LEXINGTON PRESERVATION HANDBOOK

Guidelines For Historic Preservation And New Construction
In The Lexington, Georgia Historic District

Compiled By Beverly K. Montgomery
For The City Of Lexington And
The Lexington Historic Preservation Commission
Lexington, Georgia - 1991
rev. 2005

This publication has been financed in part with federal funds from the National Park Service, U.S. Department of the Interior, through the Historic Preservation Division of the Georgia Department of Natural Resources. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the Georgia Department of Natural Resources, nor does the mention of trade names, commercial products or consultants constitute endorsement or recommendation by these agencies. This program received Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U. S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, age, gender or disability in its federally-assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to:

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PART I - OVERVIEW

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TABLE OF CONTENTS

PART I - OVERVIEW

INTRODUCTION ---- 1
HISTORICAL SKETCH OF LEXINGTON ---- 3
DESCRIPTION OF THE HISTORIC DISTRICT ---- 15
MAP OF THE LEXINGTON HISTORIC DISTRICT ---- 27

PART II - ARCHITECTURE

BUILDING MATERIALS ---- 31
METHODS OF CONSTRUCTION ---- 32
COMMERCIAL BUILDING TYPES ---- 36
Storefronts ---- 36
Lexington Commercial Buildings ---- 37
Vernacular Storefront Buildings ---- 37
Vernacular Commercial Buildings w/Display Windows ---- 38
Wooden Commercial Buildings ---- 39
Commercial Office Building ---- 40
Warehouse Buildings ---- 41
HOUSE TYPES ---- 42
Double Pen ---- 42
Hall-Parlor ---- 43
Saddlebag ---- 43
Dogtrot ---- 44
Georgian Cottage ---- 44
Gabled Ell ---- 45
Queen Ann Cottage ---- 45
Pyramid Cottage ---- 46
Bungalow ---- 46
I-House ---- 47
Plantation Plain ---- 47
Queen Ann House ---- 48
Georgian House ---- 48
ARCHITECTURAL STYLES ---- 49
Vernacular Architecture ---- 49
Federal . ---- 51
Greek Revival ---- 52
Picturesque Movement ---- 54
Gothic Revival ---- 54
Italianate ---- 55
Victorian Styles ---- 56
Romanesque Revival/Richardsonian Romanesque ---- 56
Queen Ann ---- 57
Folk Victorian ---- 58
Eclectic Movement ---- 60
Colonial Revival ---- 60
Dutch Colonial Revival ---- 61
English Vernacular Revival ---- 62
Craftsman ---- 63

PART III - GUIDELINES FOR REHABILITATION AND NEW CONSTRUCTION

PRESERVATION METHODS . ---- 65
PRESERVATION PLAN ---- 66
BUILDING ELEMENTS
Foundations ---- 67
Repair and Replacement ---- 68
Guidelines for Foundations ---- 69
Roofs, Roofing, and Gutters ---- 70
Repairs and Replacement ---- 71
Flat Roofs ---- 71
Wood Shingles ---- 73
Metal Roofs ---- 74
Slate Roofs ---- 75
Composition Shingles ---- 75
Modern Synthetic Roofing ---- 76
Flashing ---- 76
Gutter System ---- 76
Repair and Replacement ---- 77
Wooden Gutters ---- 77
Gutter Liners ---- 78
Metal Hung Gutters ---- 78
Guidelines for Roofs, Roofing and Gutters ---- 79
Chimneys ---- 80
Maintenance and Repair ---- 81
Replacement ---- 83
Guidelines for Chimneys ---- 84
Windows ---- 85
Window Types ---- 85
Glazing Arrangements ---- 85
Window Styles ---- 86
Exterior Shutters or Blinds ---- 90
Repair and Maintenance ---- 91
Replacement ---- 92
Guidelines for Windows ---- 93
Doors and Entrances ---- 94
Doorways ---- 94
Doors and Entrance Styles ---- 94
Hardware ---- 98
Repairs and Maintenance ---- 99
Replacement ---- 100
Guidelines for Doorways and Entrances ---- 101
Porches Stoops,and Steps ---- 102
Porch Types and Styles ---- 102
Steps ---- 109
Maintenance, Repair, and Replacement ---- 110
Porch Flooring ---- 110
Balustrades ---- 111
Posts and Columns ---- 111
New Porches (Additions) ---- 113
New Porches (Reproductions) ---- 113

Porch Enclosure ---- 113
Guidelines for Porches, Stoops, and Steps ---- 114
COMMERCIAL REHABILITATION ---- 115
Buildings ---- 115
Signs ---- 116
Repair and Replacement ---- 117
Storefront ---- 117
Materials and Elements ---- 117
Aluminum Doors and Windows ---- 117
Awnings ---- 117
Guidelines for Commercial Buildings ---- 118
MATERIALS
Masonry ---- 119
Moisture Problems ---- 120
Cleaning and Paint Removal ---- 121
Applying Paint or Water Repellents/Sealers ---- 123
Repair and Replacement ---- 124
Stucco ---- 126
Guidelines for Masonry ---- 128
Exterior Wood ---- 129
Moisture Problems ---- 129
Wood Destroying Insects ---- 131
Repair and Maintenance ---- 133
Replacement ---- 138
Exterior Detailing, Decorative Sawn Work, and Other Decoration ---- 138
Siding/Shingles ---- 138
Artificial Siding ---- 140
Replacement Materials ---- 140
Guidelines for Exterior Wood ---- 141
Exterior Metals ---- 142
Repairs and Maintenance ---- 143
Replacement ---- 144
Guidelines for Exterior Metal ---- 144
Exterior Finishes ---- 145
Surface Preparation ---- 146
Paint Removal - Wood ---- 146
Applying Paint, Stain, and Water Repellent Preservatives - Wood ---- 148
Caulking - Wood ---- 152
Paint Removal - Masonry ---- 152
Applying Paint or Water Repellents/Sealers - Masonry ---- 153
Caulking - Masonry ---- 154
Paint Removal - Metals ---- 155
Painting and Caulking - Metals ---- 155
Guidelines for Exterior Finishes ---- 156
ENERGY RETROFITTING AND WEATHERIZING ---- 157
Insulation Materials ---- 157
Methods of Insulation ---- 158
Guidelines for Energy Retrofitting and Weatherizing ---- 163
NEW CONSTRUCTION ---- 164
Guidelines for New Construction ---- 165

Building Site ---- 165
New Additions ---- 167
New Infill Construction ---- 169
DEMOLITION AND RELOCATION ---- 175
EXTERIOR ENVIRONMENTAL AND SITE ELEMENTS
Landscapes ---- 177
Colonial/Early American (late 18th-Early 19th Centuries) ---- 177
Antebellum Period (1820-1860) ---- 178
Victorian Period (1860 - 1900) ---- 180
Early 20th Century ---- 182
Restoration or Recreation of Historic Landscapes ---- 183
Walls and Fences ---- 184
Walks, Paths, and Drives ---- 187
Guidelines For Landscaping ---- 189
Outbuildings ---- 190
Repair and Maintenance ---- 191
Guidelines for Outbuildings ---- 192
Mechanical Equipment and Utilities ---- 193
Guidelines for Mechanical Equipment and Utilities ---- 193
Townscapes - Streetscapes ---- 194
The Townscape ---- 194
Map - Town Plan ---- 196
Map - Center and Edges ---- 197
The Commercial Streetscape ---- 198
The Residential Streescape ---- 199
Special Spaces ---- 204
Trees ---- 206
Map - Trees ---- 208
Guidelines for Townscapes - Streetscapes ---- 209

PART IV - PROCEDURES
CITY OF LEXINGTON HISTORIC PRESERVATION COMMISSION ---- 211
DESIGN REVIEW PROCESS ---- 214
DEFINITIONS ---- 223
REHABILITATION STANDARDS ---- 225

PART V - ACKNOWLEDGEMENTS & REFERENCES
BIBLIOGRAPHY ---- 227
INTERNET RESOURCES ---- 229

City of Lexington

Historic Preserevation Commission

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INTRODUCTION

Lexington is one of Georgia's oldest and most interesting towns, which despite its small size, can proudly claim through its history a disproportionate share of important institutions, and men of wealth and prominence in public affairs, on regional, state, and national levels. Lexington has also been fortunate to have retained much of its original character including a significant number of historic buildings and their surroundings.

