale relates almost the same story, except that in this case the cabbages are salvaged from a train that comes off the track just north of the neighborhood. A third version has it that the name was invented by outsiders to describe the horrible smell of the cooked vegetable which spread throughout this low-income neighborhood.

Top: Worker's cottage at 176 Shone Street.
Bottom: Fence detail in front of 745 Wylie.

ARCHITECTURAL STYLES

INTRODUCTION

Most of the houses of Cabbagetown are vernacular buildings intended to provide affordable shelter for working-class people in the late 19th century. Vernacular buildings are plain buildings with emphasis placed on the structure being functional. It is not an architectural style like the Queen Anne style or Georgian style which have notable features characteristic of those styles. Instead, vernacular architecture refers to the common construction materials being used to build houses adaptable to a region.

Being simple architecture, the vernacular houses of Cabbagetown were built of the most readily available materials--wood and brick. A description of the most common vernacular styles as well as a few styles common throughout the nation is provided on the following pages.

Many of the terms used in this manual to describe the buildings in Cabbagetown are defined in the Glossary at the back of the booklet.

Porch detail of house at 745 Wylie.

MILL HOUSING

Above: *Mill houses on Carroll Street.*
Right: *Close up of balustrade on typical Mill house.*

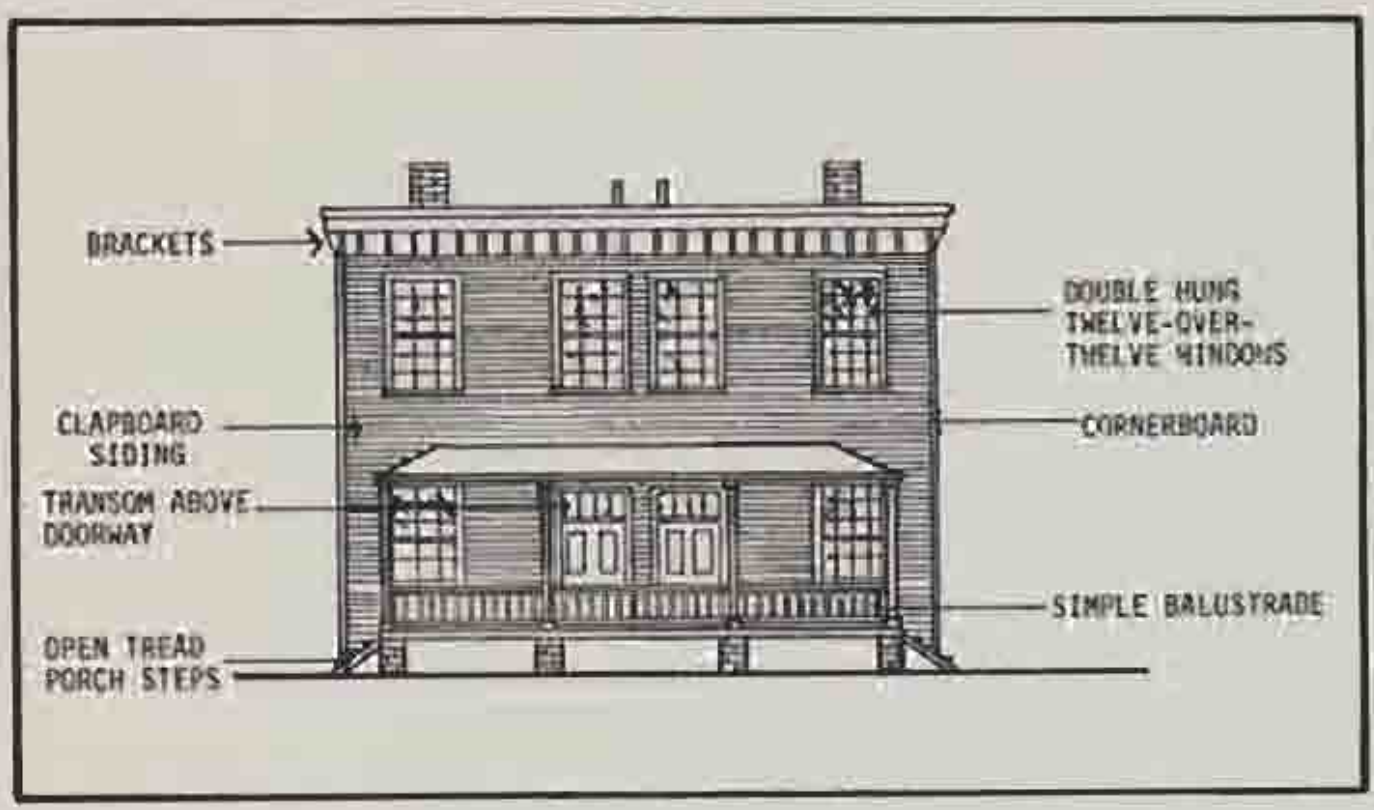
Built by the Fulton Bag and Cotton Company for its employees, the mill duplexes and quadraplexes stand on streets directly south and east of the plant site. Formerly, some 42 additional mill houses stood on the streets next to the cotton mill.

The oldest houses, although not the originals, are located on Reinhardt Street. Two-stories in height, these five units are of wood construction on brick pier foundations. The house fronts are identical with doors toward the middle and steps to the sides of the porch. The doors have four-panel sidelights and two-panel transoms. The porches, 1917 additions, are simple two-story shed roof versions supported by four, square wood columns on each level and enclosed by a simple wood balustrade.

The mill houses on the west side of Carroll Street are similar in design except that they have twelve-over-twelve double hung windows and brackets below the cornice. Like the Reinhardt units, these houses have simple porches and pitched roofs.

Mill houses are on Boulevard, Carroll and Reinhardt.

MILL HOUSING



GENERAL CHARACTERISTICS

Materials

Siding usually wooden clapboard.

Entrance

Generally a four panel door. Rectangular transom. Covered one or two story wooden porch.

Windows

Twelve-over-twelve or six-over-six double hung sash.

Ornament

Wooden brackets under eaves most indentifiable feature. Cornerboards or pilasters. Simple wooden balustrade with square posts.

Roof

Low-pitched shed roof or gable roof covered with shingles.

SHOTGUN

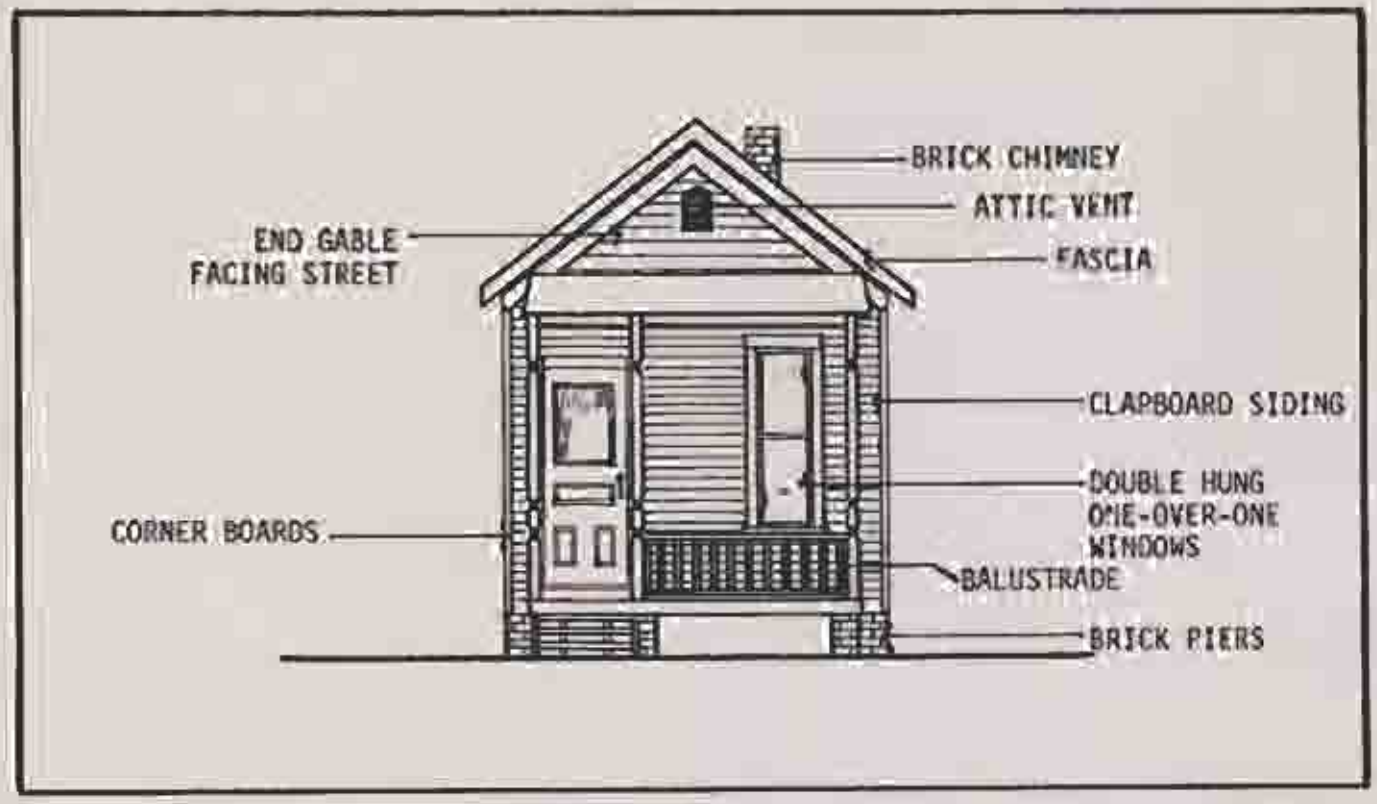
Top: Shotgun on Savannah with gingerbread woodwork added.
Bottom: Brick piers of vacant shotgun house on Savannah.

The shotgun house is common in the southern region of the United States, most often found in working-class neighborhoods or in country areas. Historically, the shotgun comes to this region, by way of the Caribbean, from western central African societies, having been imported by slaves. The folk tale about the house suggested that one could fire a shotgun into the house through the front door and out through the back door without hitting any walls.

Built as inexpensive worker housing, its narrow width, one or two bays wide, made the shotgun house ideal where many units were needed by industries at the turn-of-the century. In Cabbagetown, on long and narrow lots, most shotguns rest on brick piers, some of which have been enclosed with brick. Covered with clapboard, the house has a gable end facing the street and an attic vent in the gable. Many shotgun houses in Cabbagetown have lathe-turned porch posts, two-over-two windows, and raking cornices. A typical plan usually includes two rooms divided by a chimney stack with a kitchen and bath in the rear of the house.

A number of shotguns exist in Cabbagetown along Savannah, Berean, Kirkland, and Gaskill.

SHOTGUN



GENERAL CHARACTERISTICS

Materials

Siding usually wooden clapboard.

Entrances

Plain wooden door with glass and raised panels. Some have transoms. Shed roof over wooden porch.

Windows

One-over-one or two-over-two double hung sash.

Ornament

Sometimes turned columns and balustrade; pilasters and cornerboards. Attic vents.

Roof

Gable end facing street; covered with shingles.

BUNGALOW

Top: Bungalow at 136 Estoria Street.
Bottom: North side of bungalow at 103 Pearl Street.

The bungalow style originated in British India during the nineteenth century and was known as a low house surrounded by a veranda. This style was most popular in the United States between 1900 and 1920 and was spread, not by architects, but by published builders' plans that could be bought for five dollars or less. Only a small number of Bungalow style houses can be found in Cabbagetown because development here was ending just as this style was reaching its height.

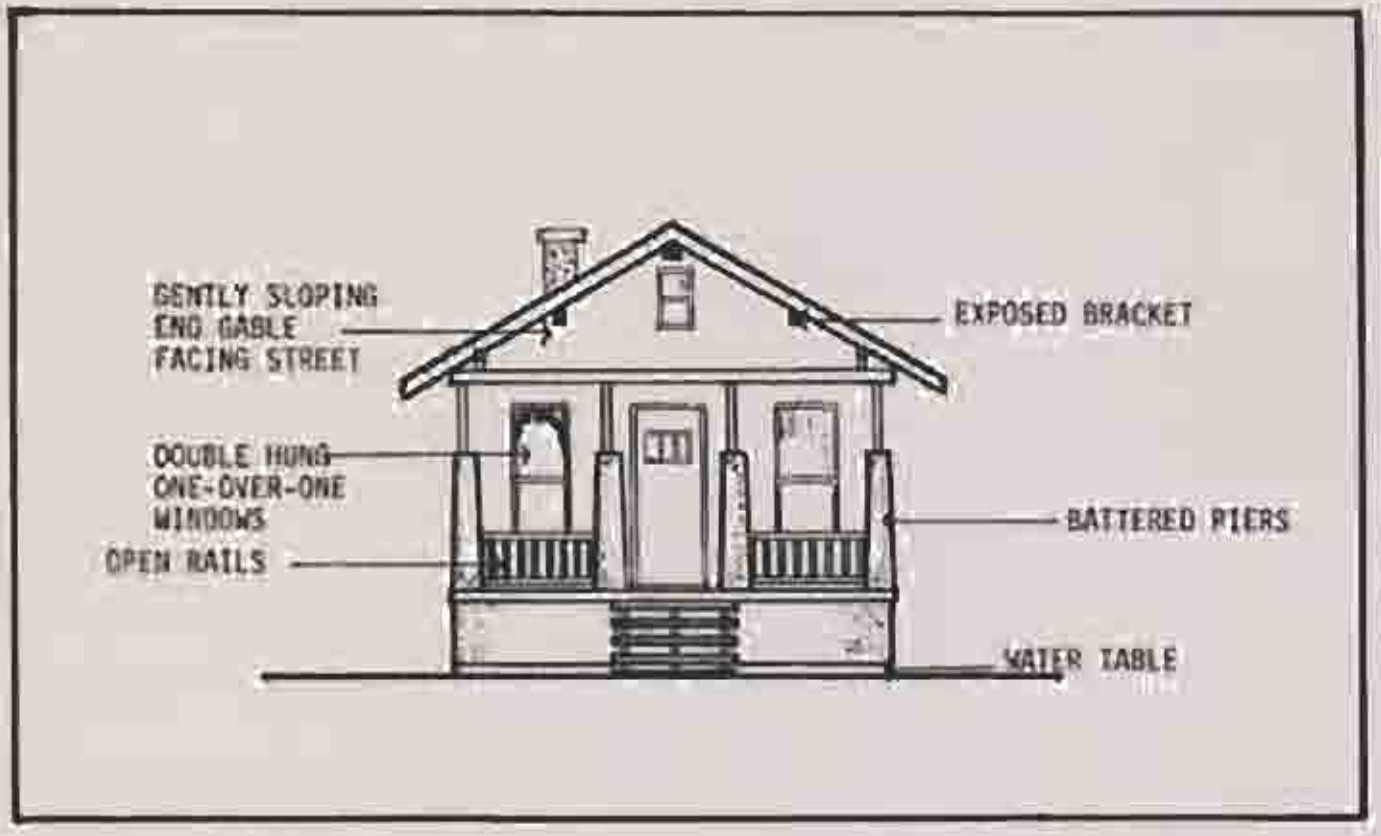
The true bungalow is a small one-story house. These houses have gently sloping gable roofs with broad overhanging eaves, often with exposed rafters. The gable end often faces the street and is frequently echoed by the gable end of the front porch. On other houses, the roof ridge is parallel to the street, with the wide overhanging gable forming the porch roof. Exposed gables, brackets and knee braces seen in Cabbagetown are characteristic of the Craftsman-style bungalow.

The use of natural materials was especially popular in Bungalow style houses. Wooden shingles were frequently used; stucco and wooden clapboard siding was also used. Cobblestones were sometimes used for foundations and chimneys.

Entrances are characterized by large porches supported by battered (tapered) porch piers. Houses frequently have ornamented exposed roof rafters. Front doors are usually solid wood with at least one window and sometimes sidelights. Windows are usually one-over-one, but may have more panes in the upper sash with a single pane in the lower sash. An upper sash with diamond-shaped panes is also common.

The few examples of bungalows in Cabbagetown are on Estoria and Pearl.

BUNGALOW



GENERAL CHARACTERISTICS

Materials

Siding usually wooden clapboard or stucco.

Entrance

Solid wood door with glass and sometimes side-lights. Large covered porch. Heavy battered piers support front porch.

Windows

Usually one-over-one double hung sash; may have multiple or diamond-shaped lights in upper sash. Bay and dormer windows.

Ornament

Battered piers. Exposed roof rafters and wooden brackets under wide over-hanging eaves.

Roof

Gently sloping gable roof covered with shingles. Hipped roof also common. Shed roof on dormer windows.

CENTRAL AISLE HOUSE

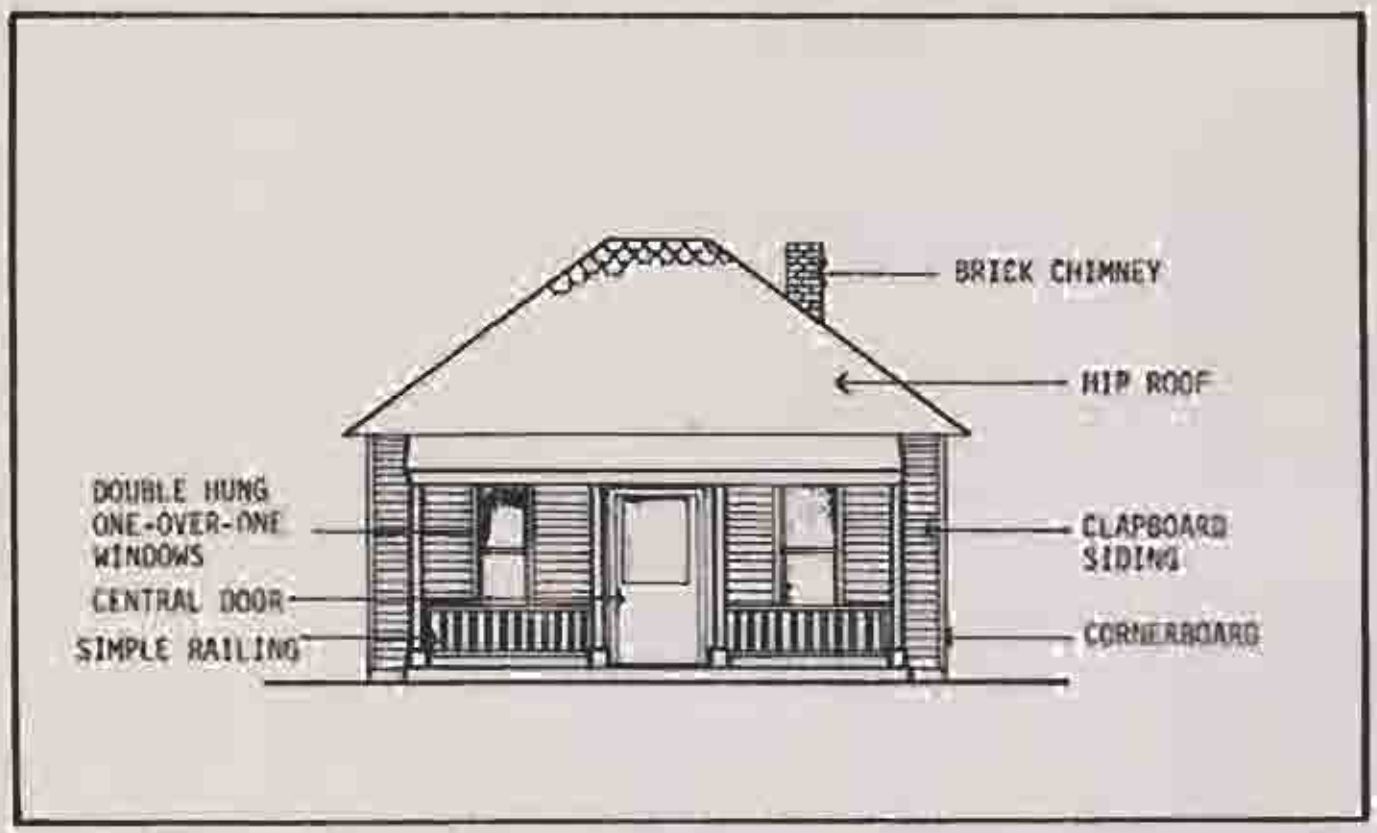
Central aisle house at 208 Berean Ave.

The floor plan of the central aisle house consists of a central hall with rooms to each side with the more formal rooms being located in the front of the structure. Also known as the quarter-Georgian plan, this vernacular style house was a common traditional type of the Piedmont region between 1850 and 1890. Farm workers moving to the city in search of jobs brought this familiar house plan with them. It was built as a modest worker's house in many intown neighborhoods of Atlanta at the turn-of-the century.

A number of central aisle houses, probably copied from the North Carolina Piedmont countryside, appear in Cabbagetown. Its simple plan is characterized by a central door flanked by two windows, a gable roof running parallel to the street, fireplaces on the ends and a small open front porch. It is usually a wood frame structure with clapboard siding. The roof is covered in shingles, but may have been covered with tin or standing seam metal when originally built. Chimneys on central aisle houses are flush with outside walls; cornice returns are shortened or not present at all; porches may have shed roofs and simple or no railing; foundations are of brick piers; windows are two-over-two, and raking cornices are on end gables.

There are many houses of this type on Savannah, Kirkland and Berean.

CENTRAL AISLE HOUSE



GENERAL CHARACTERISTICS

Materials

Siding usually wooden clapboard.

Entrances

Simple wood door with glass; may have raised panels. Shed roof over porch which extends across front of house.

Windows

Two-over-one or one-over-one double hung sash.

Ornament

Pilasters, cornerboard, columns, and simple railing.

Roof

Gable roof of medium pitch. Hipped roofs also common. Square or diamond-shaped shingles.

L·PLAN COTTAGE

Top: Front porch of L-plan cottage at 157 Berean.
Bottom: Balustrade and porch of cottage at 159 Berean.