The unique qualities of Lexington were recognized with the listing of the city on the National Register of Historic Places in April, 1977. The intact condition of the historic buildings and landscape features resulted in virtually the entire city being listed as a single historic district.

Interest in historic Lexington has increased in recent years as more people discover the pleasures and benefits of small town life, and the unique character of this town, in particular, and relocate from nearby urban areas. Historic preservation has been recognized as important to the stability and possible economic development of the town.

In order to preserve the unique character and qualities of Lexington, the city government, under the Historic Preservation Act of the State of Georgia, passed a Preservation Ordinance, in October, 1987, and became a participant in Georgia's "Certified Local Government" Program. The preservation ordinance is a form of local regulation enacted to protect significant buildings, structures, sites, landscapes, spaces and streetscapes, as well as the relationship of these elements to one another. As specified in the ordinance, a five member commission known as the Lexington Historic Preservation Commission, has been appointed to administer the provisions of the ordinance.

The Lexington Historic Preservation Commission is considered a part of the planning functions of the City of Lexington and has the authority to recommend the designation of local historic districts and landmarks, which are of historic, cultural, or aesthetic importance within the City of Lexington.

Designation as a local historic landmark, or inclusion in a locally designated historic district or on the National Register does not place any obligations or legal restrictions on the land use zoning or disposition of

private property; neither does listing encourage public access to property or lead to public acquisition of property.

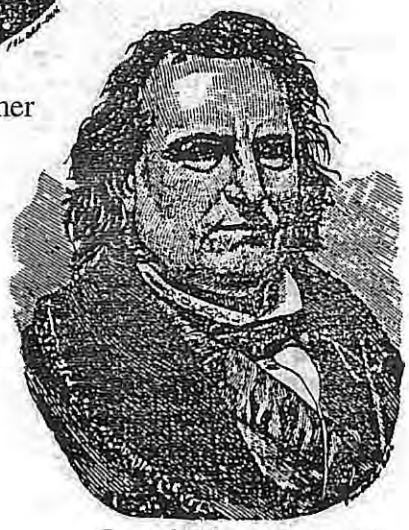
The purpose of this publication is to assist the Lexington Historic Preservation Commission to make rational and impartial decisions based on the special character found within the Lexington Historic District, and yet allow opportunity for design creativity and individual choice.

This publication is also designed as a reference for citizens who may be contemplating alterations to historic buildings or new construction within the district. Applicants are encouraged to consult with the Lexington Historic Preservation Commission during the planning stages of a project, before applying for a Certificate of Appropriateness, in order that any questions or problems that arise may be addressed.

W. H. Crawford

George R. Gilmer

Gov. Wilson Lumpkin



Joseph Henry Lumpkin

HISTORICAL SKETCH OF LEXINGTON

Written By Beverly K. Montgomery

The land on which Lexington is located was originally inhabited by the Creek and Cherokee Indians. One of the major Indian trading trails, running from Augusta to Ross's Landing in Tennessee ran through the Lexington site, converging with another major trail, running from what is now Mississippi to Virginia, a few miles to the west. That crossroad was an important trading point and council ground for the Indians. Over the years, that location, known as Cherokee Corner, served as a corner marking, variously, the boundary between the Creek and Cherokee territories, later marking the corner in the boundary between the Indian lands and Georgia, after the Treaty of 1773, and later still used as a corner when the counties of Washington and Wilkes were laid out, and again when Greene, Jackson, and Clarke counties were established. In 1810, after a small portion of eastern Clarke County was added to Oglethorpe, Cherokee Corner ceased to be a corner of any boundary.

The land that later was to become Oglethorpe County was part of a large tract surrendered by the Creeks and Cherokees to the colony of Georgia, in the Treaty of 1773, as payment for large debts they had incurred with the Indian traders. In 1777, all of that land was included in one county, called Wilkes, in honor of John Wilkes.

Settlement of the new area was delayed by the Revolutionary War, however, by 1774, a small band of

families from Yadkin, North Carolina, led by George Brewer, had located on Long Creek, near the present site of Lexington, and there is some evidence that traders and trappers located in the territory which now comprises Oglethorpe County before 1783, but left no permanent settlements.

When the war ended, Georgia coerced the Creeks and Cherokees, who had supported the British, into ceding another large strip of their territory. Having abundant land, but few people, the state proposed, in addition to the head-right grants already offered, to give away "Bounty" land grants as a reward for military service and patriotic support in the war, in order to induce people to move into the newly opened territories of Georgia and begin the cultivation of vacant land. No Oglethorpe County land was distributed under the land lotteries that came later.

The Land Act of 1777 had instituted the "Head-Right" system under which each head of a family was allowed to select a body of unoccupied land equal to two hundred acres for himself and fifty acres for each member of his family or slave, but not to exceed one thousand acres. The only expenses involved were those incurred for the survey, and a small amount for all land over two hundred acres. Title was secured through what was called a head-right land grant. Many head-rights were granted before the Revolution by the colonial government, but the numbers granted to these newcomers increased dramatically after the war ended. "Bounty" land grants rewarded citizens for loyalty or military service during the Revolution with two hundred eighty-seven and a half acres of land, with larger grants issued to officers, the size depending on rank. These grants produced a rapid tide of immigrants into all the open lands.

Many of the early settlers had served in the Continental Army during the Revolutionary War and got their first glimpse of the rich, rolling countryside, dense virgin forests of hardwoods and pines, and fertile soil that would become Oglethorpe County, while fighting in Georgia. These men, who had been farmers and planters before the war, held such a high opinion of the land that after the war ended, they secured large tracts to which they removed their families and encouraged their neighbors to do the same.

By 1784, the great influx of settlers into the area had already begun. Small settlements of emigrants from the older colonies sprang up including a group of well-to-do Virginians, along with their few slaves, led by Colonel (later Governor) George Mathews, who settled in the Goosepond section on the Broad River, a small band of Presbyterian families from Pennsylvania, led by Rev. John Newton, who settled about three miles southwest of the current site of Lexington, and another Virginia group made up of wealthy, slave-holding planters, who located in the Cherokee Corner area. Many of these early settlers were distinguished men noted for their culture and refinement, and they and their descendants played important and influential roles in the establishment and development of Lexington, and of Georgia.

Many of these new settlers had been tobacco planters in Virginia and North Carolina. They found Oglethorpe County well suited to the production of tobacco, and the plantation system was soon flourishing. However, not long after the invention of the cotton gin in 1793, cotton began to supersede tobacco as the cash crop. Though tobacco and later cotton became the primary crops, farms and plantations in Oglethorpe County were generally self-supporting, producing sufficient foodstuffs and other raw materials to supply the needs of the owners' families and slaves.

In 1793, to accommodate the growing population, the western portion of Wilkes County was cut off creating a new county named Oglethorpe, in honor of the great English philanthropist, James Edward Oglethorpe, who had founded the colony of Georgia sixty years before. The legislature provided commissioners to select a site and lay out a county seat; reserve land for public buildings and see to the construction of a

courthouse and jail; sell town lots, and create a county academy with the money derived from lot sales.

The location selected for the county seat of newly formed Oglethorpe County was situated approximately two miles southeast of the present location, very near, but not on, the head-right lands of George Brewer, and was probably influenced by the presence of the existing early settle-ment of North Carolinians at that location, as well as a small early settlement of Pennsylvanians situated nearby. A log courthouse was built and records for the county were begun on March 23, 1794. The first site, however, proved to be undesirable, primarily because of a lack of good springs in the area, and so the county seat was moved to its present location, which may have already had the beginnings of a small village called Lexington, after Lexington, Massachusetts. There is some evidence to support the local tradition which maintains Lexington itself is older than the county, having already been established as a settlement before 1793. In 1797, John Lumpkin, one of the first county commissioners, announced the sale of lots in "Lexington or Oglethorpe Courthouse," which were "beautiful situated lots, quite convenient to the public square." The courthouse itself, though, was not moved to Lexington until 1800. The town of Lexington was incorporated as the county seat in 1806. The first commissioners named were: Matthew Gage, George Phillips, John Gresham, T. W. Cobb, and George Paschal.

It was the practice in Georgia at that time to lay out the county seat towns according to a plan that was very like that of the old Virginia county sites, generally in a grid pattern, consisting of rectangular lots with a public square in the center, containing the courthouse. That is the plan still evident in Lexington, today. The site of the first courthouse was on the northeast corner of Main and Gilmer Streets, across from the present courthouse square. Some years later, when a new courthouse was built, the old building was moved one block to the east and converted to a store. It was finally demolished in the 1920s. The first jail was built on what is now Boggs Street, near the present post office. It was a two-story building made of double hewn logs one foot square with upright poles between them, the whole being lined with iron sheets. The upper floor was used for those accused of lesser offenses. The lower floor, used for more serious offenders, was dungeon-like, with only slits cut in the wall for ventilation. No prisoners were known to have escaped. When the building was finally demolished in the late 1800s, the iron used in its construction was found to weigh a total of 7,500 pounds. What is believed to have been the first post office was located in the rear of the Bray-Andrews House on the corner of Church and Platt Streets.

By 1800, Ferdinand Phinizy, an Italian who became one of the greatest traders, speculators, and merchants in upper Georgia, was already well established in the area. He had sometime before acquired a great deal of land in Lexington and in Oglethorpe County, and had opened the first store in Lexington, which in that year, had a stock of goods valued for taxes at $17,000. Payment for goods was accepted in cash, cotton, or tobacco.

The first Whitney cotton gin in Oglethorpe County was owned and operated by George Paschal on Troublesome Creek just outside of Lexington. He was one of the first men to use water rather than horses to power the cotton gin.

The town quickly grew and prospered, attracting a distinguished and industrious group of inhabitants, numbered at 200 in 1810. It soon became well-known, not only as a famous trade center, but for the education, culture, and refinement of its citizens. A brief setback in its development came in 1810, when a fire, which originated in the kitchen of one John Rupert, tore through a physician's office, several law offices, a tavern and stables owned by Parris Pace, and several dwellings on the south side of the town square. In all, 17 or 18 buildings were destroyed, with damages estimated at $10,000.

Francis Meson, an Irishman who came to Oglethorpe County as a teacher but soon went into the mercantile business, had also moved to Lexington and opened a store by 1800. The rapid growth of the town led his store to more than quintuple the value of its stock of goods in the first few years. He began to purchase town lots and land on the east side and edge of town as well as acreage farther out in the county. Meson was soon prosperous enough to open a branch of his Lexington store as well as a cotton gin at "Jackson Courthouse" (later Jefferson) in the newly opened Jackson County, though he continued to live in Lexington.

Meson had become a wealthy man by the time of his premature death in 1806, with an estate estimated at $42,000. As he had no family or heirs, he willed that $8,000 of the money he left should be used to build an academy in Oglethorpe County, and that his valuable landholdings, amounting to 37 1/2 acres in and around Lexington, should be set up as an endowment, the income from which was forever to be used "for the benefit of the teachers." Though the legislature had authorized an academy in every county to be supported through an endowment obtained by purchase of confiscated Tory lands, Oglethorpe County was unable to get good title to the 1000 acres of land which it had purchased under this law, and so at the time of Meson's death had a set of academy commissioners, but no academy, and no funds to institute one.

The existing academy commissioners became the Meson Academy Trustees and were charged with using the money included in the endowment to build an academy building, and managing the remaining money and land so as to provide perpetual support for the Academy. The money was wisely invested in bank stocks. Since, under the terms of the will, they could not sell the land, which was strategically located for the development of Lexington, they divided it into lots which could be leased for a period of fifty years, renewable (later extended to ninety-nine years), for a nominal rental. Any buildings or improvements must be left if the lessee were to give up the lease and move away, or if the lease were to expire without being renewed. Revenues from the stocks and land leases were to pay for teachers' salaries. These terms, while beneficial for the development of the Academy, would later prove to be detrimental to the development of the town, as people became increasingly reluctant, as time went on, to make expensive permanent improvements on those prime lots, knowing that the property could never be sold or mortgaged. Those who were inclined to build on leased lots, or to purchase the leasehold and improvements on previously developed lots, subject to the terms of the lease, found it difficult to obtain necessary financing. (Even today, after the Academy has long since ceased to exist, the land is still tied up in the trust, which has withstood, so far, all efforts to break it).

An academy building of "brick, wood, and stone, two-and-a-half stories high, with a sufficient number of windows, filled in with glass windowpanes," was soon constructed on a hill on the south side of the Augusta Road, overlooking the town (now part of the front lot of the Lumpkin-Maxwell-Montgomery House property). When completed, the building was considered as "handsome and commodious as any academy building in the state," excelled only by Franklin College (later the University of Georgia) in Athens, which had just been completed in 1805.

Meson Male Academy, the first privately endowed academy in the State of Georgia, opened its doors in 1808. It soon became known throughout Georgia and beyond for its high teaching standards and the quality of the education it offered; the position of rector was highly sought after, with many coming from the North, graduates of the likes of Princeton and Yale. Students, from the surrounding counties and even farther away, came to Meson Academy for an education that would prepare them for any class in college (some entered college as juniors, others who qualified to enter at the freshman level, were as yet too young to attend college). Though there was no dormitory, out-of-town students could board in the hotels or with private families. Enrollment at Meson Academy averaged 75 to 100 students, compared with a high point

of enrollment at the University of Georgia, over the first two decades of operation, of 70 students.

As the education of girls was considered by the citizens of Lexington to be of equal importance, a "Genteel Boarding School" for girls was opened in 1810 and continued until an excellent Female Department was added to Meson Academy in the early 1820s.

The Academy was moved into a new and larger brick building on what is now Academy Street, near Church Street, a few blocks from its original location, in 1897, and the original building was torn down. The Academy became a public school in 1917, then was enlarged and designated the Oglethorpe County high school in 1920. Oglethorpe County High School was moved to its present location midway between Lexington and Crawford in 1954, and the second Meson Academy building was abandoned and left to ruin, finally being torn down in 1970.

Churches had been established early in Oglethorpe County. But as of 1820, no churches had been constructed in the town of Lexington, where a few groups met for worship in individuals' homes or in the Academy, led by itinerant preachers, and religion was generally at a low ebb. After an epidemic of chills and fever, there was a great religious awakening in the County, which led to the establishment or re-establishment of a number of churches, including two churches in Lexington. The Lexington Presbyterian Church (originally Beth-Salem Presbyterian Church), first organized in 1785, was moved to Lexington in 1822, and Lexington Methodist Church was organized in 1827. The Lexington Baptist Church was built in 1847.