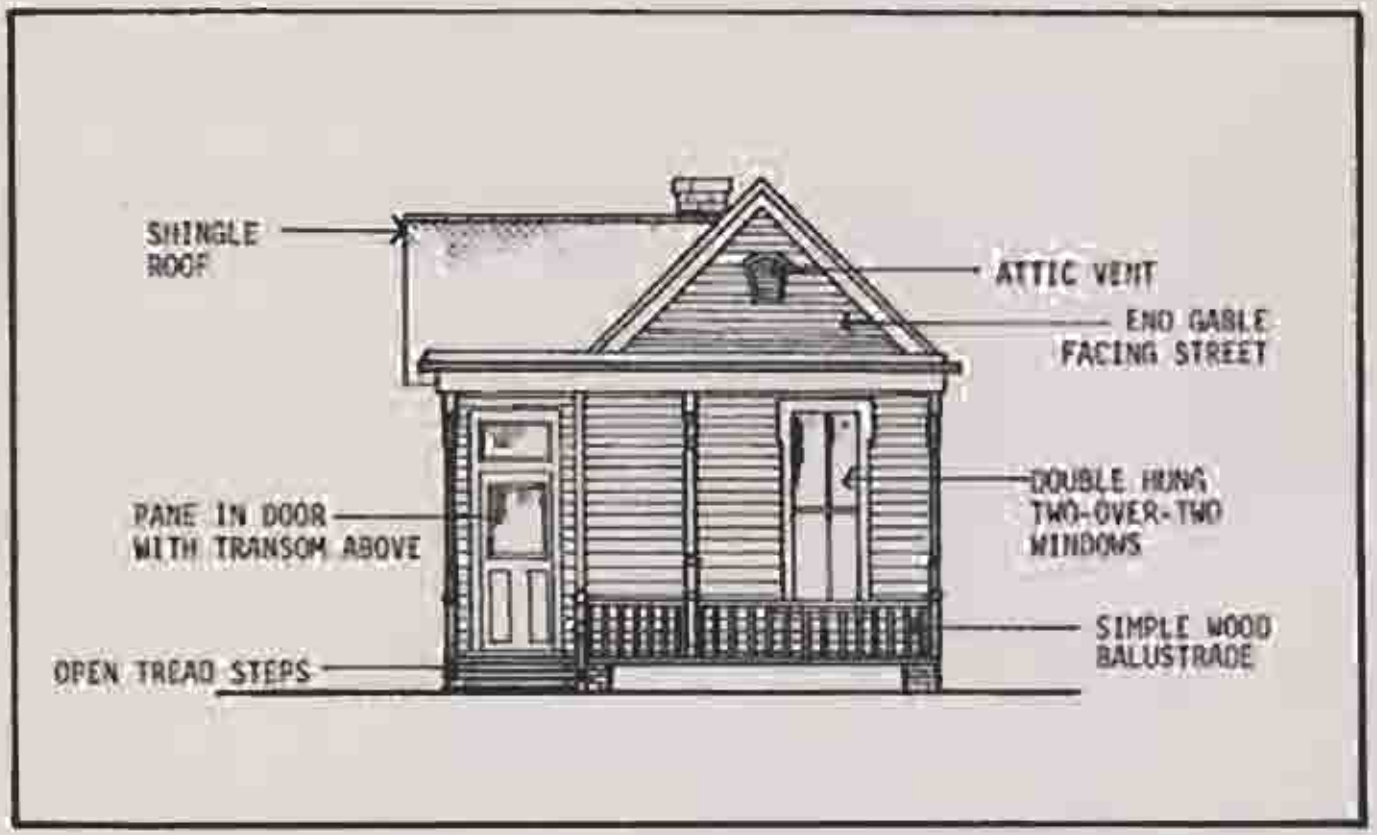
Similar to the shotgun, but slightly larger, is the L-plan cottage. A popular worker's house at the turn-of-the century, this house is a modest version of the Victorian period houses.

Gingerbread, turned or square-cut balustrades, chimney caps, interesting roof shapes and attic vents give the L-plan the fanciest exterior possible for a small house in the Cabbagetown district. Some L-plan cottages in the district have transoms over the main door entrance and windows are usually two-over-two.

As its name implies, the L-plan consists of three rooms arranged in an L with an exterior porch either filling in the L or wrapping around the front bay which sticks out from the front wall. In Cabbagetown these houses are of frame construction on brick piers. The L-plan many have shiplap siding as opposed to the less decorated weatherboard.

L-plan cottages are found on Berean, Tye, Powell, and Pearl.

L-PLAN COTTAGE



GENERAL CHARACTERISTICS

Materials

Siding usually wooden clapboard.

Entrances

Plain wooden panel door. Glass in upper portion; may have rectangular transom. Shed roof over L-shaped porch.

Windows

Two-over-two or two-over-one double hung sash.

Ornament

Turned posts, simple or turned balustrade; sometimes pilasters. Attic vents.

Roof

Steep gables with intersecting ridges. Covered by square or diamond-shaped shingles.

PAIRED SHOTGUN

Paired shotgun at 203-205 Powell Street.

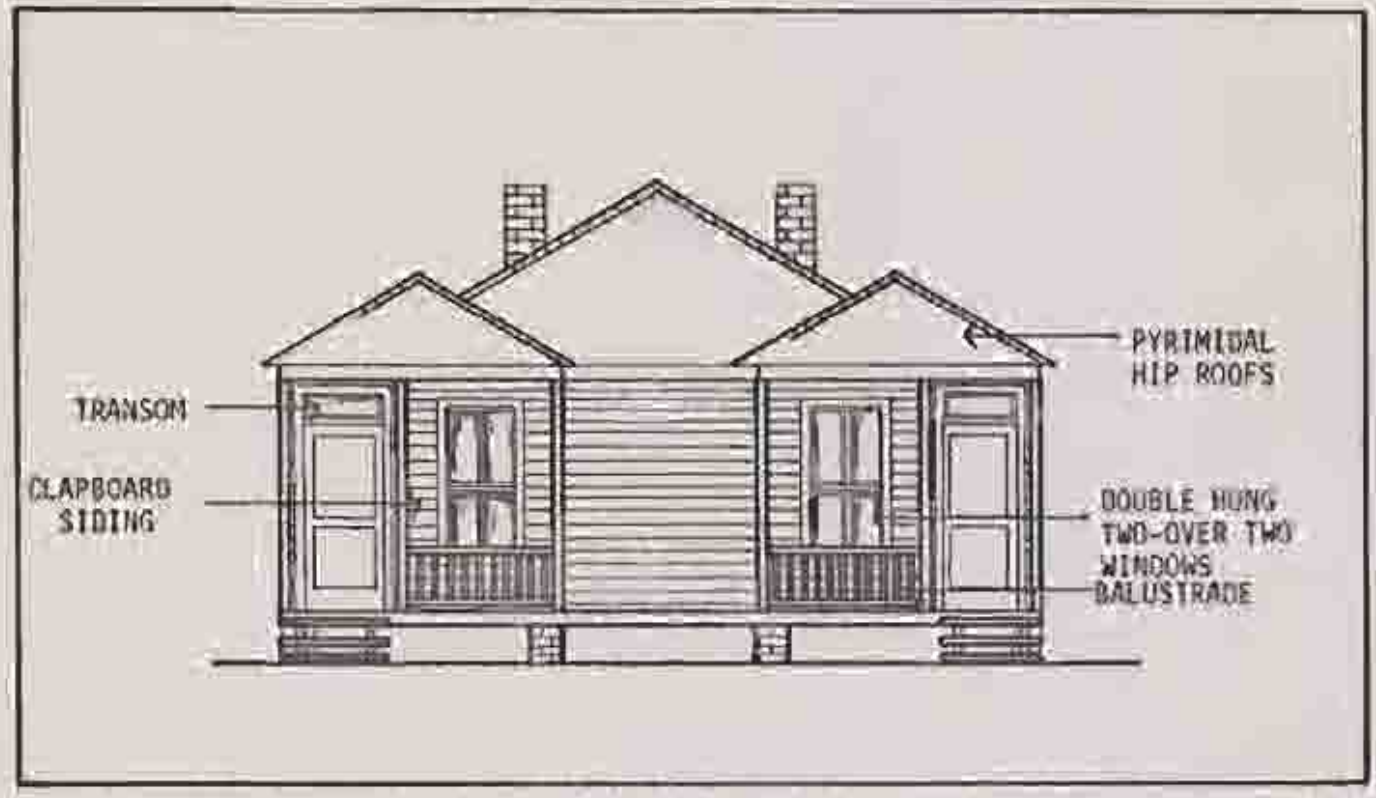
The paired or double shotgun house is a vernacular type which was probably built as workers' housing. A true paired shotgun is simply a duplex composed of two gable-ended shotguns connected by a party wall.

Matching pyramid-shaped porch roofs and decorative details give this housing type its architectural significance. The shotgun duplex is noted because it combines two structures under a single pyramid-shaped hip roof.

The plan of the paired shotgun can be understood by simply lining up two shotguns back to back. Rear service porches, as well as entrance porches, frame construction, weatherboard siding, brick pier foundations, and two-over-two windows are typical construction features.

A few paired shotguns are found in Cabbagetown with a good example being at 203-205 Powell Street.

PAIRED SHOTGUN



GENERAL CHARACTERISTICS

Materials

Siding usually wooden clapboard.

Entrances

Identical raised panel doors, sometimes with glass. Transoms over doorways. Covered porch.

Windows

Two-over-two or one-over-one double hung sash.

Ornament

Pilasters and simple railing on some.

Roof

Low-pitched hip roof covered with square or diamond-shaped shingles.

ONE-AND-A-HALF STORY DUPLEX

Top: *One-and-a-half story duplexes along 600 block of Gaskill.*
Bottom: *Window detail of duplex on Gaskill.*

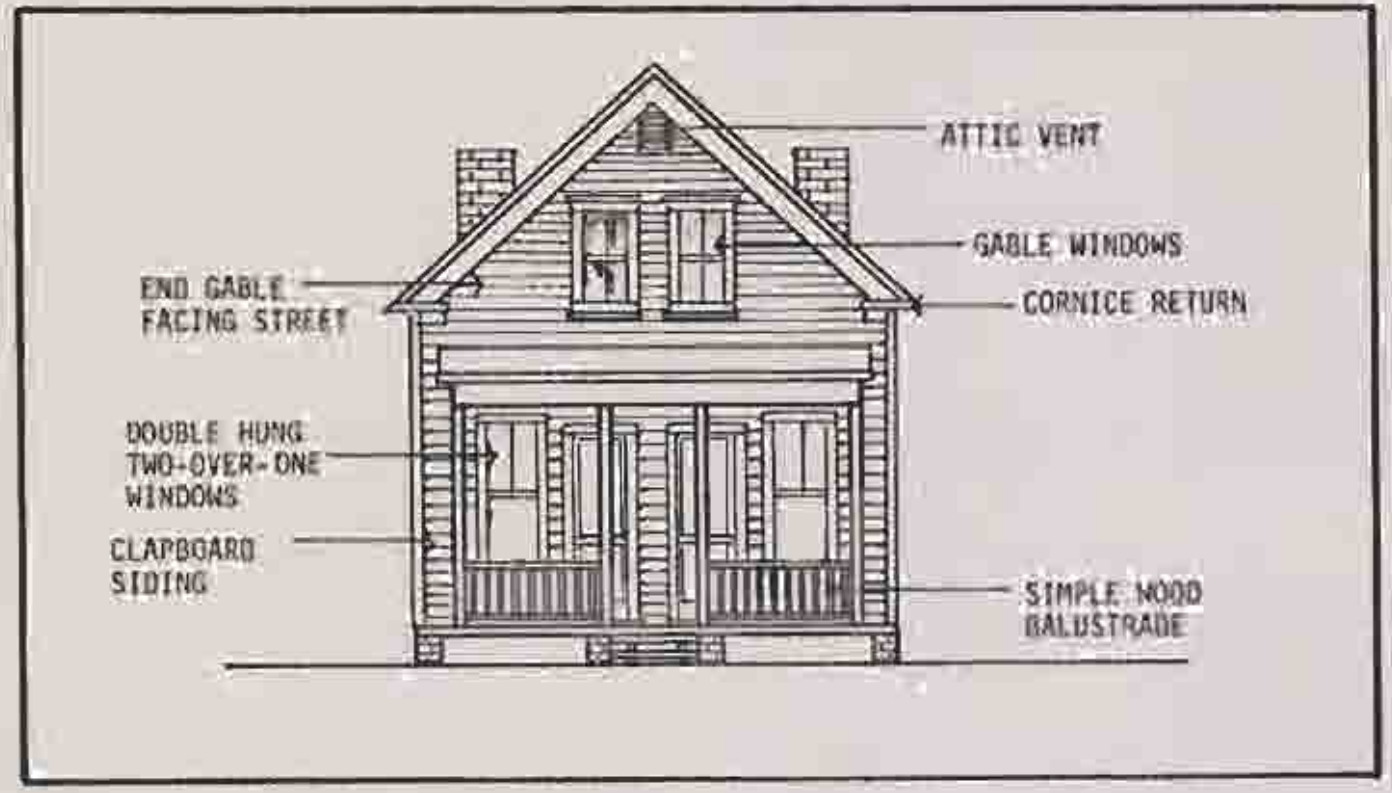
Probably built by the Fulton Bag and Cotton Mill, there are ten one-and-a-half story duplexes all appearing to have been constructed by the same builder. Standing on Gaskill and Berean, just two blocks from the mill, these houses are noted for their transom windows on each side of the building.

These duplexes have street-facing gable ends with two second story windows and an attic vent in the upper portion of the gable. The doors and windows are in the same location in each duplex giving all ten buildings a similar appearance.

Originally, the duplexes were covered in wooden siding, had shed roofs over the front porch, and simple wood railings. Also on the front porch were wood columns and half columns next to the front wall. First floor windows are six panes over one and the second floor windows are two-over-one.

Also visible from the street are the cornice returns and symmetrical chimneys (one at each side of the duplex).

ONE-AND-A-HALF STORY DUPLEX



GENERAL CHARACTERISTICS

Materials

Siding usually wooden clapboard.

Entrances

Symmetrical doors with raised panels and glass in upper portion. Rectangular transoms. Shed roof over wooden porch.

Windows

Six-over-one and two-over-one double hung sash.

Ornament

Cornice return, simple balustrade, pilasters, cornerboards and attic vents.

Roof

Street-facing end gable covered with shingles.

VICTORIAN COTTAGE

Top: Victorian cottage at 653 Wylie.
Bottom: Window detail of Victorian cottage at 115 Tye Street.

There are only a few Victorian cottages scattered throughout Cabbagetown, each different from the next. Most common to these houses is the gingerbread woodwork on the front porches, gables, and cornices. Several of the houses also have bay windows on the front.

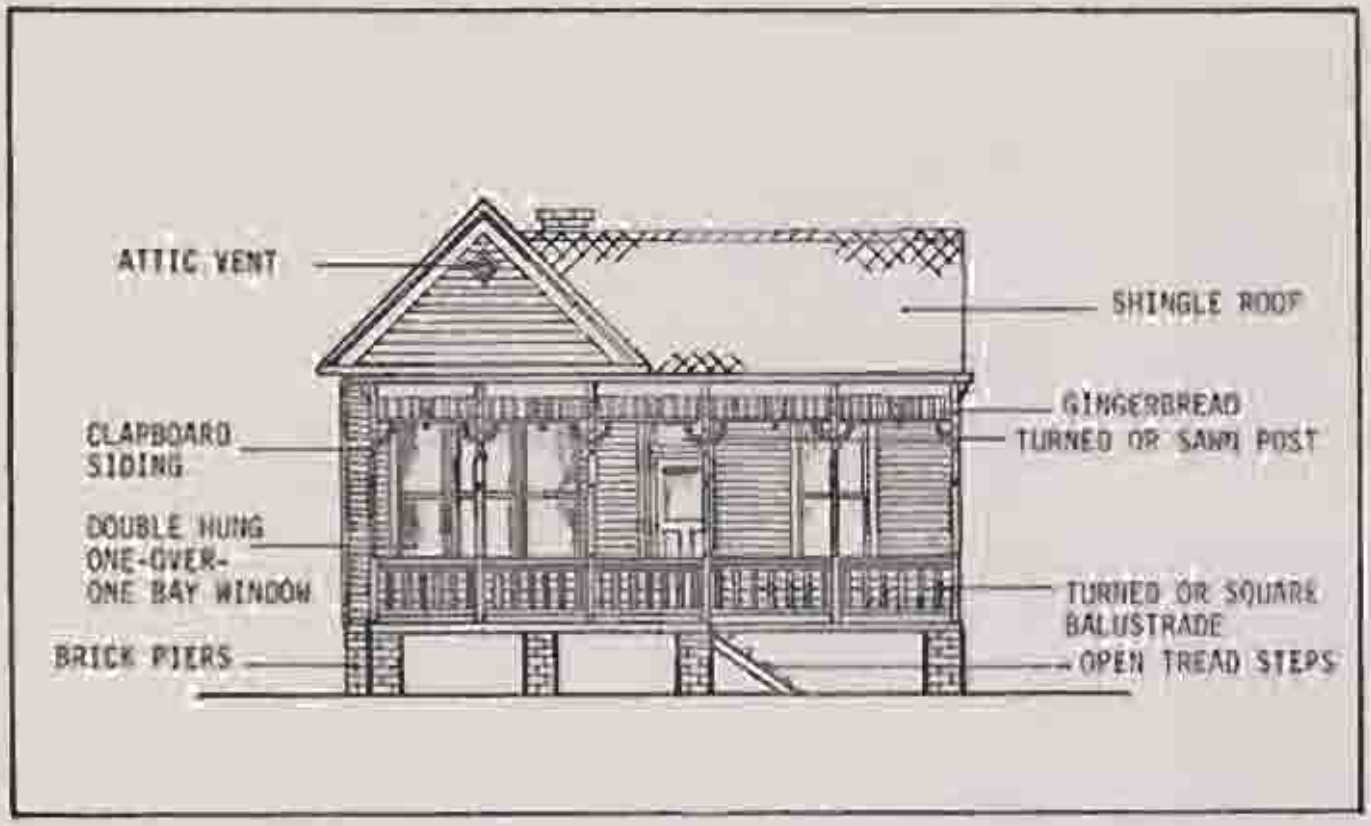
Most of the seven wood frame Victorian cottages have turned balusters and turned columns supporting the front porch. Some of them have additional turned work below the porch soffit.

Windows in the cottages are one-over-one or may have more panes in the upper window sash. Several of these houses have transom windows above the front door.

In plan, several of the Victorian cottages are irregular and have more rooms than many of the other types of houses in the Cabbagetown neighborhood.

The best preserved Victorian cottages are on Wylie, Short and Estoria.

VICTORIAN COTTAGE



GENERAL CHARACTERISTICS

Materials

Siding usually wooden clapboard.

Entrances

Raised panel door with glass in upper portion. Rectangular transom. Covered porch.

Windows

Two- over-one or one-over-one double hung sash. Sometimes bay windows.

Ornament

Brackets, gingerbread, turned posts and balusters on front of house. Some have spindles and vergeboards. Attic vents.

Roof

Gable roof with intersecting ridges. One gable faces street. Diamond-shaped shingles.

WORKER'S COTTAGE

Top: Worker's cottage at 219 Tye St.
Bottom: Worker's cottage at 126 Shore.

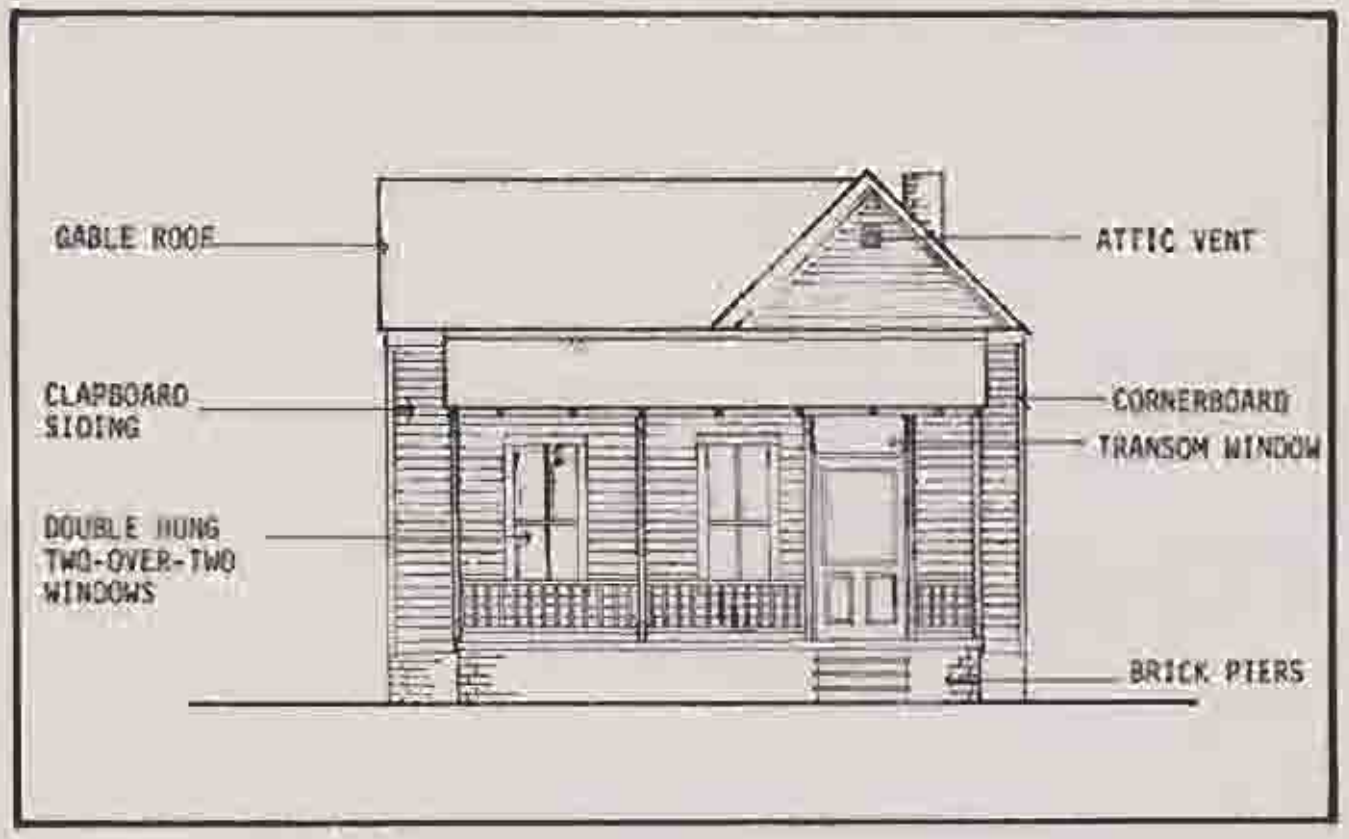
Of no particular style or characteristic are the many houses in Cabbagetown which were built for the mill workers and other laborers. These wood frame structures are throughout the neighborhood having been built by individuals on the lots not controlled by the mill or other real estate developers. This type of house includes some duplexes and a few two-story houses in the Cabbagetown district.

Because the worker's cottages do not all look alike, some of the most common features are described here. These houses originally had wood siding and shingled roofs. The windows were either one-over-one or two-over-one. Being modest houses, little or no ornament was added to the fronts.

The houses rest on brick piers, most of which have been filled in with bricks or concrete blocks. Roofs are hip, or have gables which face either the street or sides of the house.