Presbyterianism had been brought to Oglethorpe County by the very first settlers, who were Scotch-Irish emigrants from North Carolina, Virginia, and Pennsylvania. The earliest church in the county was established by a group of Pennsylvanians who had settled about two miles southwest of the present location of Lexington, in 1784. They were led by John Newton, who was ordained to the Presbyterian ministry in 1785, said to be the first resident of Georgia so ordained. In that same year, he established a Presbyterian church at that location, the first Presbyterian Church organized in North Georgia. and named it Beth-Salem (meaning "perfect house"). The Rev. John Newton served as minister to this church until his death in 1797, and he was buried in its graveyard. After his death, the church had to rely on supply pastors, and only occasionally had services. In 1814, the church building was burned by the Indians, but the few remaining members built another church at the same place, calling it New Beth-Salem. By 1822, most of the members of this church and community had died or moved away and the church was moved to Lexington and re-organized as the Lexington Presbyterian Church by Dr. Thomas Goulding, who served as minister until 1830. The present church building was constructed in 1892 and shortly after, the remains of the Rev. John Newton were moved to the cemetery there. The Beth-Salem/ Lexington Presbyterian Church represents the oldest continuously organized Presbyterian congregation in the Synod of Georgia. Its cemetery contains the remains of some of Lexington's and Oglethorpe County's most prominent early residents.

While serving as minister of the Lexington Presbyterian Church, Dr. Thomas Goulding established the first Presbyterian Theological Seminary in Georgia and the South. The Seminary, dedicated to the training of young ministers of the Presbyterian faith, opened its doors in 1828, with an enrollment of five students, in the building (now known as the Presbyterian Manse) located across from the Lexington Presbyterian Church. The school was later moved to Columbia, South Carolina, renamed Columbia Theological Seminary, and in 1927 settled in its present location of Decatur, Georgia.

By the late 1820s, Lexington was a thriving town which could boast an elegant courthouse, 38 dwellings, 15 stores, numerous shops, several hotels, excellent male and female academies, a public library, churches and

many other buildings. Lexington was on the stagecoach route from Augusta to Athens, as well as the route from Milledgeville via Danielsville to Carnesville, with stages running semi-weekly. During this period, the Swan Tavern advertised itself as "a commodious hostelry, with the conveniences of warm and cold baths, a constant supply of ice from its wellfilled icehouse, a well-supplied table, and other things expected at a genteel place."

Beginning in the mid-1820s and into the 1830s, Oglethorpe County's white population began to decline and its slave population increase, as many of the smaller farmers sold their land to the larger plantation owners and moved to the new fertile land of the developing counties in the west and southwest portions of the state.

This early migration had little effect on the town of Lexington, however. Its residents were for the most part large land owners, or part of a solid upper-middle class made up of merchants and tradesmen, lawyers, doctors, politicians, educators, artisans/craftsmen, etc. It continued as a trade and cultural center, and home to some of the most learned, prosperous, and influential men in the state. Athens, which had suffered some economic setbacks and problems with the college, was early in that period a relatively small but growing town, still far behind Lexington in business. Residents from Athens came to Lexington to buy fine goods from the stores there, such as the one owned by George Platt, who was at that time one of the biggest merchants west of Augusta. Platt went to New York to buy his goods and had them shipped by water to Augusta, and brought from there to Lexington in wagons.

During its first fifty years of existence, Lexington was the home of some of the most noted lawyers and politicians in Georgia, and was for many years a chosen arena for legal arguments and political debate and discussion. Superior Court sessions were attended by people of other counties who came to hear the eloquent oratory of such local intellectual giants as William Harris Crawford, Joseph Henry Lumpkin, and Stephen Upson. The stately grove of oaks and hickories surrounding the town, particularly at the entrance on the eastern edge, provided shade for people not only from Oglethorpe, and the surrounding area, but even from distant counties, who congregated to hear political issues and questions discussed and debated by the famous politicians of the day, including those residing in neighboring counties such as Robert Toombs, Benjamin Hill, and Alexander Stephens. It has been said of that time that "the voice of Oglethorpe gave voice to the politics of the state."

Some of the early residents of Lexington that played significant roles in both Georgia and the nation's history include:

William Harris Crawford (1772-1834) - United States Representative and Senator, President pro tempore of the Senate, Minister to France, Secretary of War in the Cabinet of Presidents Madison and Monroe, and unsuccessful Democratic candidate for President of the United States. (He was the leading candidate and probably would have won had he not been struck down by what appears to have been a stroke just before the election). He settled in Lexington in 1799, and later built his country seat, "Woodlawn," three miles west of Lexington, where he was visited by President Monroe, who, in consultation with Crawford there, worked out the plans and policies that led to the writing of the Monroe Doctrine. Crawford maintained his office and practiced law in Lexington for most of his later life.

Wilson Lumpkin (1783-1870) - United States Representative and Senator, Governor of Georgia, attended school and lived in Lexington as a young man, working in the office of his father, John Lumpkin, who was for many years Clerk of the Superior Court, Justice of the

Inferior Court, and State Representative.

Stephen Upson (1785-1825) - State Legislator and one of early Georgia's most eminent lawyers. He studied law under William H. Crawford, lived and practiced law in Lexington.

Thomas Willis Cobb (1784-1830) - United States Representative and Senator, studied and practiced law in Lexington.

George Rockingham Gilmer (1790-1859) - Twice Governor of Georgia, United States Representative, author and historian. He was born in the Broad River settlement, but except for his terms as governor, lived and practiced law in Lexington for most of his life.

Joseph Henry Lumpkin (1799-1867) - First Chief Justice of the Georgia Supreme Court, with his son-in-law, Thomas R.R. Cobb, co-founded the Lumpkin Law School at the University of Georgia, which was named in his honor. Famed for his eloquence, he was born and lived most of his life in Lexington, where he practiced law.

John Henry Lumpkin (1812-1860) - United States Representative. He was born and raised in Lexington.

In all, Oglethorpe County has furnished three governors of Georgia and two of Alabama, United States and State Senators and Representatives, and many prominent Judges, Educators, and Religious Leaders, most of whom lived or worked in and around Lexington.

In the 1840s, Lexington fell into a decline due to a number of factors, including, the state's economic depression and resulting drop in cotton prices, being bypassed by the railroads, the growth of Athens and the great expansion west.

The 1830s had been a time of great prosperity in Georgia. Cotton prices had been high, banks made loans freely and money had been easy to come by; speculation ran rampant. The national financial crash of 1837 had a disastrous effect on Georgia's economy for much of the next decade. Cotton prices plunged and many banks closed. It was not until the early 1840s that a slow recovery, aided by the railroad boom, began to be made.

Promoted by Athens, the Athens-Augusta railroad (later the Georgia Railroad and Banking Company) was chartered by the state in 1833 and began construction at Augusta in 1834, reaching Athens in 1841. Other lines began construction during the same period resulting by 1861 in an extensive railroad system that bound the state together, and was second only to Virginia in the South.

When the line from Augusta to Athens was being surveyed, there was an objection on the part of many of the villages and towns along the line, Lexington among them, to having the railroad pass directly through the towns. They were afraid it would frighten and endanger their children and livestock, and that the noise and smoke would be objectionable. When it is realized that this was the first railroad built in Georgia, and only the third in the United States, their reluctance is understandable. In addition, virtually all of the approaches to Lexington dictated by this route involved negotiating steep grade changes and numerous creeks and streams, which presented a considerable challenge for the engineering and building capabilities of the day. For these reasons, the line was run three miles to the west of Lexington, a near fatal decision for the town.