Many worker's cottages stand on Oakhill, Estoria, Kirkland and Pearl.

WORKER'S COTTAGE



GENERAL CHARACTERISTICS

Materials

Siding usually wooden clapboard.

Entrances

Varies with each house. Usually glass in door; sometimes have transom above doorway. Shed or gable roof covers porch.

Windows

Two-over-two or one-over-one double hung sash most common. Sometimes six-over-one or diamond-shaped lights in upper sash.

Ornament

Pilasters, turned posts, cornice return and attic vents.

Roof

Gable or hipped roof covered with shingles.

REHABILITATION AND MAINTENANCE

INTRODUCTION

BEFORE YOU BEGIN

This chapter of the guidelines deals with the practical aspects of beginning a preservation project. It explains the preparatory steps involved in restoring a house in the Cabbagetown Historic District.

Before you begin, you should be aware of the Secretary of the Interior's "Standards for Rehabilitation", Certificates of Appropriateness, and building permits. Though not discussed in detail here, the designation of Cabbagetown as an Historic District was accomplished through the amendment of the 1982 Zoning Ordinance of the City of Atlanta adding Chapter 20A Cabbagetown Historic District Regulations. All rehabilitation, new construction, and demolition in the historic district must adhere to this ordinance.

INTRODUCTION

THE SECRETARY OF THE INTERIOR'S
"STANDARDS FOR REHABILITATION"

"Rehabilitation means the process of returning a property to a state of utility, through repair or alteration, which make possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

The following "Standards for Rehabilitation" shall be used by the Secretary of the Interior when determining if a rehabilitation project qualifies as "certified rehabilitation" pursuant to the Tax Reform Act of 1976, the Revenue Act of 1978, and the Economic Recovery Tax Act of 1981. These Standards are a section of the Secretary's "Standards for Historic Preservation Projects" and appear in Title 36 of the Code of Federal Regulations, Part 67 (formerly 36 CFR Part 1208).

1. Every reasonable effort shall be made to provide compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its original intended purpose.

2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4. Changes which may have taken place in the course of time are evidence of the history and development of the building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new materials should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to any project.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.

10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

INTRODUCTION

CERTIFICATE OF APPROPRIATENESS

A Certificate of Appropriateness is required for all exterior construction, alteration, enlargement, restoration, relocation, demolition or moving of buildings and structures within the Cabbagetown Historic District. Even when other permits are not necessary, for example when the cost of the work is less than one hundred and fifty dollars ($150), or when cleaning or painting are desired, you must obtain a Certificate of Appropriateness from the Atlanta Urban Design Commission.

The zoning regulations state that Certificate must be obtained for any exterior changes in the structure's appearance; for any new construction or additions to existing structures; for demolition or moving of structures; and for off-street parking for three or more vehicles.

To apply for a Certificate, make an appointment with the Atlanta Urban Design Commission by calling (404) 658-6093. They will arrange a pre-application conference. This will help explain the zoning requirements which must be observed within the specially zoned district. The Atlanta Urban Design Commission's representative will inform you of the official guides and standards by which your work will be reviewed.

The representative will advise you of the nature and details of plans, designs, photographs, reports or other exhibitions required for determining your individual case. This pre-application meeting will save you a great deal of time and wasted effort.

The pre-application discussions will clarify what is and what is not possible within the district. Once this is settled a formal application is made. Application deadlines for a regular Certificate of Appropriateness are two weeks in advance of each upcoming meeting of the Urban Design Commission. If a variance is required, the applications should be submitted at least four weeks in advance. The Urban Design Commission meetings are held the second and fourth Thursday of every month, usually in City Hall.

The Certificate of Appropriateness assures that the quality and character of the historic district will remain intact.

INTRODUCTION

PERMITS

Before any building project gets underway, the property owner or contractor must secure one or more permits required by city law. The permit process guarantees that the work will be done in accordance with the code while providing the applicant with a plan check and work inspections by City personnel competent in their assigned fields.

A building permit required for all new construction; for additions, alterations and repairs; for demolition; for fences over 6 feet high and retaining walls over 3 feet high; for awnings, re-roofing, and signs. A building permit is not necessary if the work to be done has a value of less than one hundred and fifty dollars ($150). Apply for a building permit at the Bureau of Buildings, Room 800, City Hall. Monday through Friday, 8:30 to 5:00. The permit fee is graduated as the value of the construction increases.

An electrical permit is required for any electrical work. It can only be obtained by an electrician who carries a state issued license. Apply for this permit on the 11th floor, City Hall, between the hours of 8:15 and 5:00, Monday through Friday. The basic fee is ten dollars ($10), with additional fees for inspection of specific appliances, circuits and outlets.

A heating and ventilating permit is required for any heating, ventilating or air conditioning work. A permit can only be obtained by a mechanic licensed by the state. Apply for a heating and ventilating permit at Room 901, City Hall between the hours of 8:15 and 5:00, Monday through Friday. The minimum fee is ten dollars ($10), and there are additional fees based on energy use.

A plumbing permit is required for any plumbing work. Only a state licensed plumber can apply for this permit. Apply for a plumbing permit at Room 901, City Hall between the hours of 8:15 and 5:00, Monday through Friday. The basic fee is ten dollars ($10) and additional fees are based on a price per fixture.

If you have any questions at all about whether a permit is required for any part of your rehabilitation project, don't hesitate to telephone the Bureau of Buildings at (404) 658-6336 between the hours of 8:00 and 5:00. They are there to help you.

Permit applications for small, interior jobs are processed at the counter while you wait. Many jobs, however, require a site visit; and even larger projects require that the plans be routed to several city departments for review. Although it may take anywhere from a half-hour to forty-five days to issue a building permit, it usually only takes one or two days to issue a permit for a typical interior job. The fee is paid at the time the permit is issued.

Once a permit is issued and work has begun, inspections are arranged to confirm that construction is proceeding according to plan. Call for an inspection (404) 658-6336 befor any construction is permanently concealed. Studs, for example, should be inspected before wallcovering is installed. A final inspection is required at the conclusion of the job.

There are professional inspectors for each type of permit, and each inspector handles a specific district in the city. If your project involves all four types of permits, then you can expect four different, specialized inspectors to come by. When the inspector calls remember that you will be seeing the same person as the project progresses, so be as cooperative as you can.

If you have a serious disagreement with the inspector, your recourse is to call his supervisor. This may come up when you are trying to do an historic rehabilitation because the inspector may not think that some architectural feature you are trying to save is up to code. The

INTRODUCTION

interpretation of the "applicable code" rule is often confusing when it comes to historic house parts. If the inspector wants you to modernize against your will, resort to the person with more authority, and explain the situation calmly. Do not hesitate to request, in writing, an interpretation of the code in question.

If all else fails, you can bring your issue before the appropriate review board. The Board of Zoning Adjustment decides cases pertinent to the Building Code, and resolves questions regarding construction methods and materials.

When you apply for a building or other permit, your permit will automatically be transmitted to the Atlanta Urban Design Commission. (To speed up the process it is better to take a copy of your permit application and plans to the Atlanta Urban Design Commission at 18 Park Place, S.E., Suite 350.)

MILL HOUSING

These design guidelines are suggested to help preserve the typical 19th century mill housing features and to encourage the continued use of the structures for family housing.

FOUNDATIONS

Most of the mill houses have masonry foundations made of piers and/or perimeter walls. Where piers exist, the spaces between are filled with brick or concrete block.

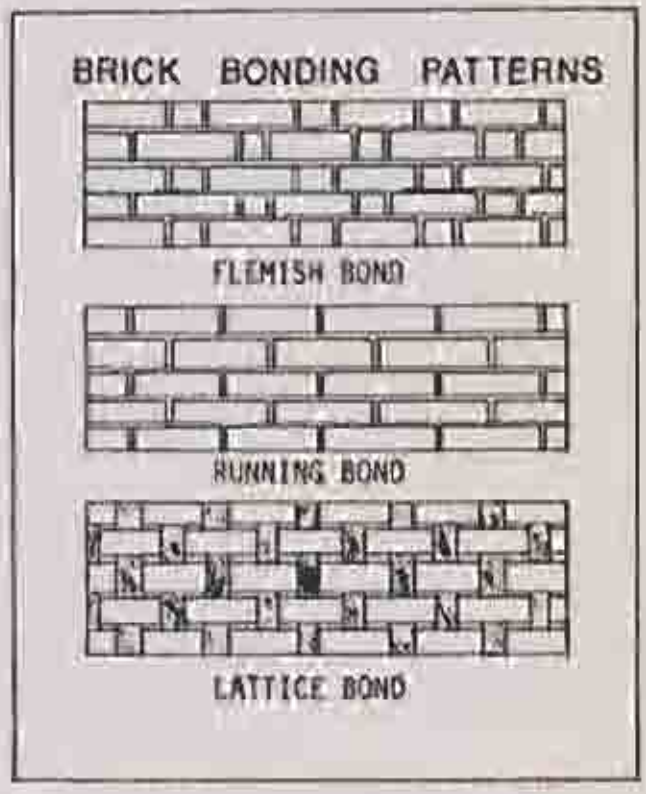
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the right, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar as closely as possible. If any brick must be replaced, select ones of the same size, color, and texture as the original brick. Also, use the same bonding pattern and joint width as shown on the right.

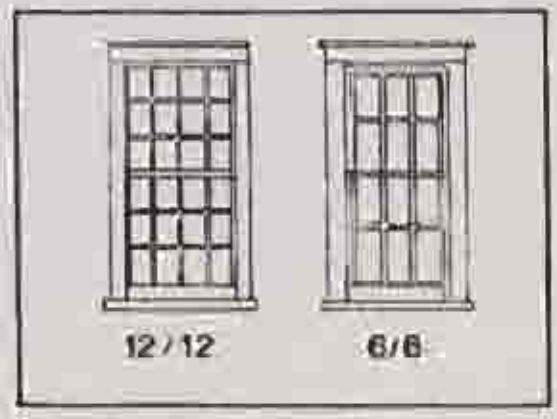
ENTRANCES

The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, brackets, and steps. When replacing rotted columns on the porch, new columns should look like the original or should be simple 4" by 4" posts. New steps should be of wood.

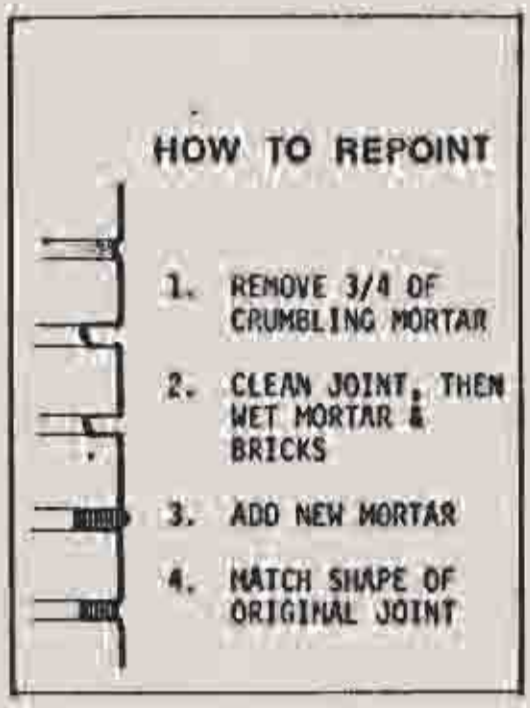
ROOFS

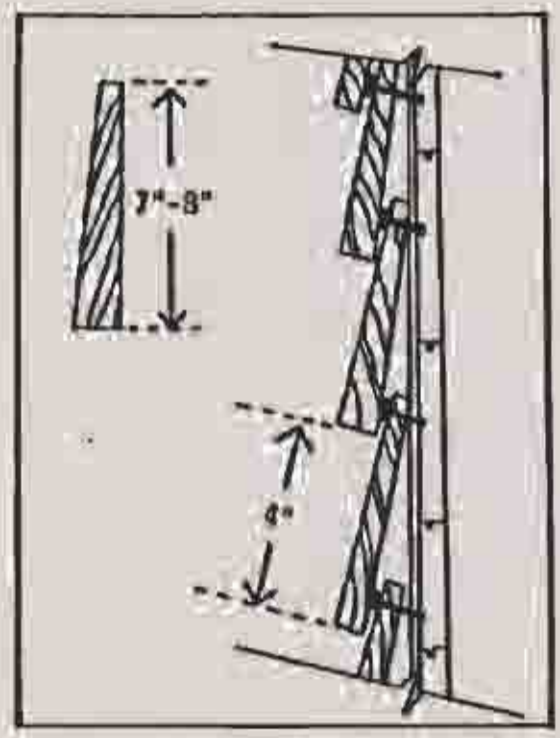
New roofs should match the original roof including the pitch, overhang, and soffit. When replacing a roof, asphalt shingles should be used. Chimneys should be repaired making sure all bricks and mortar are in good condition.

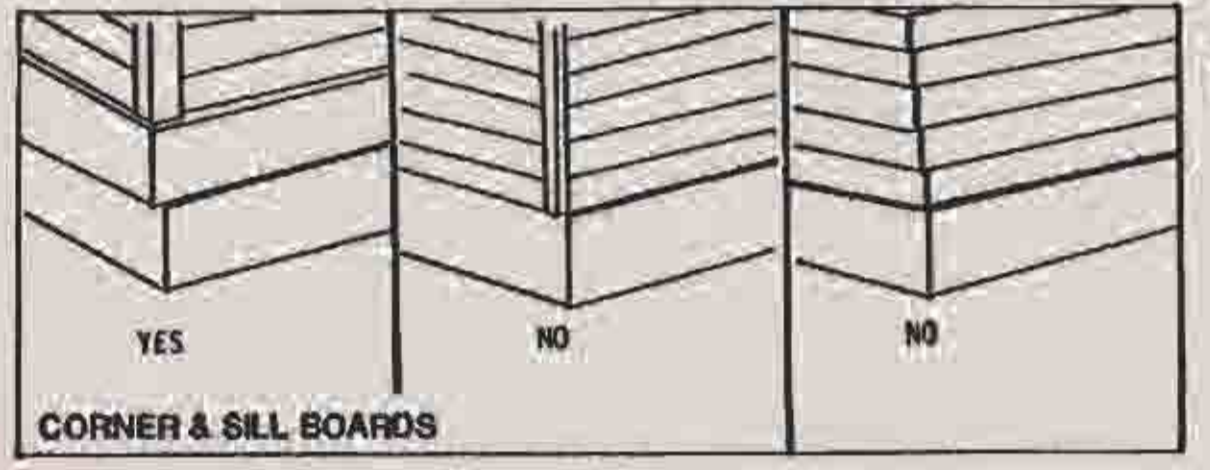




MILL HOUSING







SIDING

Siding is the surface material on the outside of the house for protection against the weather. Wooden clapboard (weatherboard), which consists of horizontal boards that overlap by about one inch and are slightly thicker at the bottom edge, is the type of siding found on the mill houses. Wood is a natural insulating material which, when kept properly scraped, caulked, and painted, can last for a very long time.

When repairing a mill house any rotted siding should be replaced with similar material. Aluminum or vinyl siding should not be used. The drawings to the left show details for replacing siding and cornerboards.

WINDOWS

Windows are important to the overall design of a house and give a building its character. Most windows in the mill houses are double hung (or vertically sliding). The number of lights (or panes) in a window sash vary, but are most often six-over-six or twelve-over-twelve.

MILL HOUSING

The original windows of a structure should be preserved if possible. Before replacing an entire window frame, look at it closely to see what should be repaired or replaced. If the window frame cannot be saved, replace it with a window of the same size and with the same number of panes as the original window. Windows should not be altered in size; a smaller-sized window and shutters should not be added to a mill house.

PAINTING

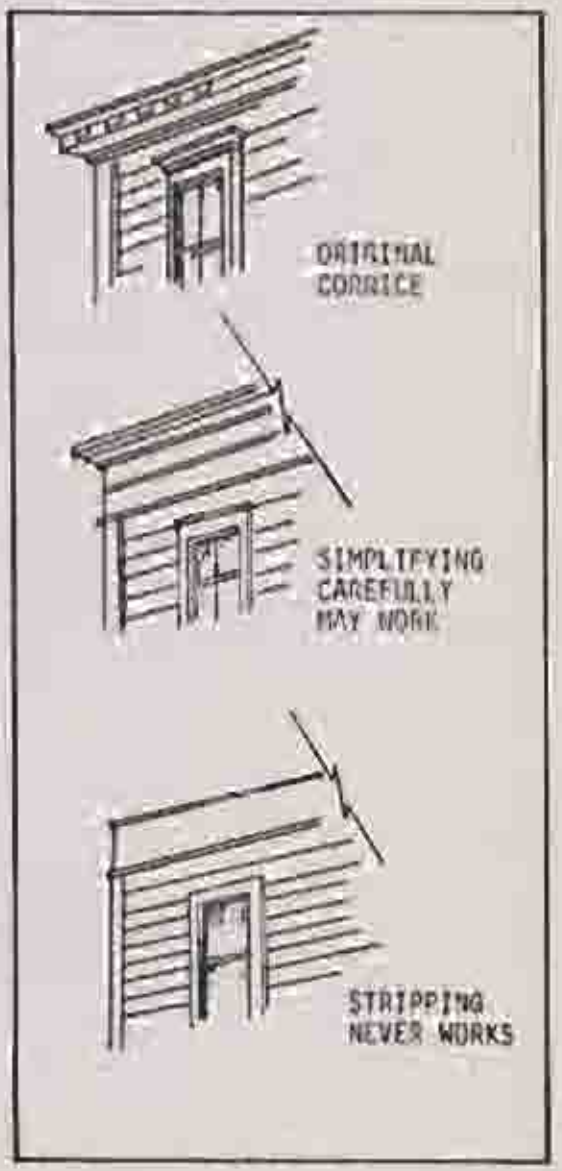
A good coat of paint is necessary to protect the house against the damage which may be caused by weather. Paint color should be considered in relation to other buildings on the street. Remember, the color of your house can set a tone for the entire street and either blend or clash with nearby structures.

Old photographs show that the mill houses were originally painted dark green, then later painted white. The house should be repainted its historical colors if possible.

Before painting, make all necessary repairs to the roof, fix any leaking gutters, repair rotted boards around the roof edge, and replace all damaged clapboard. Only after repairs are made should you repaint the house.

REMEMBER...

Be sure to contact the Atlanta Urban Design Commission before beginning any repairs to the outside of your house.



SHOTGUN

These design guidelines are suggested to help preserve the architectural features of the typical Cabbagetown shotgun house and to encourage the continued use of the structure for family housing.

FOUNDATIONS

Most of the shotgun houses have foundations made of brick piers. The spaces between the piers are usually filled with brick or concrete block.

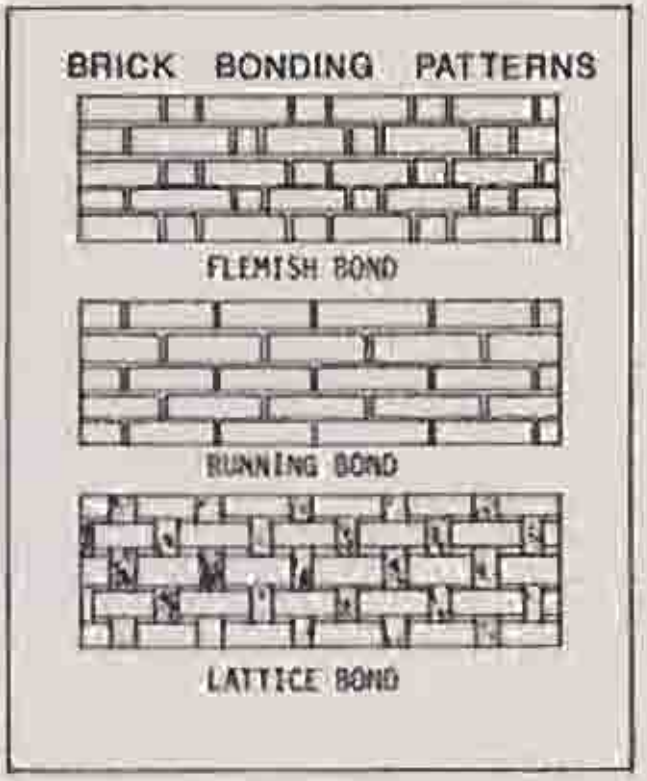
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar as closely as possible. If any brick must be replaced, select ones of the same size, color, and texture as the original brick. Also, use the same bonding pattern and joint width as shown on the right. If you decide to fill in between the piers, brick or lattice screens are suggested.

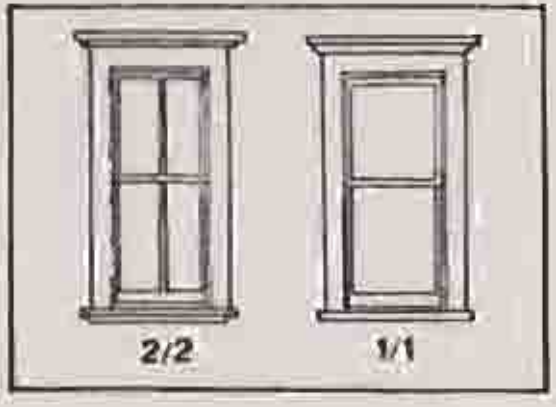
ENTRANCES

The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, columns, pilasters, and steps. When replacing rotted columns on the porch, new columns should look like the original or should be simple 4" by 4" posts. New steps should be of wood. Porches may be closed in with screens or glass. Porches and decks are allowed on the side and back of the house as long as they cannot be seen from the street.

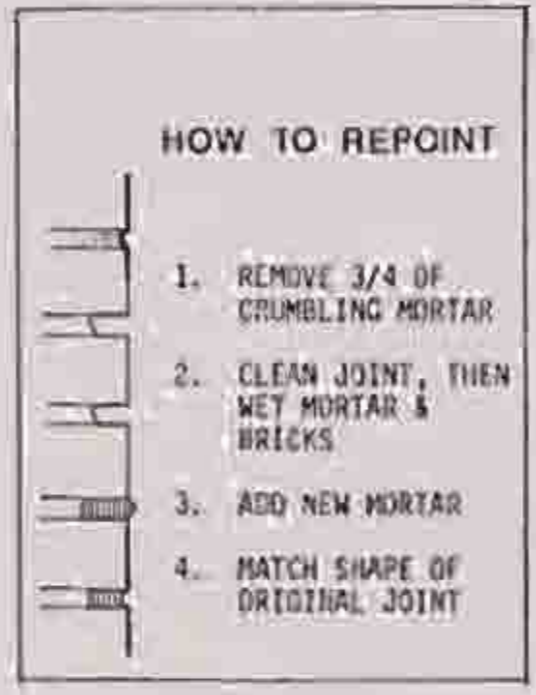
ROOFS

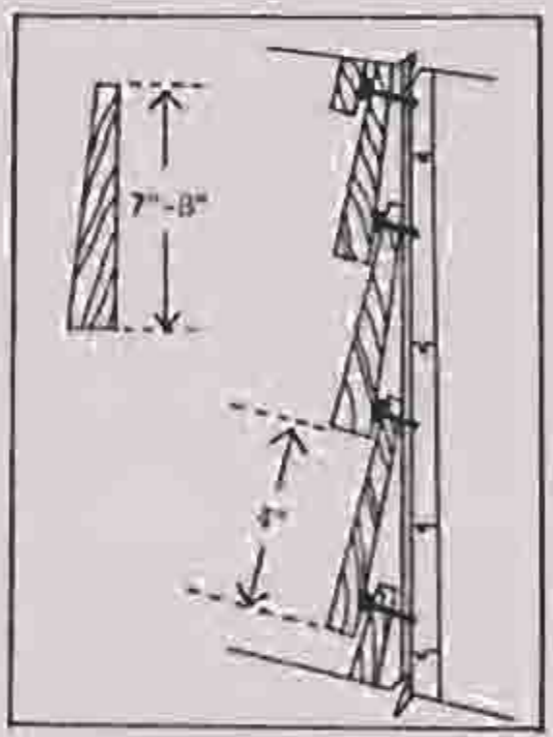
New roofs should match the original roof including the pitch, overhang, and soffit. When replacing a roof, asphalt shingles, hot tar, mopped felt or metal should be used. Wood shingles are not permitted. Chimneys should be repaired making sure all bricks, mortar and stucco are in good condition. Dormers are not permitted on the roofs of shotgun houses.

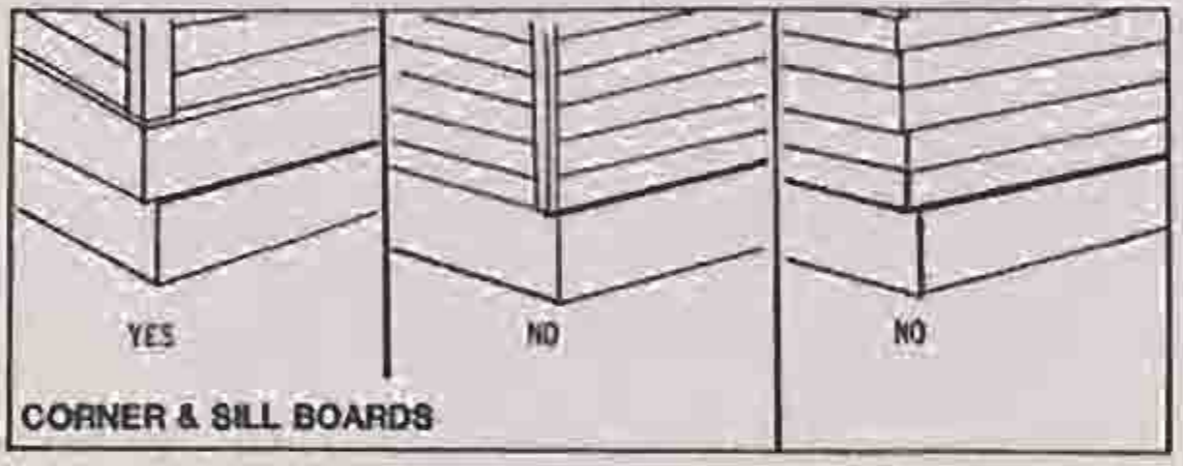




SHOTGUN







SIDING

Siding is the surface material on the outside of the house for protection against the weather. Wooden clapboard (weatherboard), which consists of horizontal boards that overlap by about one inch and are slightly thicker at the bottom edge, is the type of siding found on the shotgun. Wood is a natural insulating material which, when kept properly scraped, caulked, and painted, can last for a very long time.

When repairing a shotgun, any rotted siding should be replaced with similar material. Wood, masonite, aluminum, and vinyl are acceptable siding materials. Attic vents should be kept open when replacing siding in the gable (they should not be covered). The drawings to the left show details for replacing siding and cornerboards.

WINDOWS

Windows are important to the overall design of a house and give a building its character. Most windows in the shotgun houses are double hung (or vertically sliding). The number of lights (or panes) in a window sash vary, but are most often one-over-one or two-over-one.

SHOTGUN

The original windows of a structure should be preserved if possible. Before replacing an entire window frame, look at it closely to see what should be repaired or replaced. If the window frame cannot be saved, replace it with a window of the same size and with the same number of panes as the original window. Windows should not be altered in size; a smaller-sized window and shutters should not be added to a shotgun house.

PAINTING

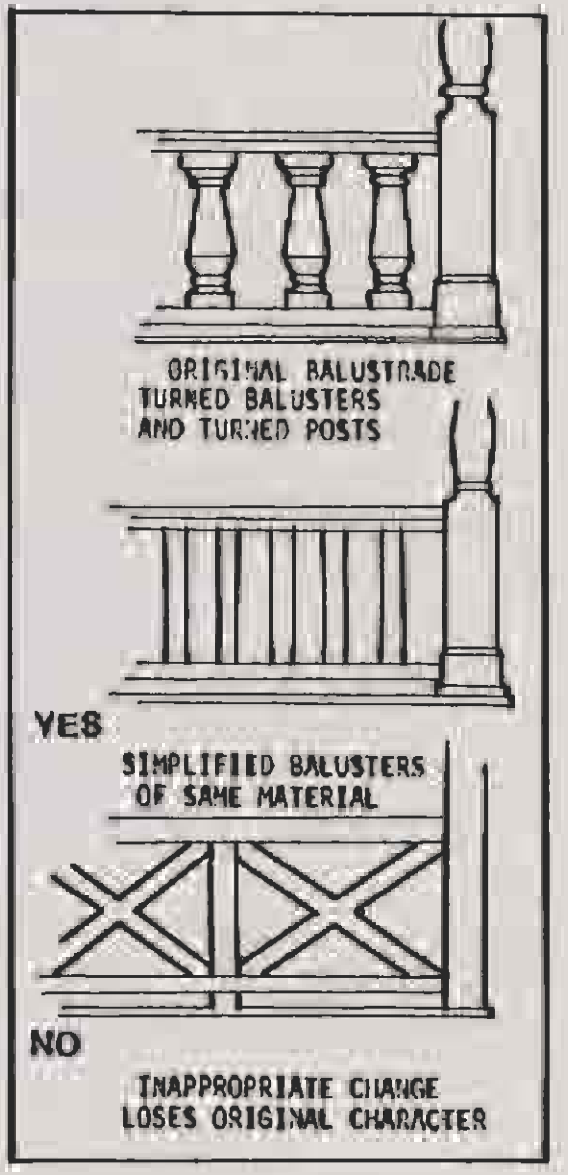
A good coat of paint is necessary to protect the house against the damage which may be caused by weather. Paint color should be considered in relation to other buildings on the street. Remember, the color of your house can set a tone for the entire street and either blend or clash with nearby structures.

When choosing colors, the shotgun house should be repainted its historical colors if possible. Paint scrapings can help you learn the original colors of the house. Generally, two colors should be used, one for the clapboard and one for the trim.

Before painting, make all necessary repairs to the roof, fix any leaking gutters, repair rotted boards around the roof edge, and replace all damaged clapboard. Only after repairs are made should you repaint the house. Always paint surfaces while they are in the shade, and only during good weather.

REMEMBER...

Be sure to contact the Atlanta Urban Design Commission before beginning any repairs to the outside of your house.



BUNGALOW

These design guidelines are suggested to help preserve the architectural features of the typical Cabbagetown bungalow and to encourage the continued use of the structures for family housing.

FOUNDATIONS

Most of the bungalows have masonry foundations made of perimeter walls and/or piers. In most cases, the spaces between the piers have been filled with brick or concrete blocks.

Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar as closely as possible. If bricks must be replaced, select ones of the same size, color and texture as the original brick. Also, use the same bonding pattern and joint width as shown on the right.

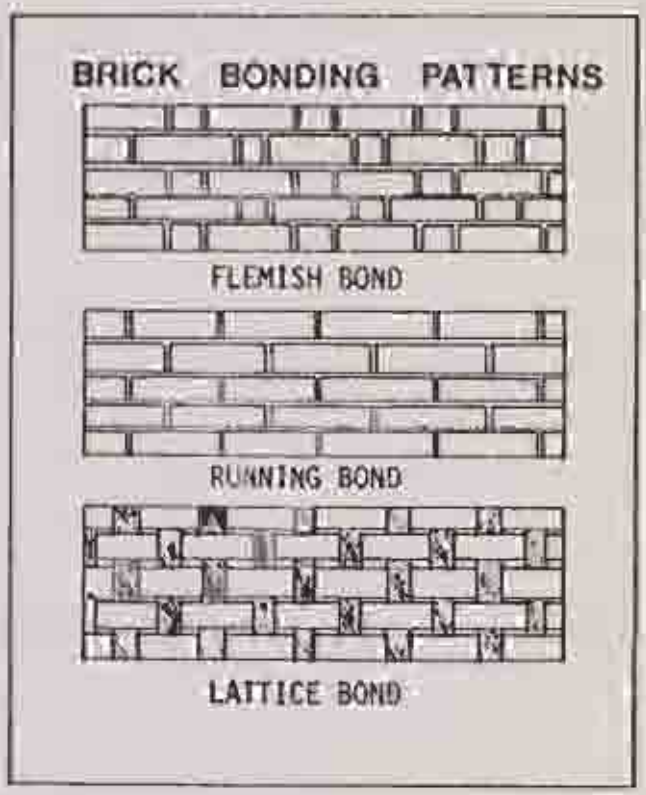
ENTRANCES

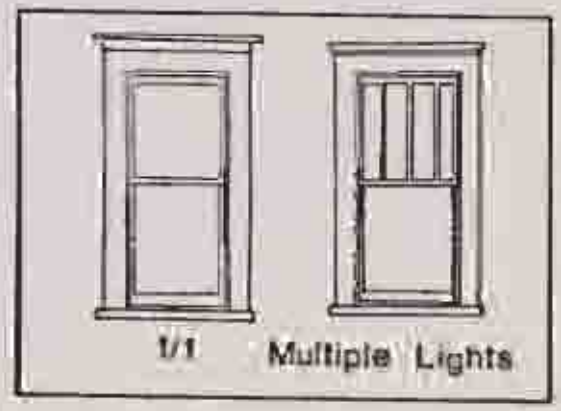
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, brackets, columns and steps. When replacing rotted columns or piers on the porch, new columns should look like the original. New steps should be of wood, although brick and concrete are acceptable.

Porches may be closed in with screen or glass as long as original features are kept in place. Porches and decks are allowed on the side and back of the house as long as they cannot be seen from the street.

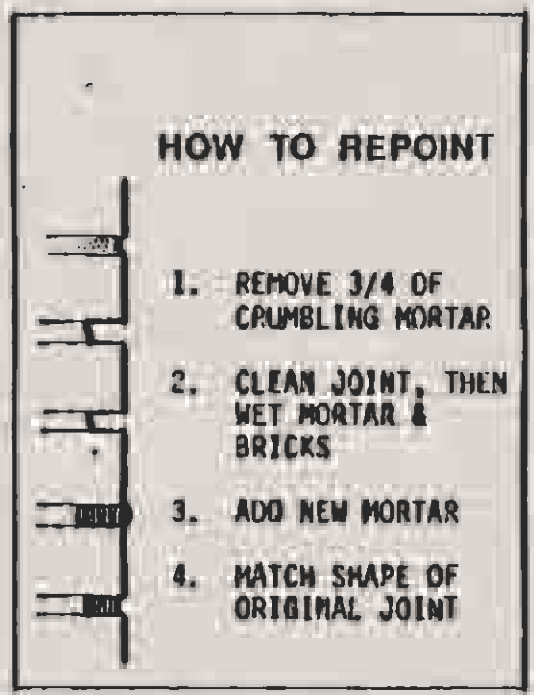
ROOFS

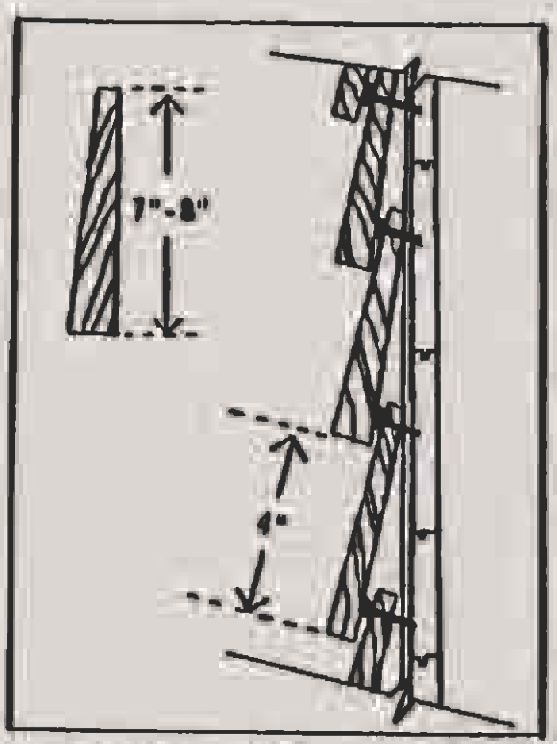
New roofs should match the original roof including the pitch, overhang, and soffit. When replacing a roof, asphalt shingles,

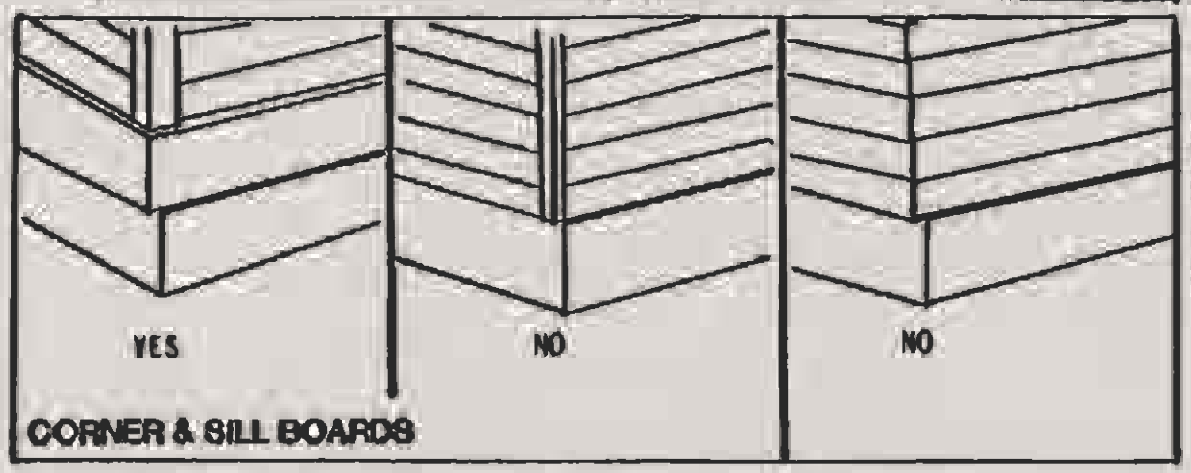




BUNGALOW







hot tar, mopped felt, or metal should be used. Wood shingles are not permitted. Chimneys should be repaired making sure all bricks, mortar, stucco or concrete blocks are in good condition. Dormers, where they exist, should be restored to their original appearance.

SIDING

Siding is the surface material on the outside of the house for protection against the weather. Wooden clapboard (weatherboard) and stucco is the type of siding found on the bungalow. Wood and stucco are natural insulating materials which, when kept properly scraped, patched, caulked, and painted, can last for a very long time.

When repairing a bungalow, any rotted siding should be replaced with similar material. Wood, masonite, aluminum or vinyl siding are permitted materials. The drawings to the left show details for replacing siding and cornerboards.

WINDOWS

Windows are important to the overall design of a house and give a building its character. Most windows in the bungalows are double hung (or vertically sliding). The number of lights (or panes) in a window sash

BUNGALOW

vary, but are most often six-over-one or one-over-one. A few of the houses have diamond-shaped lights in the upper sash.

The original windows of a structure should be preserved if possible. Before replacing an entire window frame, look at it closely to see what should be repaired or replaced. If the window frame cannot be saved, replace it with a window of the same size and with the same number of panes as the original window. Windows should not be altered in size; a smaller-sized window and shutters should not be added to a bungalow house.

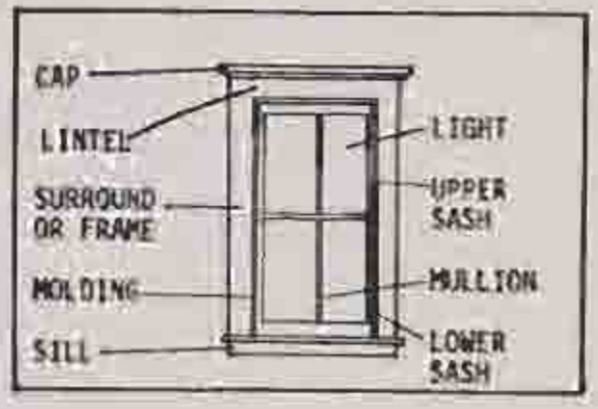
PAINTING

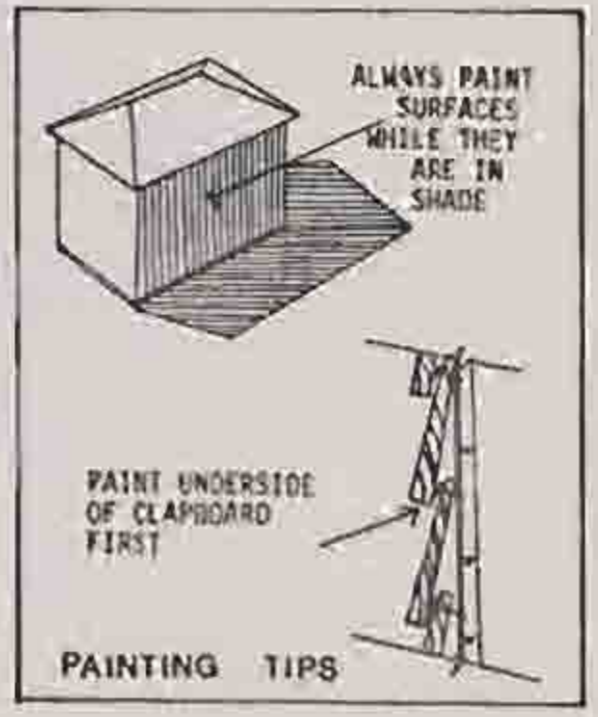
A good coat of paint is necessary to protect the house against the damage which may be caused by water. Paint color should be considered in relation to other buildings on the street. Remember the color of your house can set a tone for the entire street and either blend or clash with nearby structures. The house should be repainted its historical colors if possible.

Before painting, make all necessary repairs to the roof, fix any leaking gutters, repair rotted boards around the roof edge, and replace all damaged clapboard. Only after repairs are made should you repaint the house.

REMEMBER...

Be sure to contact the Atlanta Urban Design Commission before beginning any repairs to the outside of your house.





CENTRAL AISLE HOUSE

These design guidelines are suggested to help preserve the architectural features of the typical Cabbagetown central aisle house and to encourage the continued use of the structure for family housing.

FOUNDATIONS

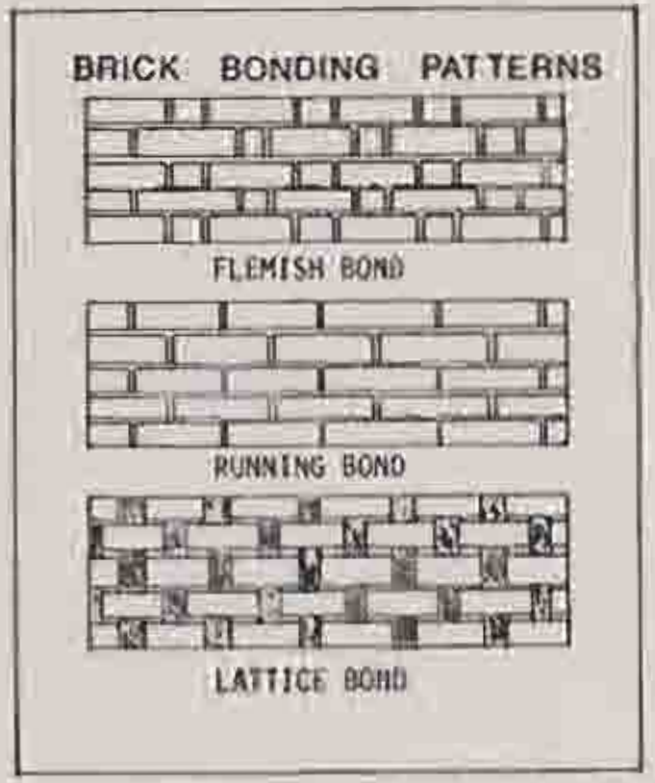
Most of the central aisle houses have masonry foundations made of perimeter walls and/or piers. In most cases, the spaces between the piers are filled with brick.

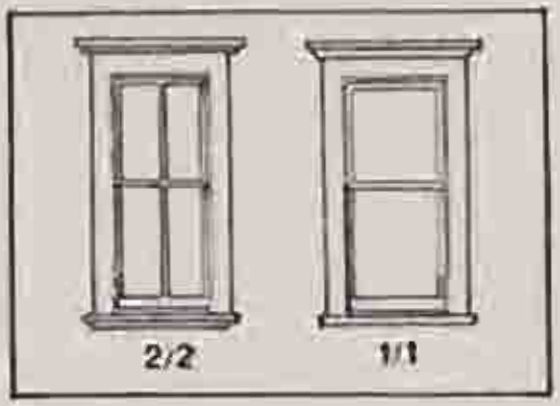
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar as closely as possible. If any bricks need to be replaced, select ones of the same size, color and texture as the original brick. Also, use the same bonding pattern and joint width as shown on the right.

ENTRANCES

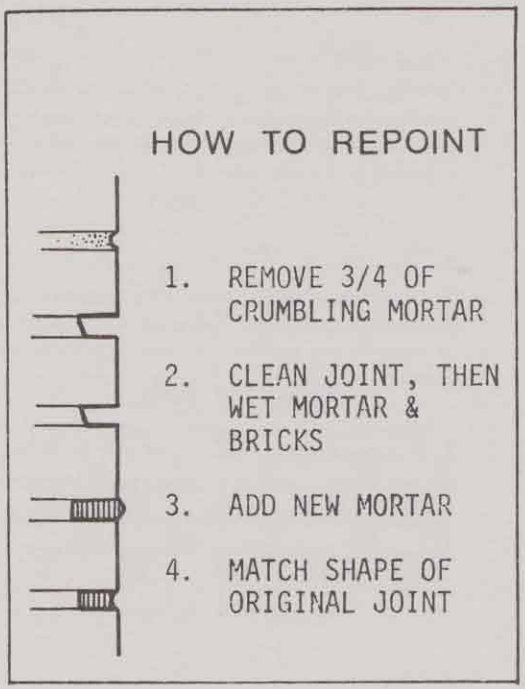
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, columns, and steps. When replacing rotted columns on the porch, new columns should look like the original or should be simple 4" by 4" posts. New steps should be of wood, although brick and concrete are acceptable.