The town of Crawford which grew up around what was known as the "Lexington Depot" became its rival for development in the second half of the 19th century.

Athens by this time had become a bustling city. After a rocky start, the University of Georgia had finally established itself and Athens as the educational center of Georgia. Countless stores and industries which had sprung up in Athens flourished with the coming of the railroad to the city. Some of Lexington's leading citizens began moving to Athens, though many substantial citizens remained.

The period of 1840 - 1860 was an era of rapid development to the west. The older counties were devoted more and more to great cotton plantations as smaller landowners migrated west. The old counties, like Oglethorpe, however, had not seriously deteriorated. The land, though not as productive as before, was not completely depleted; the railroads meant cotton could be marketed more quickly and cheaply; and as cotton prices remained good, production soared on into the 1850s and 1860s.

In 1850, at the height of the plantation system, Oglethorpe County recorded a slave population numbering 7,111, compared to 4,382 whites, 587 of whom were listed as slave holders. Of that number, 120 could be considered large planters (those who owned 20 slaves or more). Based on interviews with former slaves, recorded in the 1930s, it would appear that during this period many of the Oglethorpe County plantation owners were relatively humane and enlightened (within the context of the system) in their treatment of slaves, with few of the abuses and harsh treatment reported by some in other sections. For the most part, those from Oglethorpe County described their former owners as fairly compassionate, providing sufficient food, warm clothing and shoes, as well as adequate medical care. Also, in contrast to the prevailing attitudes of the time, a number of large slaveholders in Oglethorpe County provided for the rudimentary education of their slaves. These conditions were probably attributable to the high percentage of well-educated citizens among the general population of the county, and to the fact that while cotton was the primary crop, the majority of Oglethorpe County plantations were diversified and successful enough to be abundantly self-sufficient.

The older village and county towns like Lexington struggled to hold their own during this period. The more well-to-do citizens, and large planters began going to the big cities, like Athens, for their major groceries and supplies, buying comparatively little in their county towns, which became more generally markets for cotton and depots for supplies. Lexington suffered additionally since cotton and supplies had to be hauled the three miles over bad roads to the railroad line by wagon.

As Lexington began to lose its prominence, it became a quiet, dignified, elegant old town, but with little commercial importance. White's Statistics of Georgia describes Lexington in 1849 as a community which was not the "thriving place which it formerly was. Its declension is owing to its proximity to Athens." The town, at that time, had "a neat courthouse and jail; two churches; one Academy, one female school of a very superior character; one Masonic Lodge; one Odd Fellows Lodge; one division of the Sons of Temperance; three doctors; six lawyers; one minister; two teachers; four stores, cabinet makers, blacksmiths, and other mechanics." He also went on to note that every house was occupied.

The War Between the States (1861-1865) disrupted the agriculture and economy of the South, and Oglethorpe County, which sent four companies of soldiers to fight, suffered as well. There were some bright spots, however, as the need for supplies for the troops brought some small industry to Lexington. During the War, Lexington acquired a munitions plant, a harness and saddle factory, a quartermaster commissary, and a tanyard, all operating for the benefit of the Confederacy.

Following the War, the old plantation system was soon replaced by tenant farming. Widespread poverty gave rise to the crop-lien mortgage system, which enabled land-poor farmers and tenants to obtain much needed credit by mortgaging their crops, but often wound up trapping them in an unending cycle of poverty and debt. This brought about the death of diversification and locked farmers into an all-cotton program because money could not be borrowed on perishable food crops.

At the close of the War, the majority of freed slaves in the county had remained on the plantations working for wages or sharecropping; in many cases, moving on only after the death of the owner, or other change in ownership of the land. Most worked as agricultural laborers and domestic servants, however, there were also a number of skilled craftsmen, such as carpenters and woodworkers, blacksmiths, masons, wheelwrights, painters, dressmakers, etc., who readily found employment in the towns as well.

Recovery after the war was slow, and there was again a migration of citizens to the west, to Athens and Atlanta, as well as Alabama, Mississippi, and even Texas. T. Larry Gantt, publisher of the Oglethorpe Echo, who moved the production of the paper from Crawford to Lexington in 1877, over a dispute about his son's pet goats, later reflected that "Lexington [was] then a dead town with apparently no future. The local merchants gave me a slim patronage and I had to depend on Athens, the legals [legal notices], and my subscription list for support." In fact, Lexington had declined to the point that there was some discussion about moving the courthouse to Crawford which was located on the railroad and was becoming the business center for the county. However, in 1878, some of Lexington's prominent citizens got together with the county commissioners, who were not in favor of moving the county seat, and, before the opposition had time to protest, contracted for the construction of a new brick jail in Lexington, knowing that the voters would never consent to have the building abandoned.

The period of the 1880s to the early-1890s saw the return of economic prosperity. Cotton prices again rose and new industries began to be developed. Lexington, its continued future as the county seat securely established, experienced a resurgence of its fortunes. A new courthouse was built in 1886, at a cost of thirty thousand dollars, which along with the new jail signalled renewed confidence in the town. New brick commercial buildings began to replace the old wooden structures. In 1892, a small private bank was opened by O.H. Arnold and William Stewart, followed by the Bank of Lexington, established in 1894. Residential construction also increased.

About that same time, there occurred a gold boom in Oglethorpe County. Gold had been found in the "Flatwoods" section of the county. Consequently, a number of companies were set up to work the gold mines which were established. Foreign capitalists came to the county and expensive options were taken on hundreds of acres of rocky land in the area, with some being bought outright at high prices. These mines failed to produce gold in sufficient quantities, however, and they were eventually abandoned.

However belatedly, a movement was begun to build a spur railroad to connect Lexington with the Georgia Railroad running through Crawford. The Lexington Terminal Railroad Company was formed and the railroad, which followed along Main Street ending at a depot (now gone) located at the juncture of Church and Main Streets, was completed in 1889, contributing greatly to the economic growth of Lexington during that time. The spur line operated until 1932, when the increasing use of cars, trucks, and buses caused it to be abandoned due to lack of traffic.

The African-American population in the county made substantial gains in the thirty years following the Civil War, during which time a large percentage came to own their own farms, and a few acquired some measure

of wealth. Gradually, there arose a small core of professionals consisting primarily of ministers and teachers. In the 1890s, a number of blacks purchased lots in and around Lexington on which to build houses, becoming active and respected citizens within the community.

Lexington survived, relatively unscathed, the economic depression of the late 1890s, when cotton prices fell to less than five cents a pound. With the turn of the twentieth century, Lexington experienced another growth period, as cotton prices rose and stayed relatively high for the next two decades. Farmers experienced greater prosperity than they had at any time since the 1850s. With America's entry into World War I in 1917, there was also an expansion of business and industry.

World War I, however, caused an acute shortage of labor, materials and supplies throughout the country. Oglethorpe County sent a large contingent of young men, both black and white, into the Service. Many of the remaining farm laborers and tenants were recruited to work in the stockyards, mills, and industrial plants in the cities, particularly those of the North and Mid-West, which offered high wages for both men and women. The high cost and shortages of labor and materials made it difficult for large farms in the county to operate profitably. This, along with soaring land prices and high demand, prompted many owners to subdivide and sell off large holdings. A real estate boom ensued, which quickly spread to the towns.

Inflation began to run rampant, with spiraling prices bringing charges of profiteering. The lure of high cotton prices and high yield, coupled with the high cost of living and the beginning of food shortages, spurred a back to the farm movement among the middle class, some of whom left business careers to return to farming. A self-reliant, small farm owner could produce, through his own labor, a small cash crop of cotton as well as sufficient food to assure the support of his family.