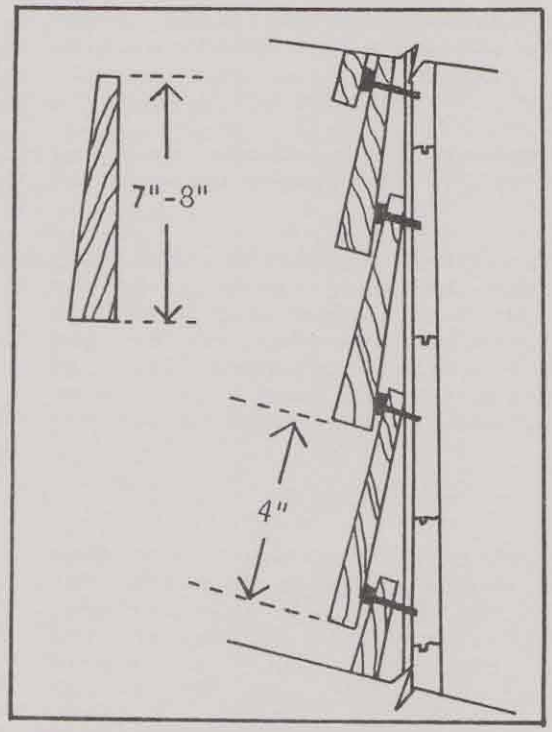
Porches may be closed in with screen or glass as long as original features are kept in place. Porches and decks are allowed on the side and back of the house as long as they cannot be seen from the street.

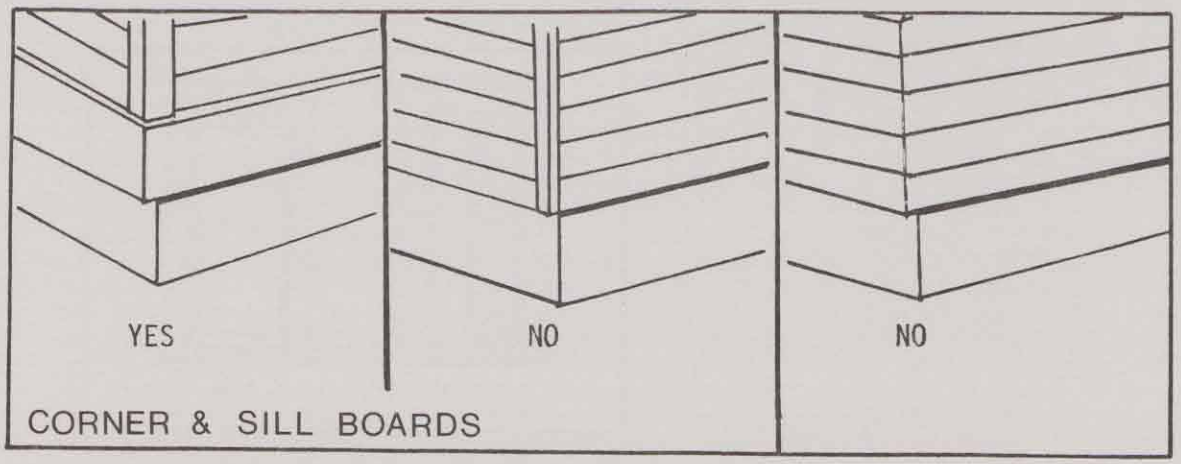




CENTRAL AISLE HOUSE







ROOFS

New roofs should match the original roof including the pitch, overhang, and soffit. When replacing a roof, asphalt shingles, hot tar, mopped felt, or metal should be used. Wood shingles are not permitted. Chimneys should be repaired making sure all bricks, mortar, stucco, or concrete blocks are in good condition.

SIDING

Siding is the surface material on the outside of the house for protection against the weather. Wooden clapboard (weatherboard), which consists of horizontal boards that overlap by about one inch and are slightly thicker at the bottom edge, is the type of siding found on the central aisle house. Wood is a natural insulating material which, when kept properly scraped, caulked, and painted, can last for a very long time.

When repairing a central aisle house any rotted siding should be replaced with similar material. Attic vents should not be covered over when replacing siding in the gable area. Wood, masonite, aluminum, or vinyl siding should be used. The drawings to the left show details for replacing siding and cornerboards.

CENTRAL AISLE HOUSE

WINDOWS

Windows are important to the overall design of a house and give a building its character. Most windows in the central aisle houses are double hung (or vertically sliding). The number of lights (or panes) in a window sash vary, but are most often one-over-one or two-over-one.

The original windows of a structure should be preserved if possible. Before replacing an entire window frame, look at it closely to see what should be repaired or replaced. If the window frame cannot be saved, replace it with a window of the same size and with the same number of panes as the original window. Windows should not be altered in size; a smaller-sized window and shutters should not be added to a central aisle house.

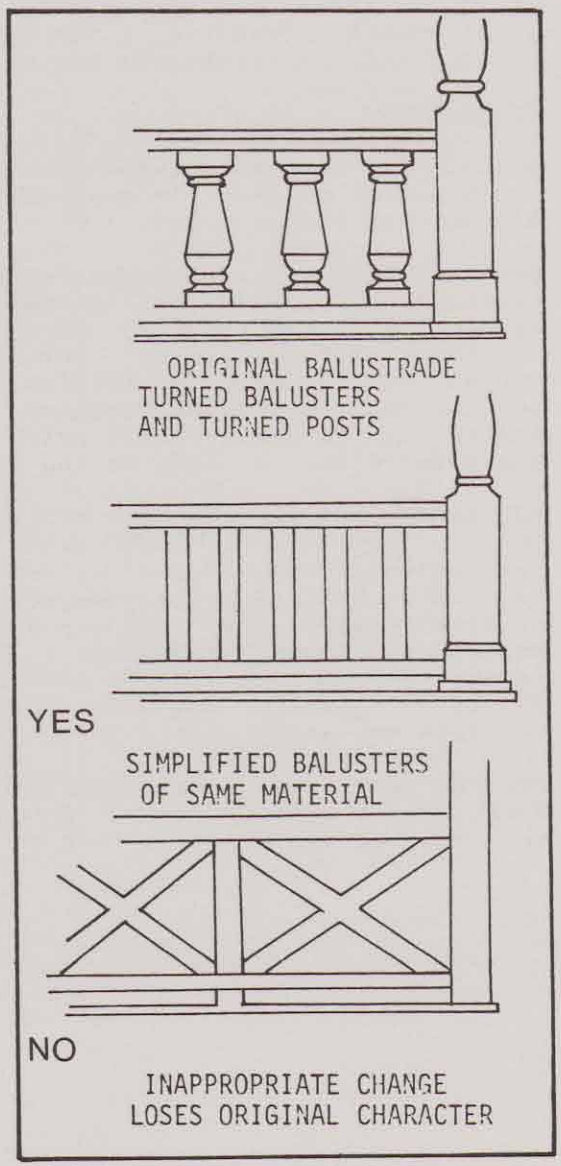
PAINTING

A good coat of paint is necessary to protect the house against the damage which may be caused by water. Paint color should be considered in relation to other buildings on the street. Remember the color of your house can set a tone for the entire street and either blend or clash with nearby structures. The house should be repainted its historical colors if possible. Generally, two colors should be used; one for the siding and one for the trim.

Before painting, make all necessary repairs to the roof, fix any leaking gutters, repair rotted boards around the roof edge, and replace all damaged clapboard. Only after repairs are made should you repaint the house. Always paint surfaces while they are in the shade and only during good weather.

REMEMBER...

Be sure to contact the Atlanta Urban Design Commission before beginning any repairs to the outside of your house.



L·PLAN COTTAGE

These design guidelines are suggested to help preserve the architectural features of the typical Cabbagetown L-plan cottage and to encourage the continued use of the structure for family housing.

FOUNDATIONS

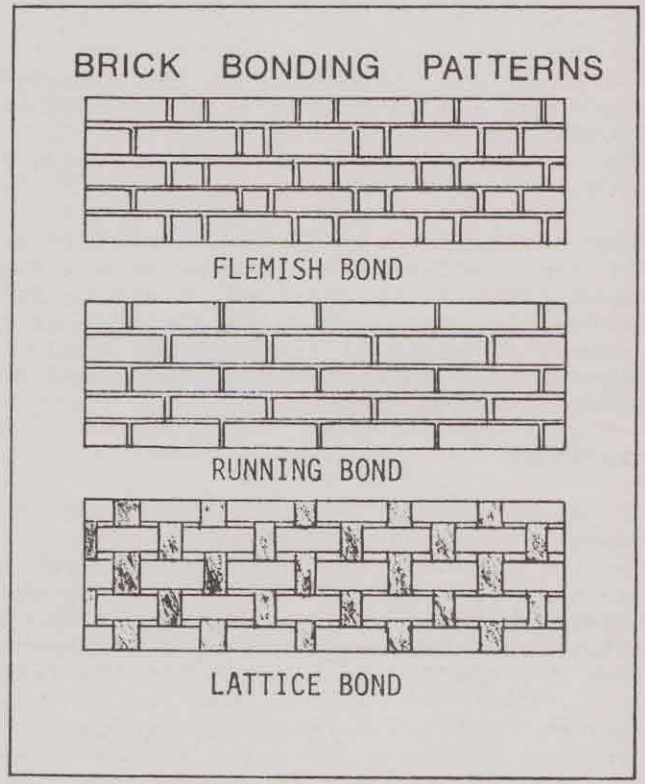
Most of the L-plan cottages have masonry foundations made of perimeter walls and/or piers. In most cases, the spaces between the piers are filled with brick.

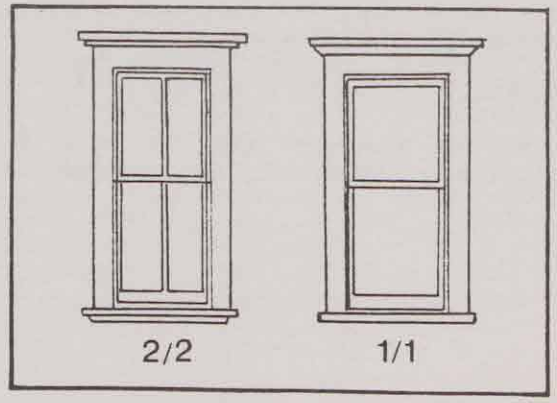
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar as closely as possible. If any bricks need to be replaced, select ones of the same size, color, and texture as the original brick. Also, use the same bonding pattern and joint width as shown on the right.

ENTRANCES

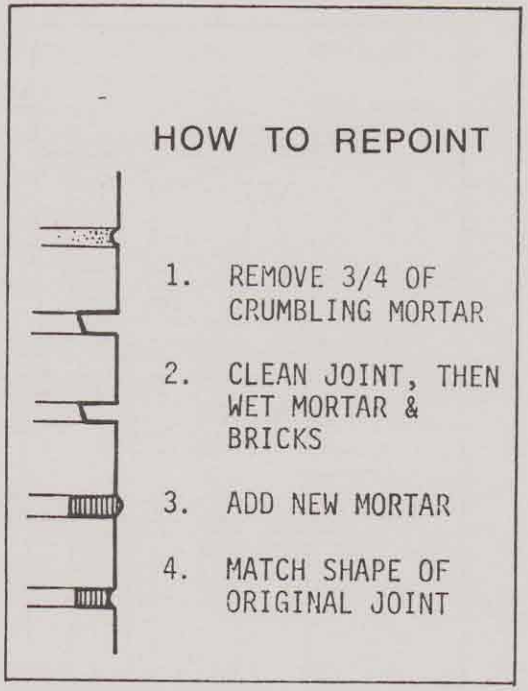
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, columns, and steps. When replacing rotted columns on the porch, new columns should look like the original or should be simple 4" by 4" posts. New steps should be of wood, although brick and concrete are acceptable.

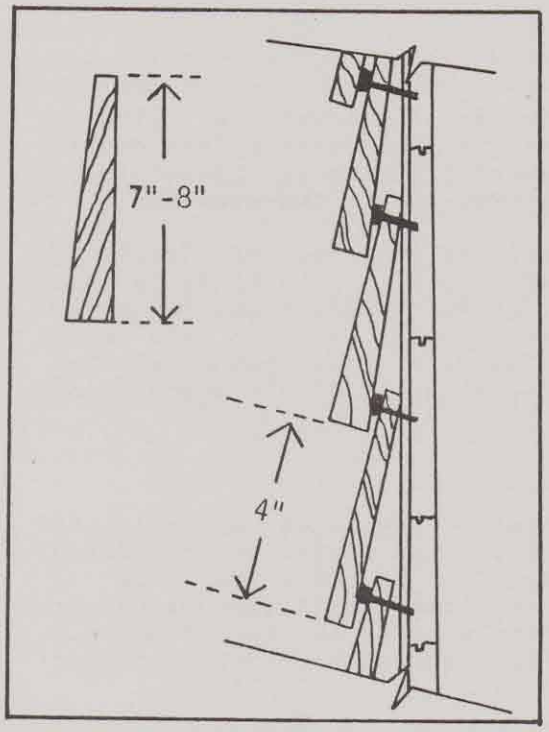
Porches may be closed in with screen or glass as long as original features are kept in place. Porches and decks are allowed on the side and back of the house as long as they cannot be seen from the street.

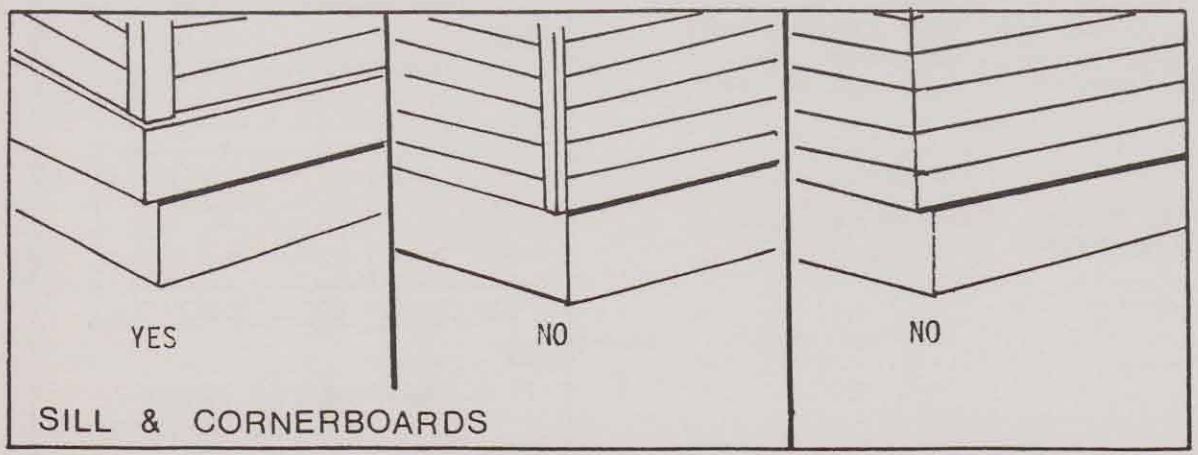




L·PLAN COTTAGE







ROOFS

New roofs should match the original roof including the pitch, overhang, and soffit. When replacing a roof, asphalt shingles, hot tar, mopped felt, or metal should be used. Wood shingles are not permitted. Chimneys should be repaired making sure all bricks, mortar, stucco, or concrete blocks are in good condition.

SIDING

Siding is the surface material on the outside of the house for protection against the weather. Wooden clapboard (weatherboard), which consists of horizontal boards that overlap by about one inch and are slightly thicker at the bottom edge, is the type of siding found on the L-plan cottage. Wood is a natural insulating material which, when kept properly scraped, caulked, and painted, can last for a very long time.

When repairing a L-plan cottage, any rotted siding should be replaced with similar material. Attic vents should not be covered over when replacing siding in the gable area. Wood, masonite, aluminum, or vinyl siding should be used. The drawings to the left show details for replacing siding and cornerboards.

L·PLAN COTTAGE

WINDOWS

Windows are important to the overall design of a house and give a building its character. Most windows in the L-plan cottages are double hung (or vertically sliding). The number of lights (or panes) in a window sash vary, but are most often one-over-one or two-over-one.

The original windows of a structure should be preserved if possible. Before replacing an entire window frame, look at it closely to see what should be repaired or replaced. If the window frame cannot be saved, replace it with a window of the same size and with the same number of panes as the original window. Windows should not be altered in size; a smaller-sized window and shutters should not be added to an L-plan cottage.

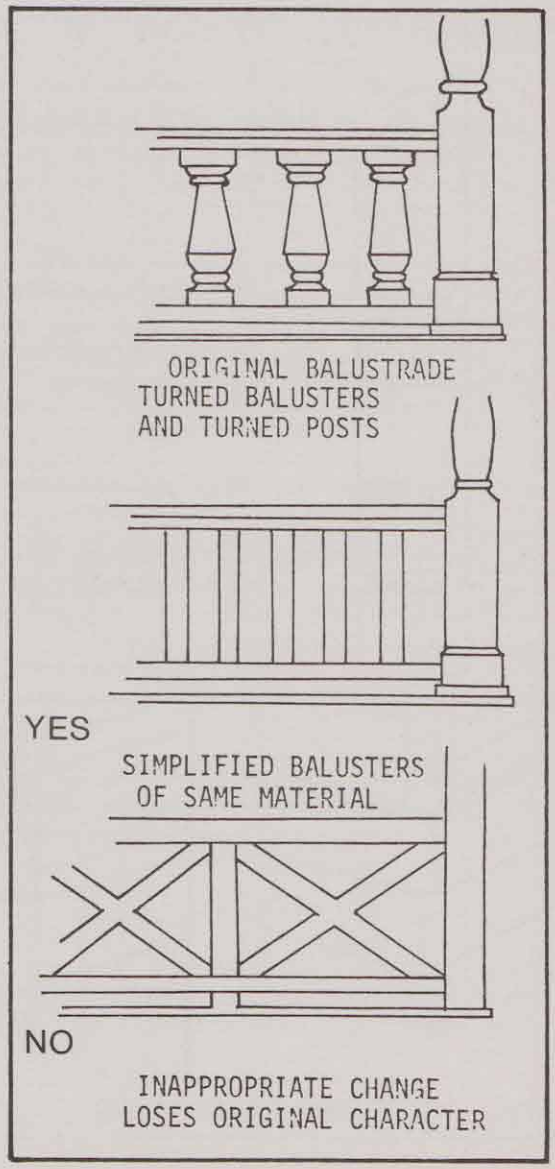
PAINTING

A good coat of paint is necessary to protect the house against the damage which may be caused by water. Paint color should be considered in relation to other buildings on the street. Remember the color of your house can set a tone for the entire street and either blend or clash with nearby structures. The house should be repainted its historical colors if possible. Generally, two colors should be used; one for the siding and one for the trim.

Before painting, make all necessary repairs to the roof, fix any leaking gutters, repair rotted boards around the roof edge, and replace all damaged clapboard. Only after repairs are made should you repaint the house. Always paint surfaces while they are in the shade and only during good weather.

REMEMBER...

Be sure to contact the Atlanta Urban Design Commission before beginning any repairs to the outside of your house.



PAIRED SHOTGUN

These design guidelines are suggested to help preserve the architectural features of the typical Cabbagetown paired shotgun and to encourage the continued use of the structure for family housing.

FOUNDATIONS

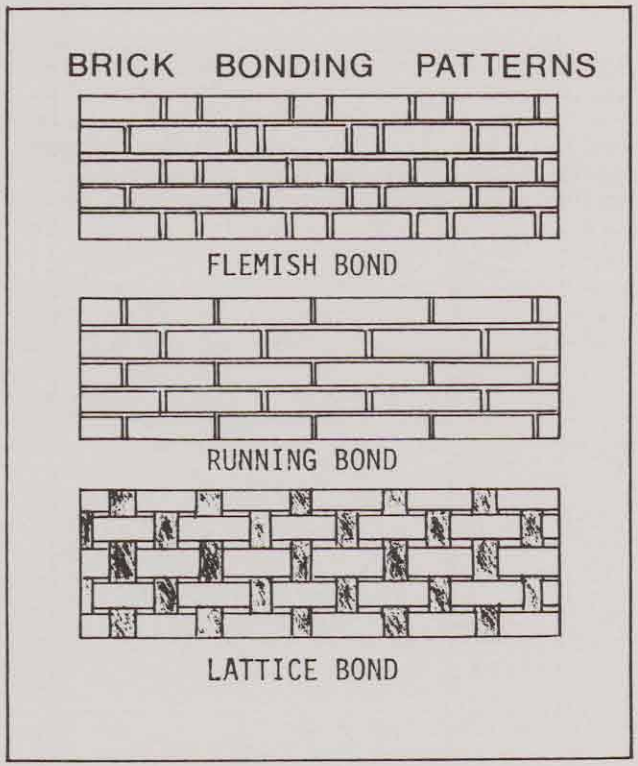
Most of the paired shotguns have masonry foundations made of perimeter walls and/or piers. In most cases, the spaces between the piers are filled with brick.

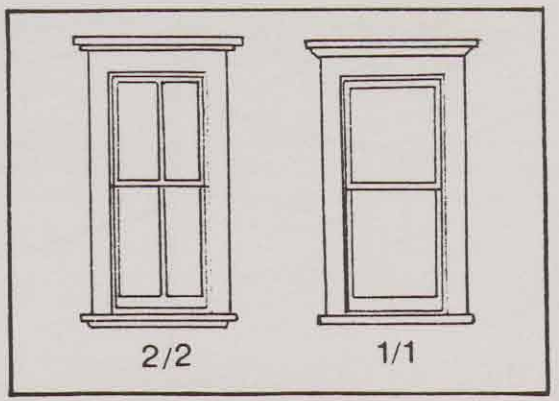
Because the foundation supports the entire, house it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar as closely as possible. If any bricks need to be replaced, select ones of the same size, color and texture as the original brick. Also, use the same bonding pattern and joint width as shown on the right.

ENTRANCES

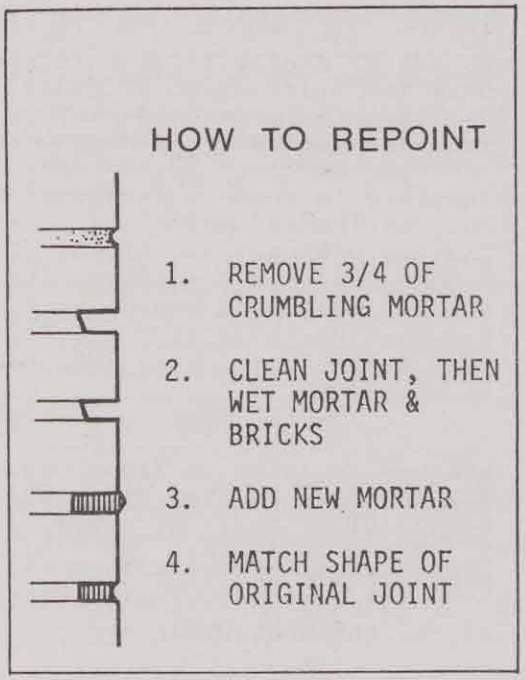
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, columns, and steps. When replacing rotted columns on the porch, new columns should look like the original or should be simple 4" by 4" posts. New steps should be of wood, although brick and concrete are acceptable.

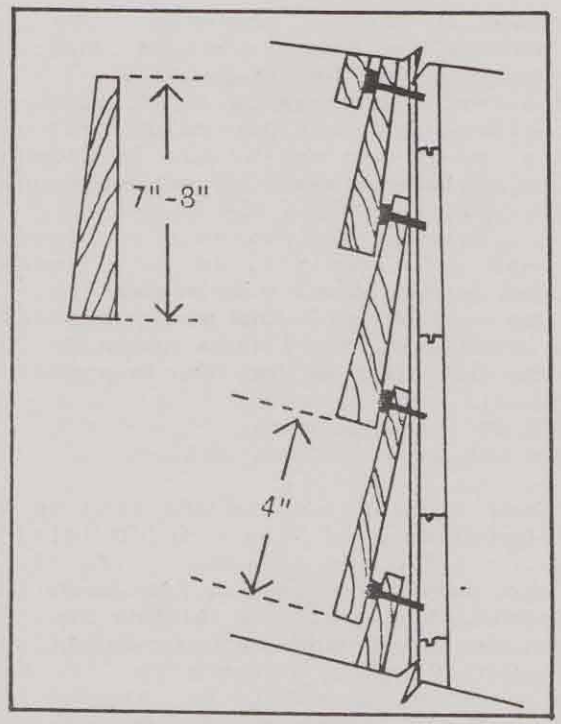
Porches may be closed in with screen or glass as long as original features are kept in place. Porches and decks are allowed on the side and back of the house as long as they cannot be seen from the street.

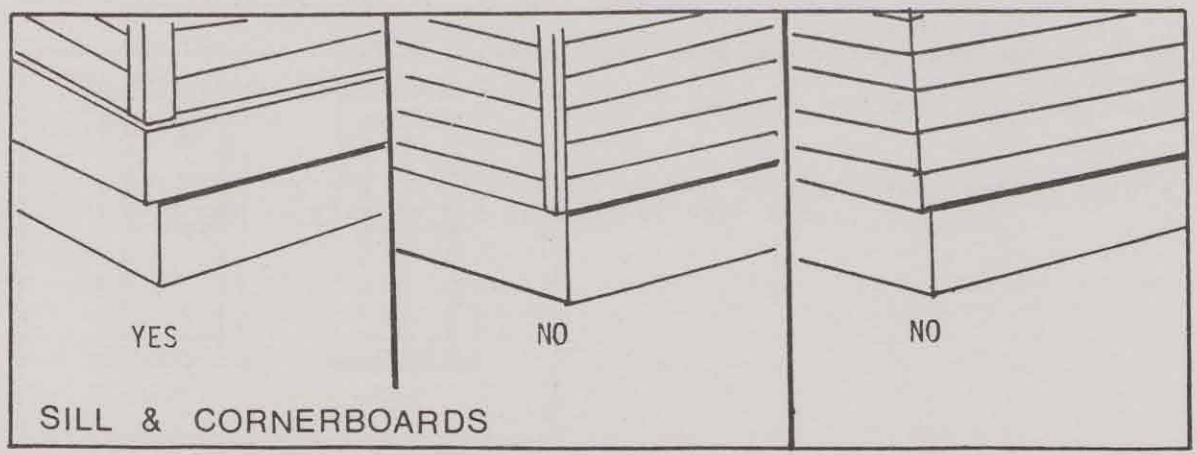




PAIRED SHOTGUN







ROOFS

New roofs should match the original roof including the pitch, overhang, and soffit. When putting on a new roof, asphalt shingles, hot tar, mopped felt, or metal should be used. Wood shingles are not permitted. Chimneys should be repaired making sure all bricks, mortar, stucco, or concrete blocks are in good condition.

SIDING

Siding is the surface material on the outside of the house for protection against the weather. Wooden clapboard (weatherboard), which consists of horizontal boards that overlap by about one inch and are slightly thicker at the bottom edge, is the type of siding found on the paired shotgun house. Wood is a natural insulating material which, when kept properly scraped, caulked, and painted, can last for a very long time.

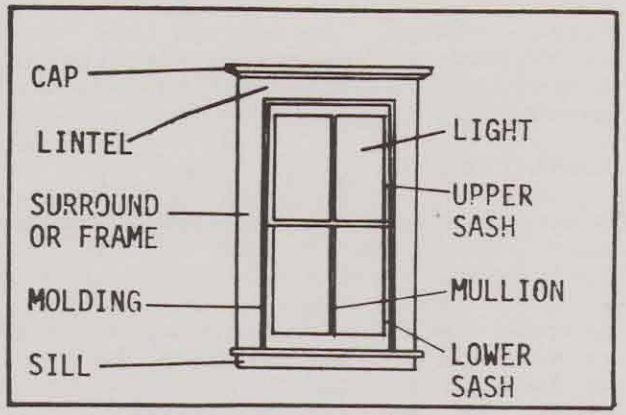
When repairing a paired shotgun any rotted siding should be replaced with similar material. Attic vents should not be covered over when replacing siding in the gable area. Wood, masonite, aluminum, or vinyl siding should be used. The drawings to the right show details for replacing siding and cornerboard.

PAIRED SHOTGUN

WINDOWS

Windows are important to the overall design of a house and give a building its character. Most windows in the paired shotgun houses are double hung (or vertically sliding). The number of lights (or panes) in a window sash vary, but are most often one-over-one or two-over-one.

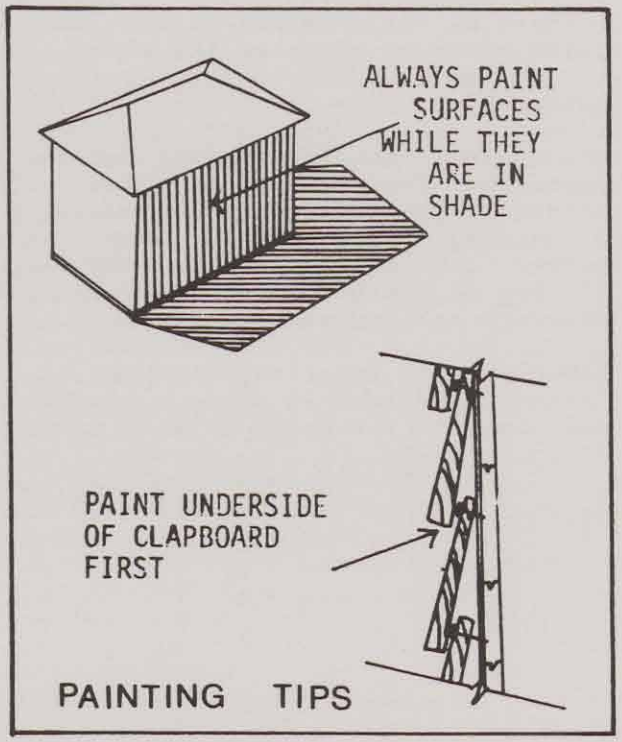
The original windows of a structure should be preserved if possible. Before replacing an entire window frame, look at it closely to see what should be repaired or replaced. If the window frame cannot be saved, replace it with a window of the same size and with the same number of panes as the original window. Windows should not be altered in size; a smaller-sized window and shutters should not be added to a paired shotgun.



PAINTING

A good coat of paint is necessary to protect the house against the damage which may be caused by water. Paint color should be considered in relation to other buildings on the street. Remember the color of your house can set a tone for the entire street and either blend or clash with nearby structures. The house should be repainted its historical colors if possible. Generally, two colors should be used; one for the siding and one for the trim.

Before painting, make all necessary repairs to the roof, fix any leaking gutters, repair rotted boards around the roof edge, and replace all damaged clapboard. Only after repairs are made should you repaint the house. Always paint surfaces while they are in the shade and only during good weather.



REMEMBER...

Be sure to contact the Atlanta Urban Design Commission before beginning any repairs to the outside of your house.

ONE·AND·A·HALF STORY DUPLEX

These design guidelines are suggested to help preserve the architectural features of the typical Cabbagetown one-and-a-half story duplex and to encourage the continued use of the structure for family housing.

FOUNDATIONS

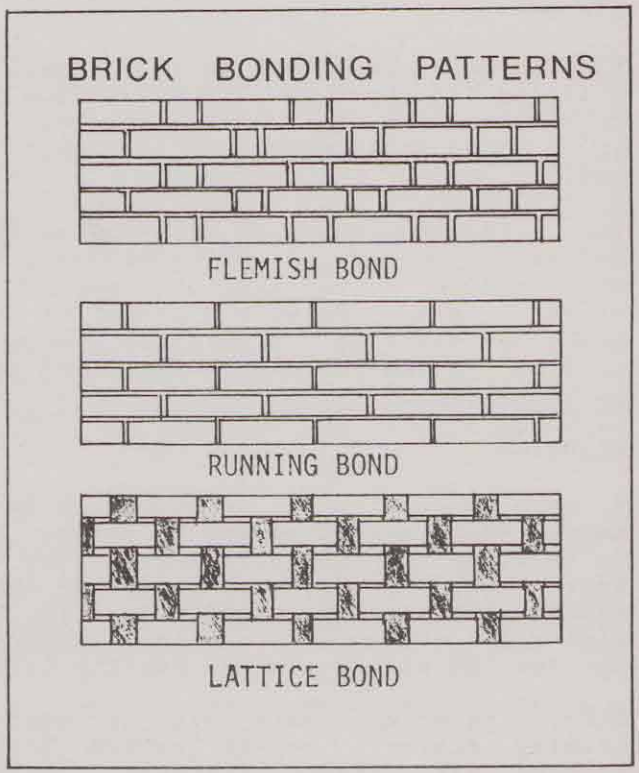
Most of the one-and-a-half story duplexes have masonry foundations made of perimeter walls and/or piers. In most cases, the spaces between the piers are filled with brick.

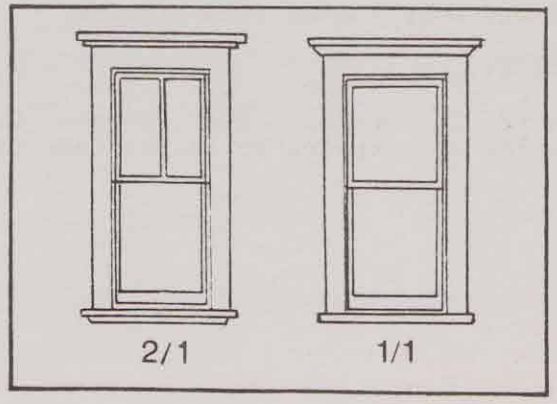
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar as closely as possible. If any bricks should be replaced, select ones of the same size, color, and texture as the original brick. Also, use the same bonding pattern and joint width as shown on the right.

ENTRANCES

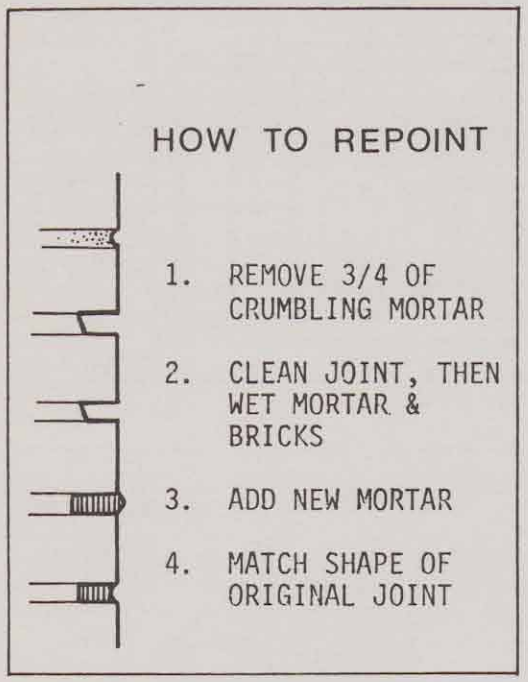
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, columns, and steps. When replacing rotted columns on the porch, new columns should look like the original or should be simple 4" by 4" posts. New steps should be of wood, although brick and concrete are acceptable.

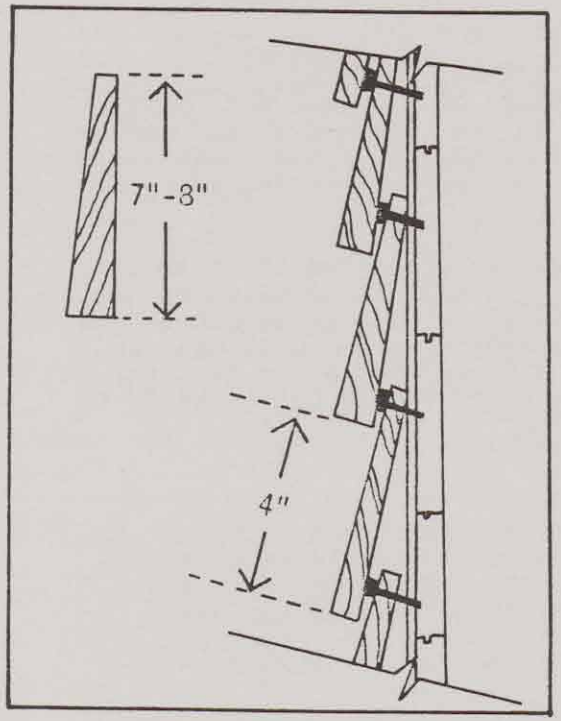
Porches may be closed in with screen or glass as long as original features are kept in place. Porches and decks are allowed on the side and back of the house as long as they cannot be seen from the street.

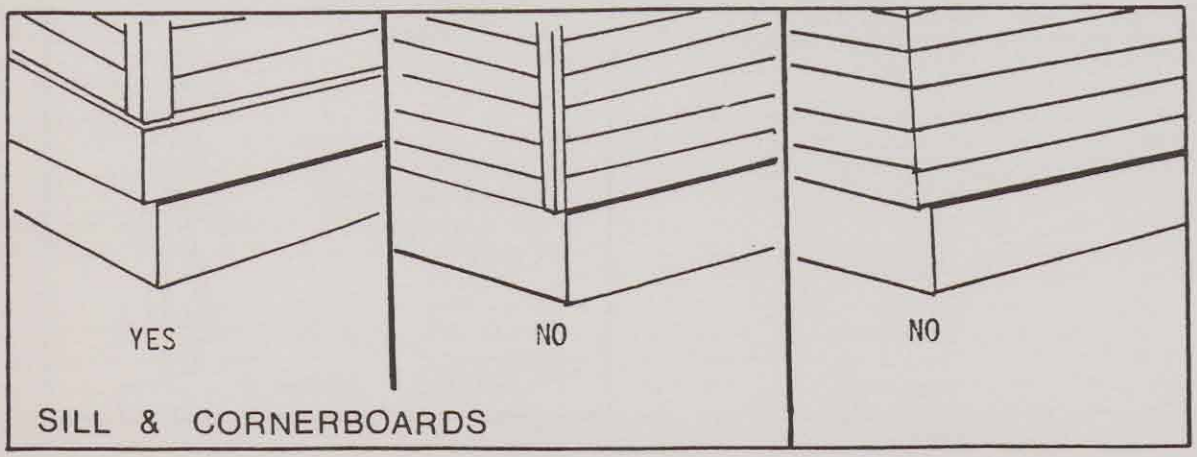




ONE·AND·A·HALF STORY DUPLEX







ROOFS

New roofs should match the original roof including the pitch, overhang, and soffit. When replaceing a roof, asphalt shingles, hot tar, mopped felt, or metal should be used. Wood shingles are not permitted. Chimneys should be repaired making sure all bricks, mortar, stucco, or concrete blocks are in good condition.

SIDING

Siding is the surface material on the outside of the house for protection against the weather. Wooden clapboard (weatherboard), which consists of horizontal boards that overlap by about one inch and are slightly thicker at the bottom edge, is the type of siding found on the one-and-a-half story duplex. Wood is a natural insulating material which, when kept properly scraped, caulked, and painted, can last for a very long time.

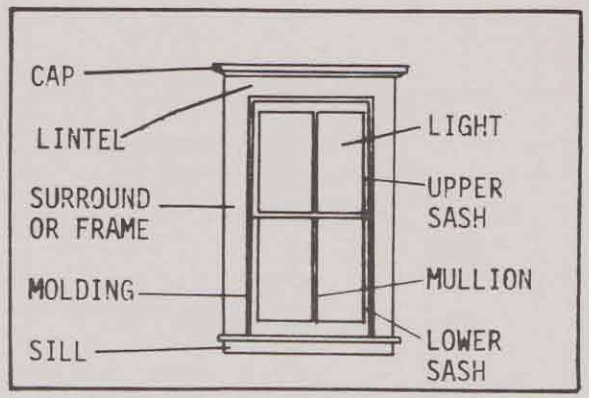
When repairing a one-and-a-half story duplex, any rotted siding should be replaced with similar material. Attic vents should not be covered over when replacing siding in the gable area. Wood, masonite, aluminum, or vinyl siding should be used. The drawings to the left show details for replacing siding and cornerboards.

ONE·AND·A·HALF STORY DUPLEX

WINDOWS

Windows are important to the overall design of a house and give a building its character. Most windows in the one-and-a-half story duplexes are double hung (or vertically sliding). The number of lights (or panes) in a window sash vary, but are most often one-over-one or two-over-one.

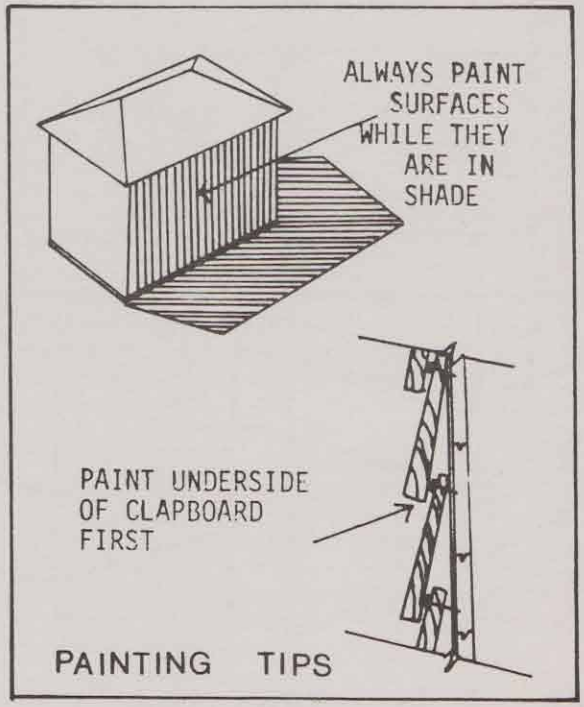
The original windows of a structure should be preserved if possible. Before replacing an entire window frame, look at it closely to see what should be repaired or replaced. If the window frame cannot be saved, replace it with a window of the same size and with the same number of panes as the original window. Windows should not be altered in size; a smaller-sized window and shutters should not be added to a one-and-a-half story duplex.



PAINTING

A good coat of paint is necessary to protect the house against the damage which may be caused by water. Paint color should be considered in relation to other buildings on the street. Remember, the color of your house can set a tone for the entire street and either blend or clash with nearby structures. The house should be repainted its historical colors if possible. Generally, two colors should be used; one for the siding and one for the trim.

Before painting, make all necessary repairs to the roof, fix any leaking gutters, repair rotted boards around the roof edge, and replace all damaged clapboard. Only after repairs are made should you repaint the house. Always paint surfaces while they are in the shade and only during good weather.



VICTORIAN COTTAGE

These design guidelines are suggested to help preserve the architectural features of the typical Cabbagetown Victorian cottage and to encourage the continued use of the structure for family housing.

FOUNDATIONS

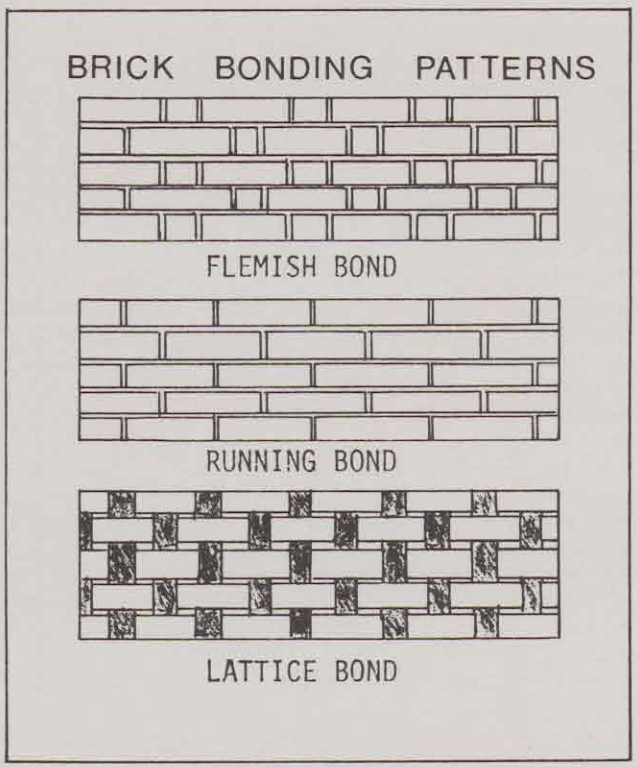
Most of the Victorian cottages have masonry foundations made of perimeter walls and/or piers. In most cases, the spaces between the piers are filled with brick.

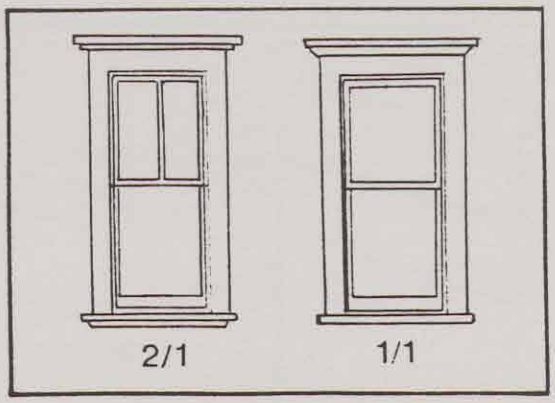
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar as closely as possible. If any bricks should be replaced, select ones of the same size, color, and texture as the original brick. Also, use the same bonding pattern and joint width as shown on the right.