Lexington began to experience a tremendous demand for residential space which far outstripped the supply. With every available building occupied, some Lexington residents began to take in boarders. Many of the large town lots and properties were subdivided into smaller residential lots which were quickly snapped up by newcomers, as well as existing residents wishing to build new homes. Few were able to build on these lots immediately, however, due to the unavailability of labor and high costs of materials.

The end of World War I, in 1918, meant an end to wartime prosperity. Then, in 1920, cotton and cotton seed prices dropped drastically and did not rise again for twenty years.

The gloomy economic situation (at first believed to be only a temporary setback) did nothing to dampen a building boom that had taken off in Lexington just prior to the 1920 crash and continued through 1921. Pent-up demand for new housing and commercial space exploded with the return of labor and lower prices. By 1920, Lexington could boast one sawmill, one grist mill, one cotton gin, an automobile dealership, two garages with respectively thirty-five and twenty car capacities, an automobile painting shop, seven retail stores, two grocery stores, a newspaper and printer, one blacksmith, three physicians, one dentist, four lawyers, one barber, a pool room, an Odd Fellows Hall (colored), and numerous cotton, cotton seed, feed, and lumber warehouses. A Confederate Monument had been erected in 1916 on the Courthouse Square by the United Daughters of the Confederacy. In the residential sections, long-awaited improvements were undertaken on many of the older homes, while bungalows and cottages sprang up on lots that had been carved from several of the large estate properties. Small, new residential neighborhoods were established along the west end of Boggs Street and at the northeastern edge of town along the Mallorysville Road (now the eastern end of Church Street and Church Street Extension).

A disastrous fire in 1921 virtually destroyed the central commercial block in downtown Lexington. In all, 4 buildings were destroyed, and 1 was badly damaged, with the loss estimated at $60,000. Subsequent construction changed the face of downtown Lexington, as new offices and stores were built to replace those that had been lost, while several older commercial buildings on other downtown lots were enlarged or replaced to accommodate relocating or expanding businesses.

Other major changes to the appearance of Lexington came in 1929, when the roadbed along Main Street was leveled where it crested a small hill in the center of town, leaving part of the commercial block elevated several feet above the roadway. At the same time, a small secondary access road was laid around three sides of the courthouse on the grounds of the courthouse square. In 1932, the highway through town, which originally ran along Church Street and Dupree Street, had its route changed to follow Main Street and the Old Washington Road, and was widened and paved all the way to Athens.

The agricultural depression deepened throughout the remainder of the 1920s, as the boll weevil and droughts wrought devastation on cotton production. Land prices fell; foreclosures, bankruptcies, and bank failures began to increase. And then, came the Great Depression, which hit the nation in 1929. Many farmers had to stop farming because they could no longer afford the seed and fertilizer, and could not obtain credit. While Lexington's population remained relatively stable during this period, falling from 469 in 1920, to 455 in 1930; Oglethorpe County's population plummeted from 20,287 in 1920, to 12,926 in 1930. Large numbers of land owners, both black and white, lost their farms during the depression years of the 1920s and 1930s. Many of the others who left were marginal or tenant farmers (a substantial percentage of whom were black), who had suffered most severely from the harsh agricultural and economic conditions. Unable to make a living farming, (and for blacks, having to contend with increasing segregation and discrimination as well) they migrated to the cities and the manufacturing/industrial centers seeking employment.

World War I had forced many farm boys to leave home for the first time, exposing them to the big cities of America and Europe. As the twentieth century advanced, the rural way of living gradually declined as a new style of life evolved around the larger cities and towns which offered more conveniences, entertainment, and most importantly, jobs. Paved roads and automobiles made it easier for rural people to get to towns, such as Athens, on a regular basis, and increasing numbers made trips to places such as Atlanta, where many were lured into becoming permanent residents, particularly during the depression.

This flight to the cities continued over the next thirty years, interrupted only briefly after the end of World War II in 1945, when returning service men, with their new families, created a demand for housing. A number of smaller houses were constructed in Lexington to accommodate the demand, and several of the older and larger houses were divided into apartments at this time.

In the years following World War II, the agricultural pattern of the county was transformed. As mechanization increased and soil conservation and fertilization measures were implemented, farms became larger and more profitable. Cotton and row crops were supplanted by grain, cattle, dairy, and poultry farming. As cotton disappeared, so, too, did the industries such as gins and textile mills, it had supported, and few industries moved in to take their place. The timber industry, whose purchase of saw timber had enabled many farmers to survive the depression, and which had brought many large saw and planing mills into the county, was replaced by the pulpwood industry as large sections of the county were taken over by national paper companies. A large percentage of the population was forced to commute to jobs in surrounding counties, particularly Clarke County. The gradual attrition of population and businesses has continued until recent years.

The lack of growth in later years could be seen as both a benefit and a hinderance to the town of Lexington. Because there was little developmental pressure, the town remained relatively true to its 18th-19th century origins, retaining many of its historic buildings. On the other hand, it meant that as the population and businesses dwindled, several buildings were abandoned and allowed to deteriorate, with some eventually lost.

At the present time, Lexington has a small population of less than 300 people (current census figures are in dispute as of this writing), of whom approximately 70% are white, and 30% are African-Americans. Of the total population, almost 25% are age 55 or older. Lexington, however, has been experiencing something of a resurgence in recent years. The growth and development of Athens, a renewed appreciation of the benefits of rural small town life, and interest in historic preservation have resulted in a growing number of people moving to Lexington and renovating the historic homes. Though most Lexington residents continue to work and shop in Athens/Clarke and surrounding counties, there has been an increasing number of businesses moving into Lexington as well. Antique dealers, an interior designer, artists, artisans and craftspeople have moved into many of the downtown commercial buildings, complimenting the more established businesses, and drawing increased interest from tourists and visitors. Fortunately for Lexington, the newcomers share, with the older residents whose families have lived in the area for generations, a sense of pride and appreciation for the history and architecture of the town that will be an important factor in its continued preservation.

DESCRIPTION OF THE HISTORIC DISTRICT

Lexington has retained much of its architectural legacy, and in the buildings of the community, one can see reflected some of the character and achievements of this once thriving and important town. In addition, Lexington has maintained a pleasant rural, atmosphere, with spacious lots, many trees, expansive pastures, unspoiled wooded areas, and several parklike open areas within some of the neighborhoods. In architecture, history, and surroundings, Lexington is one of the finest extant examples of a typical 19th century county seat town in Georgia.

Entering Lexington, one has the sensation of having stepped back in time. This feeling is reinforced by the neighborhoods of gracious, well-kept historic homes, large barns and other outbuildings, set on spacious lots intended to accommodate gardens, animals, and servants. Remnants of historic ornamental gardens and landscaping remain on many of these properties. Behind the houses lie the surrounding woods and pastures where vestiges of old cotton terraces can still be seen, reminiscent of the plantations that once existed right up to the town boundaries. The historic, tree-shaded Presbyterian cemetery, studded with cast iron fencing and carved monuments bearing illustrious names; the Lexington Presbyterian Church, with its steeple bell; and the Lexington Baptist Church, whose carillon punctuates the day with traditional hymns also contribute to the "hometown" image.

The courthouse square and its surrounding business district make a powerful contribution to the character of the town. The storefronts surrounding the square in downtown Lexington evoke a feeling of "Main Street" commonly associated with small town America. The space is dominated by the historic courthouse with its impressive architectural design, large clock that can be heard to strike the hour throughout town, and the monument-studded green. The square is clearly defined by the distinct edges of surrounding store fronts and other buildings. The location of these buildings, particularly the solid block on the north, facing the courthouse, is important to the formation and sense of enclosure of the square. This sense of enclosure has been lessened somewhat by the loss of several buildings on the east and west sides, and by the highway that runs through the northern edge. However, the approaches to the square, from east and west along the main highway are strong draws into the space.

Lexington was originally laid out in a grid pattern around a central courthouse square, a common town plan of the period. The way this plan was superimposed on the topography of the area, however, is not typical. Instead of being located on the highest point of land in town, as is usually seen, Lexington's courthouse and central business district are situated in a valley surrounded by higher ground on three sides. This unusual placement provides dramatic views of the courthouse and downtown from several areas in town, and as one enters Lexington around a wide sweeping curve from the west, or over several short hills from the east. The narrow side streets that link the business district to the residential neighborhoods offer views that rise through a canopy of trees to focus on a historic house or church at the end.

Except for the highway that unfortunately bisects the town, streets in Lexington are relatively narrow and have a thick canopy of street trees, contributing to the rural atmosphere. Some of these trees in recent years have been deformed by trimming for utility lines, and others have begun to show signs of poor health.

There is relatively little other paving in the residential areas, except for entrance walks. Sidewalks in the residential areas are dirt or grass set off from slightly raised yards by low brick or granite retaining walls or granite curbs. There are very few fences currently used in town, but the few remaining wire fences supported by granite fence posts and the numerous granite posts located along side and rear lot lines throughout town reflect the popularity of this type fencing in the late 19th century. The stacked granite walls found on several properties are a rare feature in the South. The repeated use of granite, in walls, curbs, foundations, chimneys, commercial buildings, and some homes, reflect the town's location on top of a granite outcropping running from Stone Mountain to Elberton, and the development of the granite industry in the surrounding area.

With the exception of some 20th century construction, all of the residences in town are of frame construction with variations of gable or hip roofs. Houses built before the 20th century typically sit on brick or granite piers (the majority of which have been infilled), although a few of the earliest houses have continuous brick foundations or raised basements. Exterior end chimneys predominate (particularly on the older houses), though there are also many examples of central or interior placement and at least one example of exterior rear chimneys in existence.

Civic and commercial buildings are primarily brick and/or stone with a few examples of frame commercial construction. Most of the masonry commercial buildings have flat roofs or employ a parapet or false front giving the impression of a flat roof. All of the frame commercial buildings have front gabled roofs. The commercial buildings are almost all single story with nothing exceeding three stories. There have been several modern commercial and civic buildings added to the downtown business district in recent years. No apparent attempt was made to integrate the design of these buildings with the existing historic buildings in the area, and, in fact, two of the newer buildings are prefabricated metal buildings.

Lexington can be divided into several geographic, historic and economic areas. The neighborhoods along North Main, Church, Meson, Gilmer, and Dupree Streets contain the highest concentration of historic properties, both residential and religious, representing all periods of Lexington's development. Several other early and important houses and sites are scattered among locations on East Boggs Street and South Gilmer/Old Greensboro Road. Boggs Street, west of Gilmer Street is a small residential neighborhood made up of modest late 19th - early 20th century homes. This neighborhood contains what remains of a former grouping of traditional black tenant houses. The North Upson Street/Black Bottom Road neighborhood is a traditional black residential neighborhood made up of former tenant houses mixed with smaller modern houses and mobile homes. The commercial and governmental area of Lexington is primarily centered around the Courthouse and along the Downtown portion of Main Street.

The Lexington Historic District is a well-defined area which includes among its inventory of historic buildings many fine late 18th and early 19th century vernacular and federal style houses, representing the initial development and prosperity of the town. Significant examples include the Lumpkin-Maxwell-Montgomery, Smith-Turner, Bray-Andrews, Dupree-Appling (which has an exceptionally fine entrance and small temple form portico added when the house was enlarged in the second quarter of the 19th century), Lester-Callaway, Aaron, Upson-Howard-Evans, Platt-Brooks-Smith, and Chedel-Broach-Titus Houses some of which received later Greek Revival, and Victorian details. The east wing of the Lumpkin-Maxwell-Montgomery House, is an early vernacular I-House, built before 1797, enlarged in the early 19th century when the Federal style

west wing with its elliptical fan light and sidelights, with reeded pilasters was built. It is believed to be the oldest existing house in Lexington. The Smith-Turner House contains a two-story log cabin with basement, ca. 1798, incorporated within its present vernacular I-House form. This is the only log cabin remaining in

Left:
The Lumpkin-Maxwell-Montgomery House.
ca. 1790's, is an early vernacular I-House (seen on the left) with a Federal Style wing added around 1827. The porch is a later Victorian addition.

Right:
The Smith-Turner Cabin/House, ca. 1798 (Cabin). the original two-story log house (the only such remaining in Lexington) was enlarged to its present form in the early 19th Century.

Left:
The Bray-Andrews House, ca. 1800, is an early vernacular I-House.

Right:
The Dupree-Appling House, ca. 1800. The original two room house was enlarged to its present form in the second quarter of the 19th Century.

Lexington. These two houses, along with the Bray-Andrews House, the relatively unmodified main section of which was built before 1800 and housed the first post office in Lexington, and the original portion of the Dupree-Appling House, ca. 1800, represent part of the original settlement of Lexington.

During the mid-19th century, when the extremely popular Greek Revival style was sweeping through Georgia, the rapid growth of Lexington came to an end and the town entered a period of gradual decline, as the population began shifting to the west and southwest. Because of this, there were only a few new houses built during this period. However, many of the earlier homes in Lexington, owned by men of substance and means, were enlarged or remodeled with new Greek Revival facades and details.

There are a two fine and interesting vernacular/Greek Revival houses that were built during this period. The John Billups House, ca. 1839, and the Bush-Turner House, ca. 1842, are transitional houses that have a plantation plain plan, that features a large and elaborate Greek Revival entrance, cornerboards, and a one-story, full-width shed porch, supported by classical columns on the Billups House, while the porch of the Bush-Turner House, which was added in the 1870s, is in the Italianate style.

The Col. John Billups House, ca. 1836-39, is an early example of the Greek Revival Style expressed on a vernacular house form.

The Bush-Turner House, ca. 1842, is also an example of the Greek Revival Style expressed on a vernacular house form. The Italianate Style porch is a later additionl.

In addition, there are three outstanding examples of the monumental Greek Revival style of the mid-19th century that is typically associated with the Antebellum South. The Platt-Brooks-Smith (which retained its Federal entrance with eliptical fan and sidelights), Chedell-Broach-Titus and the Willingham-Watkins-Fields house (which also has some later Victorian features) are all earlier plantation plain or I-House plans that were enlarged or remodeled with monumental columned porticos across the full facade.

The Platt-Brooks-Smith House was built in the Federal Style in the early 19th Century, and enlarged and remodeled in the Greek Revival Style in the mid-19th Century.

The Chedell-Broach-Titus House, ca. 1820, was enlarged and remodeled in the Greek Revival Style in the mid-19th Century.

The Willingham-Watkins-Fields House, ca. 1832, was enlarged and remodeled in 1845, and enlarged again, and re-ceived some Victorian details in the late 19th Century.

The Knox House-American Legion is a good example of folk interpretation and expression in vernacular architecture. It is a plantation plain house, ca. 1857, that reflects the influence of some of the very different architectural style that arose to compete with the Greek Revival style in the latter part of the mid-19th century. The entrance and two-story, full facade portico, with delicate attentuated cloverleaf columns, similar to those seen in ornamental iron work of the period, and arches formed by sawnwork, placed between the columns, express an eclectic combination of Greek Revival, Gothic Revival, and early Victorian elements. The Masonic emblem and star cut-out designs seen in the sawnwork, original to the building, are pure folk art touches, expressing the personal taste of the owner. This is the last remaining example of the houses that once surrounded the courthouse square.