ENTRANCES

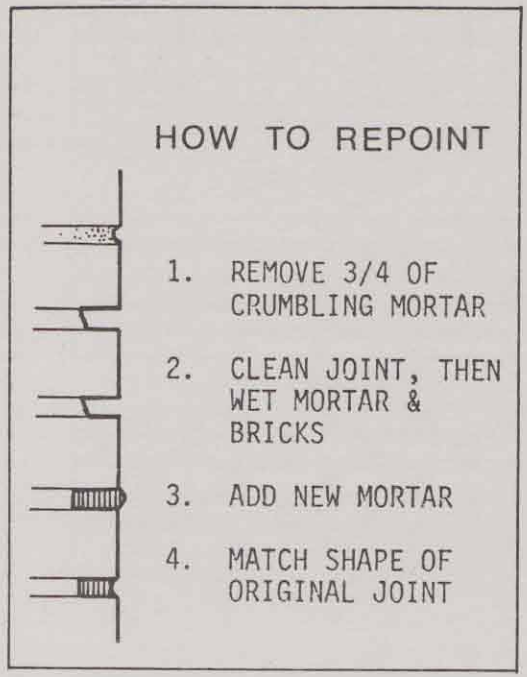
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, gingerbread, columns, and steps. When replacing rotted columns on the porch, new columns should look like the original or should be simple 4" by 4" posts. New steps should be of wood, although brick and concrete are acceptable.

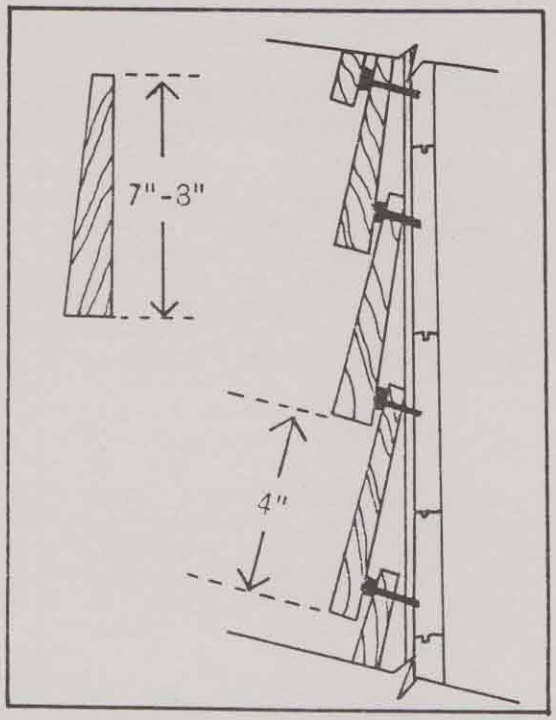
Porches may be closed in with screen or glass as long as original features are kept in place. Porches and decks are allowed on the side and back of the house as long as they cannot be seen from the street.

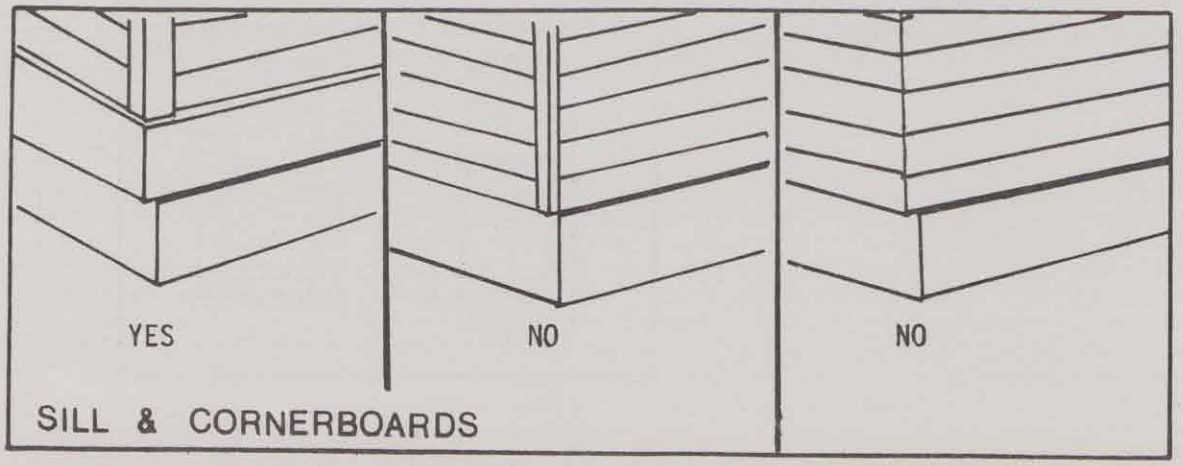




VICTORIAN COTTAGE







ROOFS

New roofs should match the original roof including the pitch, overhang, and soffit. When replacing a roof, asphalt shingles, hot tar, mopped felt, or metal should be used. Wood shingles are not permitted. Chimneys should be repaired making sure all bricks, mor tar, stucco, or concrete blocks are in good condition.

SIDING

Siding is the surface material on the outside of the house for protection against the weather. Wooden clapboard (weatherboard), which consists of horizontal boards that overlap by about one inch and are slightly thicker at the bottom edge, is the type of siding found on the Victorian cottage. Wood is a natural insulating material which, when kept properly scraped, caulked, and painted, can last for a very long time.

When repairing a Victorian cottage, y rotted siding should be replaced with similar material. Attic vents should not be covered over when replacing siding in the gable area. Wood, masonite, aluminum, or vinyl siding should be used. The drawings to the left show details for replacing siding and cornerboards.

VICTORIAN COTTAGE

WINDOWS

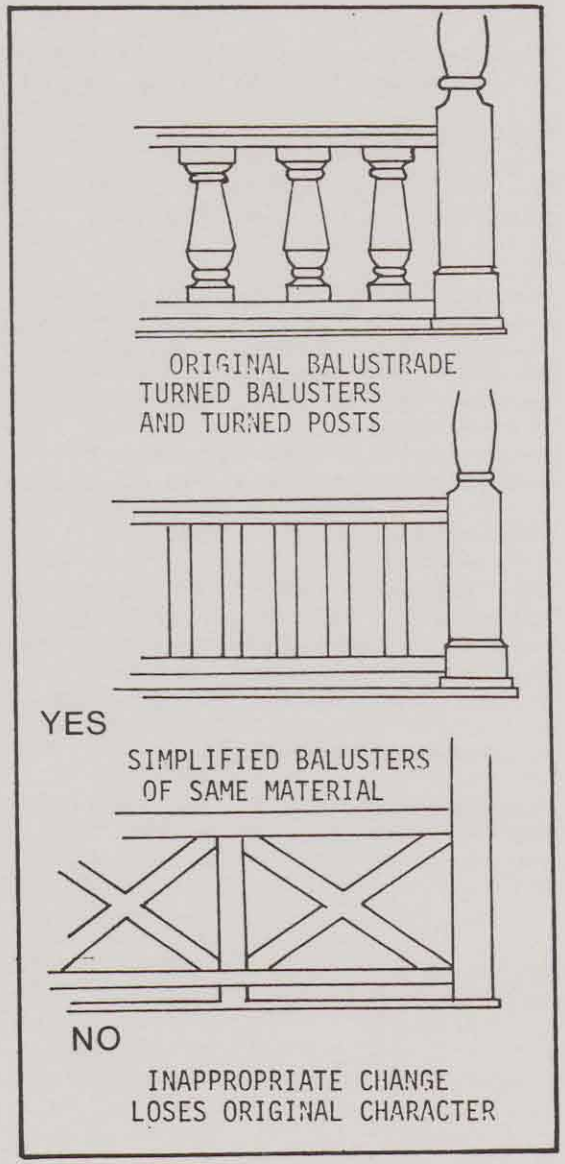
Windows are important to the overall design of a house and give a building its character. Most windows in the victorian cottages are double hung (or vertically sliding). The number of lights (or panes) in a window sash vary, but are most often one-over-one or two-over-one.

The original windows of a structure should be preserved if possible. Before replacing an entire window frame, look at it closely to see what should be repaired or replaced. If the window frame cannot be saved, replace it with a window of the same size and with the same number of panes as the original window. Windows should not be altered in size; a smaller-sized window and shutters should not be added to a Victorian cottage.

PAINTING

A good coat of paint is necessary to protect the house against the damage which may be caused by water. Paint color should be considered in relation to other buildings on the street. Remember, the color of your house can set a tone for the entire street and either blend or clash with nearby structures. The house should be repainted its historical colors if possible. Generally, two colors should be used; one for the siding and one for the trim.

Before painting, make all necessary repairs to the roof, fix any leaking gutters, repair rotted boards around the roof edge, and replace all damaged clapboard. Only after repairs are made should you repaint the house. Always paint surfaces while they are in the shade and only during good weather.



WORKER'S COTTAGE

These design guidelines are suggested to help preserve the architectural features of the typical Cabbagetown worker's cottage and to encourage the continued use of the structure for family housing.

FOUNDATIONS

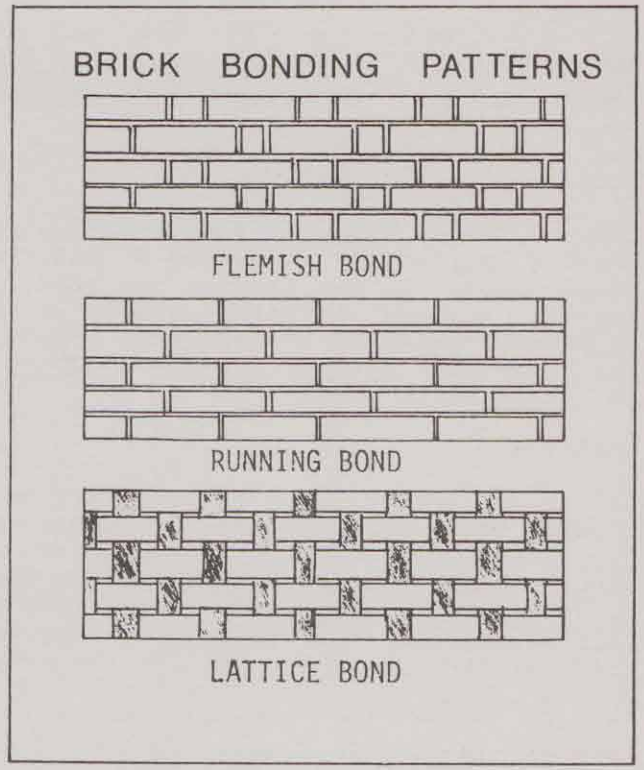
Most of the worker's cottages have masonry foundations made of perimeter walls and/or piers. In most cases, the spaces between the piers are filled with brick.

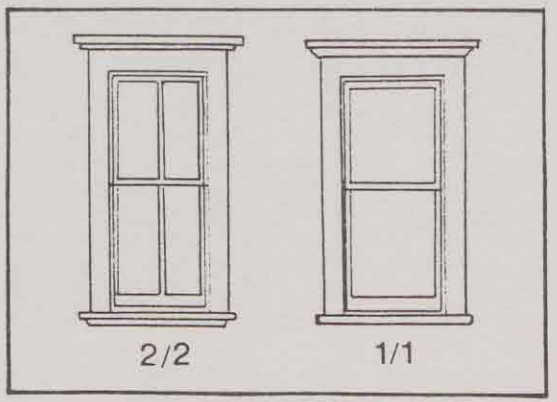
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar as closely as possible. If any bricks should be replaced, select ones of the same size, color, and texture as the original brick. Also, use the same bonding pattern and joint width as shown on the right.

ENTRANCES

The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, columns, and steps. When replacing rotted columns on the porch, new columns should look like the original or should be simple 4" by 4" posts. New steps should be of wood, although brick and concrete are acceptable.

Porches may be closed in with screen or glass as long as original features are kept in place. Porches and decks are allowed on the side and back of the house as long as they cannot be seen from the street.





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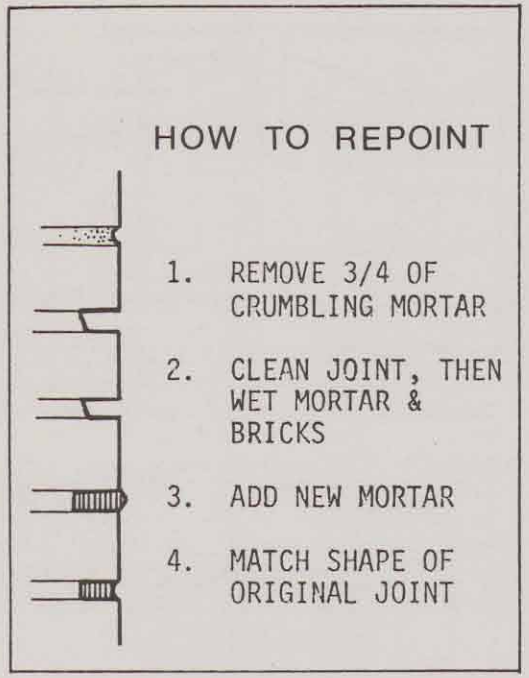

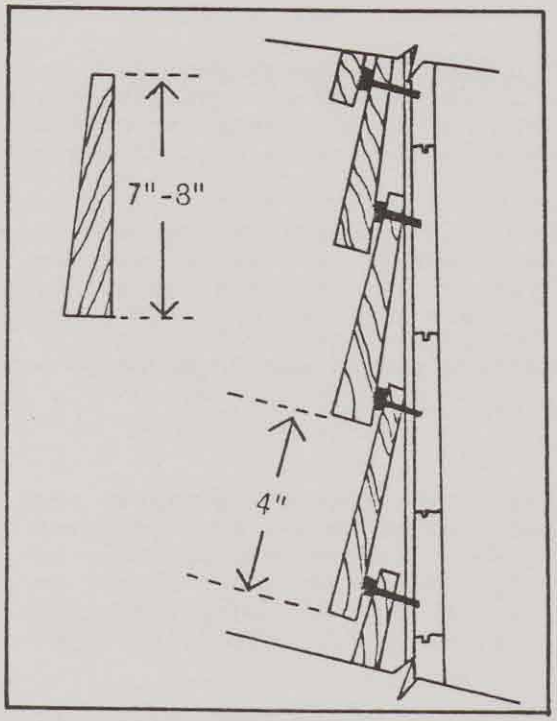

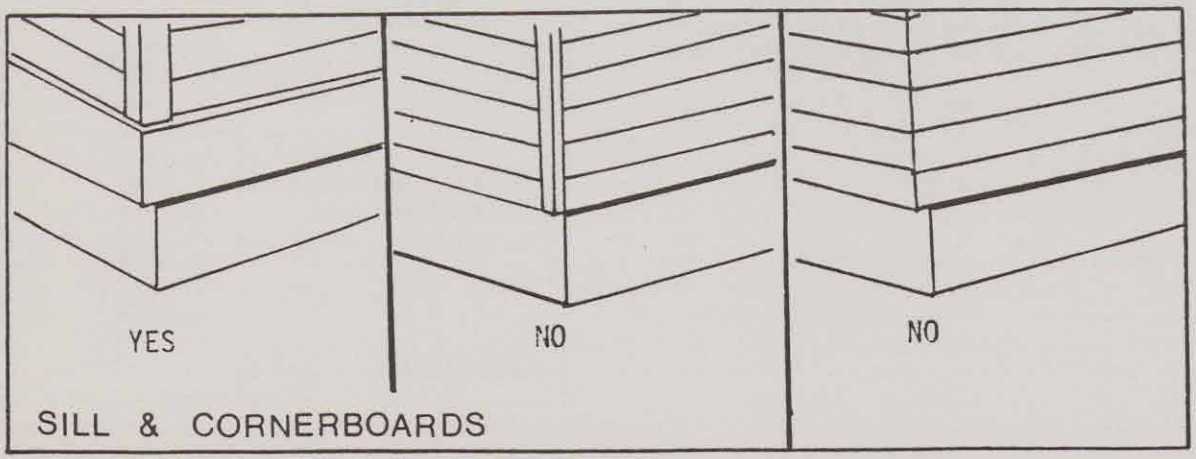

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WORKER'S COTTAGE

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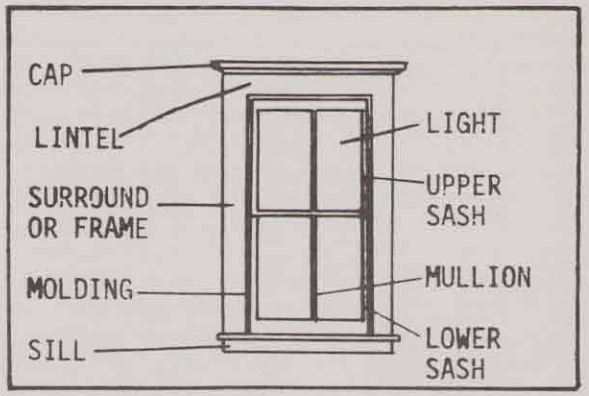

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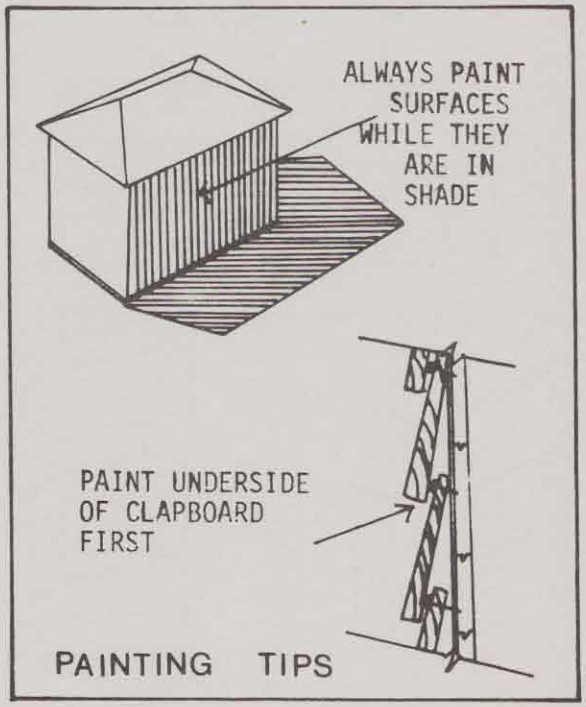


NEW CONSTRUCTION GUIDELINES

NEW CONSTRUCTION

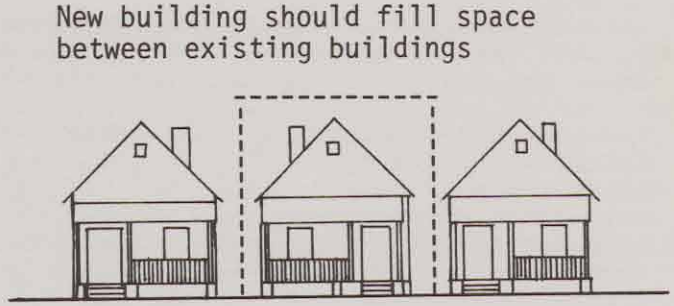
The integration of new buildings with the old is a significant issue to be considered in Cabbagetown. The way in which old and new architecture relate is of importance to all residents of any historic district; architectural design directly affects the value of each structure as well as affecting the integrity of the district as a whole. For this reason, new architectural proposals should maintain the continuity of the district's character. New designs should never imitate historic styles yet should be compatible with them. The following categories should serve as quidelines for integrating historic design elements into the design of a new structure in Cabbagetown:

COLOR: A modest color scheme is preferable for new structures. The chosen colors should have some relationship to the facade colors of other structures in the immediate area. Check with the Urban Design Commission for suggested color selections.

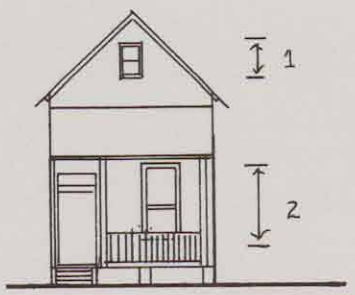
FACADE MATERIALS: The materials used for the construction of new buildings should be indicative of common building materials in the area. The most common facade materials in Cabbagetown are smooth wooden clapboard with decorative wood detailing.

FACADE OPENINGS: The rhythm created by the placement of doors and windows in the facade of adjacent structures should be maintained in the new building. The placement of openings should correspond to that of other buildings on the street. The relationship between window and door heights should be visually similar to adjacent buildings. The most common window types in Cabbagetown are double hung one-over-one or two-over-two sash with a 1:2 or 1:3 width to height ratio. The relationship between wall area and openings should be maintained; first floors, which have large areas of glass and small areas of opaque materials, are clearly separated visually from upper floors, which are reversed.

SIZE/HEIGHT: A new structure should fill the same proportion of lot area as other buildings on the street. The pattern created by spaces



BUILDING SIZE



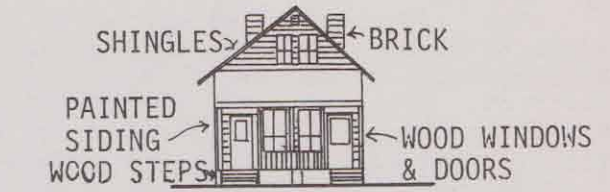
PROPORTION

NEW CONSTRUCTION

between buildings should be continued. The alignment of building heights should be maintained. A new structure should be no taller than the tallest or shorter than the shortest of adjacent structures.

BUILDING COMPONENTS: Similar shapes are repeated in many buildings of the area and are encouraged in the design of a new structure. Though imitation of historic detailing is discouraged, the repetition of like shapes and elements can help to provide continuity between new and old structures. The alignment of windows and porches, as well as the repetition of roof slopes, can help to maintain the character of a street. Building elements should be functional; porches should cover entrances, columns should support something, and shutters should fit the size of the window.

These guidelines have not been established to restrict the creativity of the architect of new structures in Cabbagetown but are standards to be followed to insure the maintenance of the character of the district. Remember that all new construction is subject to review by the Urban Design Commission. Approval must be given for any proposed design before construction can begin.

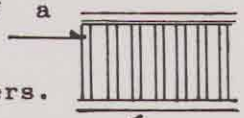


MATERIAL-TEXTURE-COLOR

APPENDICES

GLOSSARY

Baluster - A spindle or post supporting the railing of a balustrade.



Balustrade - An entire railing system with top rail and balusters.

Bargeboard - A decoratively carved board attached to the projecting edges of the rafters under a gable roof; also called a vergeboard.

Bay - The regular division of the facade of a building, usually defined by windows or other vertical elements.

Bay Window - A window in a wall that projects at an angle from another wall.

Bond - The pattern in which bricks are laid to increase the strength or enhance the design.

Bracket - A small carved or sawn wooden projecting element which supports a horizontal member such as a cornice or window or door hood.

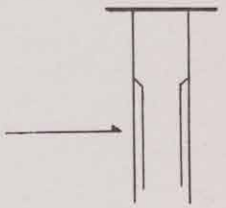
Bungalow - The word "bungalow" can be traced to India, where it was used by the British in the 19th century to designate a house type that was one level and had large, encircling porches. In Cabbagetown, the bungalow is built of wood and stucco with exposed rafters, wide overhangs, large porches, and chimneys of brick or stucco.

Capital - The upper portion of a column or pilaster.

GLOSSARY

Certificate of Appropriateness - A document issued by the Atlanta Urban Design Commission upon approval of a submitted renovation plan by the owner of property located in a Historic and Cultural Conserveration District within the Atlanta city limits. The certificate may be issued allowing rehabilitation as it has been proposed by the applicant, or it may be issued with conditions which must be followed by the property owner. Along with the Certificate of Appropriateness, the property owner is required to get a building or demolition permit from the City of Atlanta Bureau of Buildings.

Chamfer - A surface produced by beveling an edge or corner, usually at a 45 degree angle, as the edge of a board or post.



Chimney - A vertical structure containing one or more flues to provide draft for fireplaces, and to carry off gaseous products from fireplaces or furnaces.

Clapboard - Siding consisting of overlapping, narrow horizontal boards, usually thicker at one edge than the other.

Column - A vertical shaft or pillar that supports or appears to support weight above.

Compatibility Rule - A statement included in the Cabbagetown Historic District zoning ordinance which requires that alterations to houses in the district, such as the roof, doorways, porches, etc., must match the most common usage on that block. It also states that if the requested alteration can be measured (building height, floor height, etc.), it must match the average of all similar structures on that block. This rule is used by the Urban Design Commission as guidelines for approving Certificates of Appropriateness.

GLOSSARY

Coping - A cap or covering to a wall, either flat or sloping, to shed water.

Cornerboard - A vertical strip of wood placed at the corners of a frame building.

Cornice - A projecting molding at the top of a wall surface, such as may be found below the eaves of a roof.

Dentil - Small square blocks closely spaced to decorate a cornice.

Dormer - A small window with its own roof that projects from a sloping roof.

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

Downspout - A pipe for directing rain water from the roof to the ground.

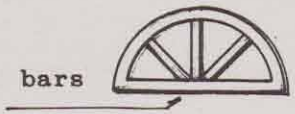
Eave - The edge of a roof that projects beyond the face of a wall.

Elevation - The external face of a building or a drawing of the external wall.

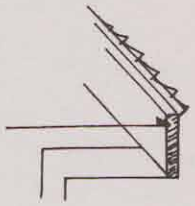
Entablature - The horizontal group of boards immediately above the column capitals.

Facade - The front face or elevation of a building.

Fanlight - A semi-circular window over a door with radial bars in the form of an open fan.



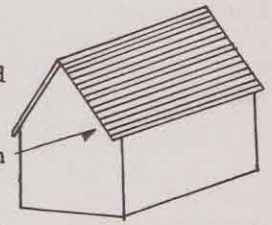
GLOSSARY



Fascia - A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eave" sides of a pitched roof.

Fenestration - The arrangement of windows in a building.

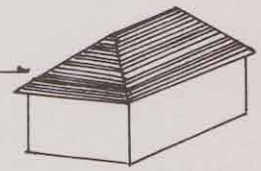
Fretwork - Ornamental woodwork, cut into a pattern, often elaborate.



Gable - The triangular section of a wall to carry a pitched roof.

Gable Roof - A roof with a central ridgepole and one slope at each side.

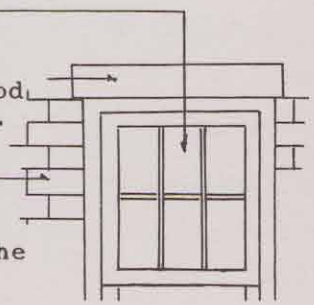
Gingerbread - Pierced curvilinear ornament made with a jig or scroll saw.



Head - The top of the frame of a door or window.

Hipped Roof - A roof with uniform slopes on all four sides.

Lattice - An openwork grill of interlacing wood strips, used as screening.



Light - A section of a window, the pane or glass.

Lintel - A horizontal beam bridging an opening usually of wood or stone carrying the weight of the structure above.

Masonry - Wall material such as brickwork or stonework.

Modillion - An ornamental block applied to the underside of the projecting members of a cornice.

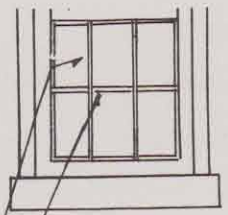
GLOSSARY

Moulding - A long, narrow strip of wood or metal plain, curved or formed with regular channels and projections, used for covering joints and for decorative purposes.

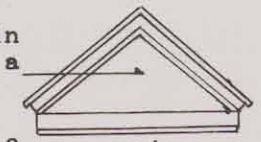
Mortar - A plastic mixture of cement-like material (such as plaster, cement, or lime) with water and a fine aggregate (such as sand). Used in masonry construction between bricks or stones to hold them in place.

Mullion - A vertical post dividing a window into two or more lights.

Muntin - The strip of wood separating the lights in a window.



Pediment - The triangular space forming the end of a roof in classical architecture, or the triangular cap over a window or door.

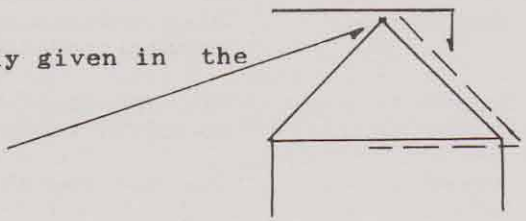


Pier - An upright structure of masonry which serves as a principal support.

Pilaster - A rectangular pillar attached, but projecting from a wall, resembling a classical column.

Pitch - The degree of slope of a roof, usually given in the form of a ratio such as 6:12.

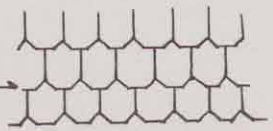
Ridge - The line at the top of a sloped roof.



Riser - The vertical face of a stair step.

Sash - The movable framework holding the glass in a window or door.

Shingle - Tile for covering roofs or walls usually of asbestos, asphalt or wood, cut to standard shapes and sizes.



GLOSSARY

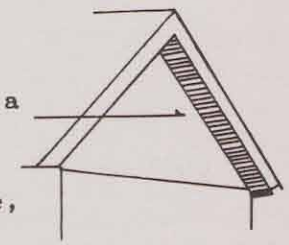
Shiplap - A kind of boarding or siding in which adjoining boards are rabbeted along the edge so as to make a flush joint.

Shotgun - A style of house common in this region named for the linear arrangement of its connecting rooms. The shotgun style is thought to have come directly from the Caribbean, where it evolved from housing forms that trace back to Africa.

Siding - The exterior wallcovering of a structure.

Signage - A display board or surface used for directions, identification, instructions, or advertising.

Sill - The horizontal water-shedding element at the bottom of a door or window frame.



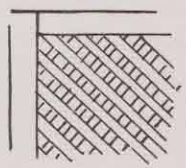
Soffit - The exposed undersurface of an eave or cornice of a building.

Stucco - Plasterwork applied to the exterior of a structure, usually smooth and painted.

Transom - An opening over a door or window containing a glazed or solid sash.

Tread - The horizontal surface of a step.

Trellis - Lattice work as an outdoor screen, often a support for vines.



Trim - The framing of features on a facade. It is usually of a color and material different from that of the adjacent wall surface.

Turned Work - Woodwork cut on a lathe.

GLOSSARY

Veranda - From the Hindi word "varanda", which denotes a roofed, open gallery, porch or balcony extending along the outside of a building, and which is designed for outdoor living in hot weather.

Vergeboard - The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

Vernacular - A style of architecture with characteristics common to a particular region of the country.

RESOURCES

LOCAL

City of Atlanta
Housing Codes
68 Mitchell St., SW
Atlanta, Georgia 30335
(404) 658-6249

City of Atlanta
Building Inspection Division
68 Mitchell St., SW
Atlanta, Georgia 30335
(404) 658-6336

City of Atlanta
Permit Information
68 Mitchell St., SW
Atlanta, Georgia 30335
(404) 658-6336

City of Atlanta
Planning Bureau
10 Park Place, SE
Atlanta, Georgia 30303
(404) 658-6400

City of Atlanta
Urban Design Commission
10 Park Place, SE
Atlanta, Georgia 30303
(404) 658-6093

Atlanta Preservation Center
401 The Flatiron Building
84 Peachtree Street, NW
Atlanta, Georgia 30303
(404) 522-4345

Atlanta Historical Society
3101 Andrews Drive, NW
Atlanta, Georgia 30305
(404) 261-1837

STATE

Georgia Trust for Historic Preservation, Inc.
1516 Peachtree Street, NW
Atlanta, Georgia 30309
(404) 881-9980

Historic Preservation Section
Department of Natural Resources
205 Butler Street, S.E.
Suite 1462 East
Atlanta, Georgia 30334
(404) 656-2840

RESOURCES

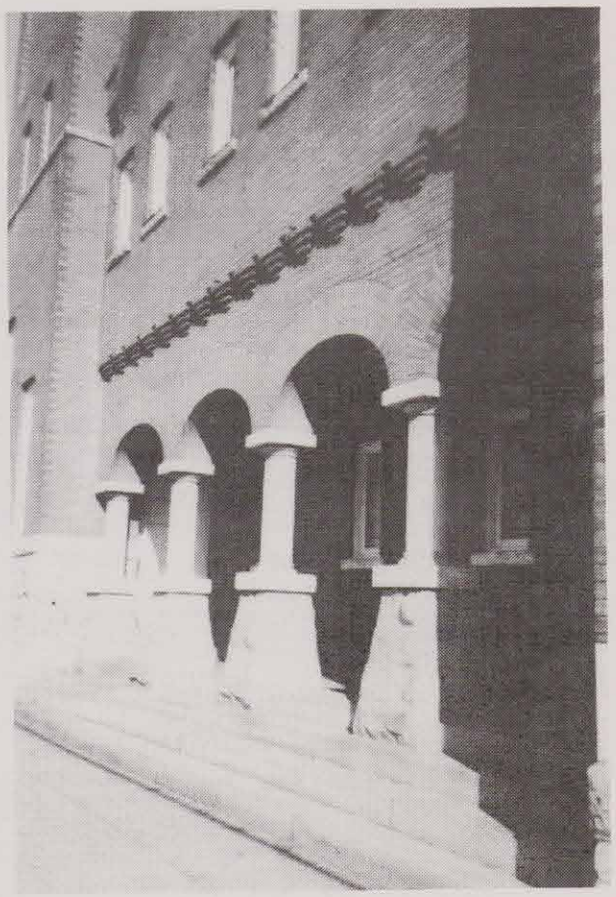
REGIONAL

National Trust for Historic Preservation
Southern Regional Office
William Aiken House
456 King Street
Charleston, South Carolina 29403
(803) 724-4711

NATIONAL

National Trust for Historic Preservation
1785 Massachusetts Avenue, NW
Washington, D.C. 20036
(202) 638-5200

Preservation Services Division
Southeast Regional Office
National Park Service
75 Spring Street, SW Room 1140
Atlanta, Georgia 30303



Entrance to Immanuel Baptist Church, 636 Memorial Drive.

CERTIFICATE OF APPROPRIATENESS

City of Atlanta
ATLANTA URBAN DESIGN COMMISSION
10 Park Place, SE
658-6093

APPLICATION
CERTIFICATE OF APPROPRIATENESS

Application #_____
Date Filed_____

NAME OF APPLICANT_____PHONE_____
ADDRESS_____
NAME OF OWNER_____PHONE_____
ADDRESS_____
DESCRIPTION OF PROPERTY:
ADDRESS_____
THE SUBJECT PROPERTY FRONTS_____FEET ON THE_____SIDE OF_____
_____, BEGINNING_____FEET FROM
THE_____CORNER OF_____.
DEPTH_____. AREA_____. HC DISTRICT_____.
LAND LOT_____, _____DISTRICT,_____COUNTY, GEORGIA.
COUNCIL DISTRICT_____. NEIGHBORHOOD PLANNING UNIT_____.

DESCRIPTION OF PROJECT:

Describe clearly and in detail all new construction, alterations, repairs or other changes to the exterior appearance proposed for property under consideration. (Use additional pages if necessary.)

ADDITIONAL MATERIALS REQUIRED:

This application must be accompanied by a site plan, elevations, photographs, specifications including materials and paint colors plus any other graphic information deemed appropriate for a particular application.

Materials submitted:

____Site Plan
____Elevations/Sketch
____Photographs
____Materials samples
____Building Permit Application Copy
____Variance Petition Addendum
____Demolition Justification Addendum
____Other

I HEREBY AUTHORIZE THE STAFF AND MEMBERS OF THE ATLANTA URBAN DESIGN COMMISSION TO INSPECT THE PREMISES OF THE ABOVE DESCRIBED PROPERTY. I HEREBY DEPOSE AND SAY THAT ALL STATEMENTS HEREIN AND ATTACHED STATEMENTS SUBMITTED ARE TRUE TO THE BEST OF MY KNOWLEDGE AND BELIEF.

_____ _____
APPLICANT OR AGENT FOR APPLICANT
EXECUTIVE DIRECTOR, AUDC

Date submitted:_____ Date received:_____

THIS APPLICATION MUST BE TYPEWRITTEN AND FILED WITH THE ATLANTA URBAN DESIGN COMMISSION IN COMPLETED FORM NO LATER THAN 2 WEEKS (4 WEEKS FOR VARIANCES) PRIOR TO THE COMMISSION MEETING AT WHICH IT IS TO BE CONSIDERED. NO EXCEPTIONS.

ARCHITECTURAL INVENTORY

A survey of the district was performed in July of 1985 to identify all houses appearing to have similar or identical architectural features. This inventory is included in this booklet to assist the Atlanta Urban Design Commission in approving property owners' request to renovate their structures. The addresses listed below are grouped according to similar exterior architectural features.

Architectural Styles

A - Mill Housing
B - Shotgun
C - Bungalow
D - Central Aisle House
E - L-Plan Cottage
F - Paired Shotgun
G - 1 1/2 Story Duplex
H - Victorian Cottage
I - Worker's Cottage
J - Commercial
K - Intrusion
L - Institutional

Berean
139 - B
141 - B

143 - B
145 - B

157 - B
159 - B

168 - I
172 - I

176 - B
178 - B
180 - B
188 - B

193 - I
195 - I

190 - B
194 - B
196 - B
198 - B
202 - B
204 - B

Berean
213 - I
223 - I

217 - I
227 - I

243 - G
245 - G
247 - G
249 - G
251 - G
253 - G

259 - I
271 - I

250 - I
262 - I
263 - I
266 - I

254 - I
267 - I
270 - I

Boulevard
228 - A
232 - A

Carroll Street
154 - A
158 - A

197 - A
201 - A
205 - A
209 - A
215 - A
221 - A

Estoria
116 - C
128 - C

133 - I
139 - I
141 - I

182 - B
186 - B

Estoria & Pearl
106 - I
125 - I
132 - I

Gaskill & Iswald
601 - G
607 - G
615 - G
619 - G
623 - G
627 - G
243 - G
268 - G
272 - G
276 - G

Gaskill
604 - B
608 - B

633 - I
635 - I
637 - I
639 - I
641 - I

726 - I
730 - I

Iswald
251 - I
255 - I
261 - I
262 - I
265 - I

Iswald
242 - I
248 - I
252 - I
256 - I

Kirkwood & Estoria
736
748
151 - H

Memorial
620 - I
630 - I

Mollie
724 - I
730 - I

Pearl & Estoria
103 - C
117 - C
114 - C

Pearl
257 - I
261 - I

175 - I
181 - I

INVENTORY

Powell
167 - B
169 - B

194 - I
204 - I

Powell & Kirkwood
168 - I 665 - I
172 - I
176 - I

Powell
199 - F
201 - F
203 - F
205 - F

213 - I
219 - I

235 - I
241 - I
245 - I

Powell
248 - I
250 - I
260 - I
262 - I

252 - I
254 - I
256 - I
258 - I

Reinhart
196 - A
200 - A
206 - A
212 - A
216 - A

Savannah
139 - I
141 - I
143 - I

146 - B
148 - B

142 - B
152 - B

147 - B
153 - B

154 - B
158 - B
160 - B

157 - B
159 - B

155 - B
163 - B
165 - B

164 - B
166 - B

189 - B
191 - B

Short
116 - E
118 - E
120 - E
126 - E
140 - E

Tennelle
617-619 - I
621-623 - I

Tye
128 - E
132 - E

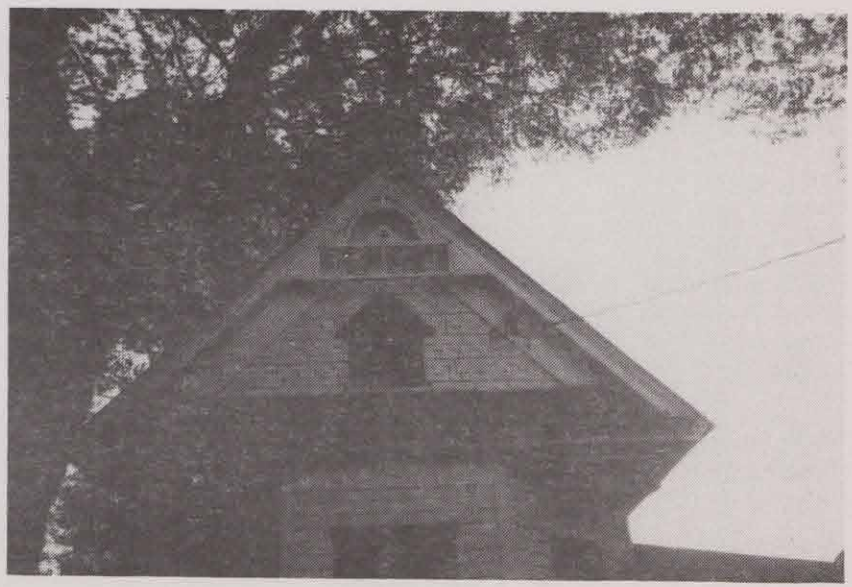
171 - I
177 - I

209 - I
219 - I
221 - I

Wylie
745 - I
749 - I
751 - I
755 - I

Architectural Styles

A - Mill Housing
B - Shotgun
C - Bungalow
D - Central Aisle House
E - L-Plan Cottage
F - Paired Shotgun
G - 1 1/2 Story Duplex
H - Victorian Cottage
I - Worker's Cottage
J - Commercial
K - Intrusion
L - Institutional



Gable detail on Victorian cottage, 226 Berean.

INVENTORY

The remaining dwellings and buildings within the Cabbagetown Historic District were built by individual owners. Many of them are of the same or similar styles as those addresses listed above, yet do not exactly resemble other structures in the immediate neighborhood. The following list includes all remaining addresses on each street in the district with an architectural style, in code, beside them. Commercial buildings, newer houses and apartments also have been listed either as "COMMERCIAL", "INTRUSION" or "INSTITUTIONAL".

Architectural Styles

A - Mill Houses
B - Shotgun
C - Bungalow
D - Central Aisle House
E - L-Plan Cottage
F - Paired Shotgun
G - 1 1/2 Story Duplex
H - Victorian Cottage
I - Worker's Cottage
J - Commercial
K - Intrusion
L - Institutional

Berean
135 - I
138 - I
142 - B
152 - I
154 - I
158 - B
165 - L
169 - K
177 - B
179 - E
183 - I
187 - I
189 - I
199 - I
208 - D
212 - K
216 - I
220 - B
224 - B
226 - H
228 - J

Berean
244 - I
246 - I
255 - I
258 - I
275 - I

Boulevard
240 - H
242 - J
264 - J

Carroll
170 - L
172 - L
176 - L
178 - L
180 - J
192 - J
194 - J
196 - J
200 - J

Carroll
202 - J
206 - J
208 - J
212 - J
214 - J
224 - H
228 - J
230 - J

Estoria
94 - K
99 - J
101 - J
102 - C
105 - I
110 - I
111 - H
115 - F
120 - C
124 - C
136 - C

Estoria
151 - H
177 - L
187 - I
193 - F
195 - B
197 - I
199 - E
206 - F
209 - I
210 - K
211 - B
214 - I
215 - I
262 - J

Gaskill
593 - I
596 - I
597 - I
612 - F
616 - I

Gaskill
640 - I
642 - B
645 - I
649 - I
650 - L
667 - I
673 - I
677 - I
680 - I
687 - L
691 - J
700 - D
710 - I
712-714 - I
716 - D
720 - I
722 - I
751 - J

INVENTORY

Iswald
244 - I
247 - I
248 - I
251 - I
252 - I
255 - I
256 - I
261 - I
262 - I
264-266 - I
265 - I

Kirkwood
656 - I
661 - I
664 - B
668 - I
669 - I
670 - I
673 - C
674 - E
678 - I
679 - C
685 - E
686 - I
692 - J
694 - J
708 - L
712 - I
739 - I
741 - I
742 - K
745 - E
755 - I

Memorial
596 - J
616 - J
624 - I
636 - L
642-44 - L
656 - J
662 - J
680 - J
686 - F
690 - J
710 - J
724 - J
764 - J

Mollie
720 - I
723 - B

Pearl
107 - C
111 - C
113 - C
121 - C
135 - C
141 - I
147 - L
159 - I
165 - E
169 - I
185 - I
195 - I
199 - E
205 - I

Pearl
209 - E
213 - I
235 - I
249 - I

Pickett
595 - I
611 - D

Powell
124 - L
137 - I
138 - B
142 - E
146 - H
147 - I
152 - I
153 - H
163 - F
165 - F
171 - I
181 - K
190 - H
195 - K
200 - I
209 - I
210 - I
214 - I
218 - I
220 - I
222 - F
223 - I
224 - F
226 - J
228 - J

Savannah
137 - I
142 - E
167 - I
170 - D
179 - D
180 - D
192 - F
195 - B
196 - L
197 - I
199 - I
203 - L

Short
111 - H
121 - I
166 - I

Tennelle
597 - B
627 - I
629 - I

Tye
115 - H
116 - I
118 - E
133 - I
137 - I
138 - K
187 - I
193 - E
197 - C
201 - E
213 - B

Tye
251 - E
265 - B
267 - I

Wylie
653 - H
663 - I
685 - E
691 - L
711 - I
713 - E

Architectural Styles

A - Mill Housing
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K - Intrusion
L - Institutional

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