The Knox House-American Legion Building, ca. 1857, incorporates elements from several different styles popular at the time.

There was very little new construction during and immediately after the Civil War. Development in Lexington was at its nadir. During the 1870s, a few earlier houses like the Bush-Turner House, and the Arnold-Pace House, ca. 1854, were remodeled with new porches and/or doors in the Italianate style which had first appeared in the mid-19th century, but because of the war, had not really caught on in Georgia until then.

The Bush-Turner House, ca. 1842, is also an example of the Greek Revival Style expressed on a vernacular house form. The Italianate Style porch is a later addition.

After the war, the plantation system gave way to tenant farming. Many former slaves lived in enclaves of small tenant houses and worked the land of former plantations and farms. Though fast disappearing, some of these traditional Black resources still remain in Lexington. Groupings of tenant houses are located along a portion of West Boggs Street, and in the Blackbottom Road/North Upson Street area. Another grouping used to be located in the area around the old water tower, but are now gone.

One of several former tenant houses built in the late 19th Century on Boggs Street. This house is an example of the disappearing traditional Black resources in Lexington.

The late 19th century brought an increasing prosperity to Lexington which continued until the 1920s. There were many houses built during this period including several Folk Victorian cottages, such as the Paul, Foster, and Sisk Houses, all simple vernacular house forms with applied Victorian ornamentation.

The Foster House on Dupree Street is a late 19th Century vernacular pyramidal house type with Victori-an ornamentation.

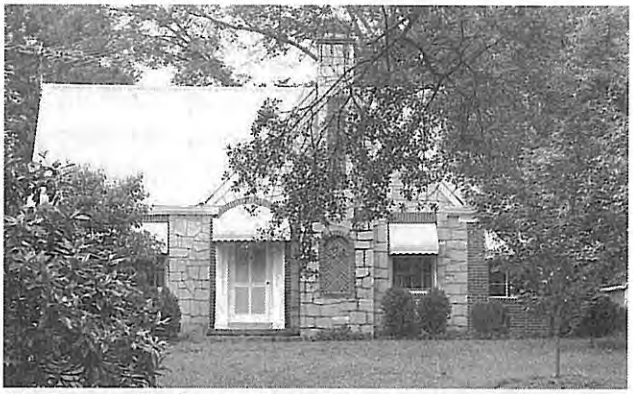
There are also a number of restrained Queen Ann style houses and cottages, such as the Howard-Cunningham House, ca. 1892, Lallie's Hill, ca. 1898, the Gillen Retirement Home, and the Gottheimer Cottage (which has simpler, more classic detailing) as well as several transitional Queen Ann Free Classic and Colonial Revival examples such as the T. W. Crawford, ca. 1905, Swan-Mathews, Maxwell-Johnson, and McWhorter-Epps, ca. 1905, Houses. The Maxwell-Boggs house is the only example of the Dutch Colonial Revival style.

The Howard-Cunningham House, ca. 1892, on Main Street, is in the Queen Ann Style.

The McWhorter-Epps House, ca. 1905, on Main Street, is an example of the Colonial Revival Style.

The Boggs House, on Church Street, is an example of the early 20th Century Dutch Colonial Revival Style

There are a number of the popular Craftsman style bungalows, from the early 20th century including the Gillen and Roberts houses, and the Mathews house, which is a shingled example. There are several early 20th century cut granite cottages influenced by the English Vernacular Revival style, including the W. L. Green, and Couch houses.

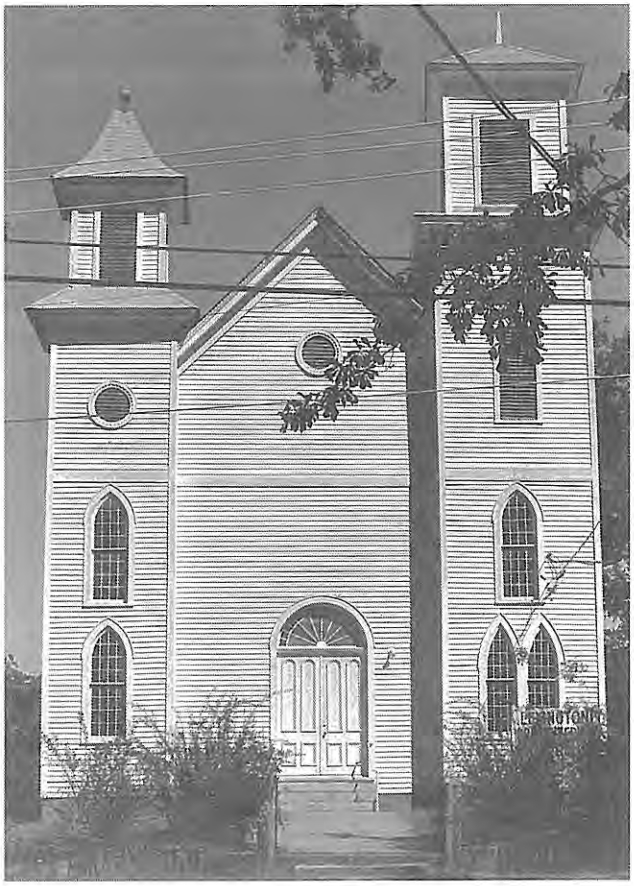


Left: The Mathews House on Church Street is an early 20th Century Craftsman Bungelow.
Right: The W. L. Green House on Main Street is an an example of the early 20th Century English Vernacular Revival Style.

Closely associated with many of the homes in Lexington, are the remaining outbuildings and service structures common to the 19th century domestic scene. These structures also contribute much to the historic character of the community.

A barn and privy, two of the many outbuildings located on the Howard-Cunningham property on Main Street.

The religious revival of the early to mid-19th century saw the establishment of several churches in Lexington. The Lexington Presbyterian Church, occupies its fourth building since its inception, second building since moving to Lexington. The current building, constructed in 1893, displays an eclectic mixture of styles (not uncommon during that period) with its semi-circular fanlight over double Italianate doors, Gothic windows, and front corner towers. Closely associated with the Lexington Presbyterian Church is the historic Presbyterian cemetery which is the resting place of some of Lexington's most illustrious former citizens. Also associated with the Church, is the Francis Goulding House/ Presbyterian Manse. This house, built before 1817, has an unusual plan and may have been originally built as a residence/dormitory. The house was the original location of Columbia Theological Seminary, started in 1828. The Lexington Baptist church occupies its original brick building, ca. 1851. The original Lexington Methodist Church building was replaced with a modern brick building several years ago. The Friendship Methodist Church is an early to mid-20th century African-American church.



Left: The Lexington Presbyterian Church, (building ca. 1893) houses one of the oldest Presbyterian congregations in Georgia.
Above: The Lexington Baptist Church, ca. 1851.

The economic revival of the late 19th - early 20th centuries caused such extensive commercial and civic rebuilding, that no earlier buildings of this type remain.

Across Main Street from the courthouse is a cluster of late 19th and early 20th century commercial buildings, which are primarily one-story brick or granite construction. In addition, there is a single example of a three

story brick bank/office building with a corner entrance and cast iron column. Other groups of brick or stone commercial buildings are situated along side streets just to the east and west of the Courthouse, around the Courthouse Square, forming a relatively enclosed central business district area, although this impression has been altered somewhat by the loss of several of these buildings along the side streets in recent years (another is in derelict condition). There are also a few small frame commercial buildings from the early 20th century scattered throughout the downtown area.

Left: The original office of the Oglethorpe Echo located on North Gilmer Street.
Right: Downtown Lexington.

A brick cotton warehouse, with stepped parapet roof, from the late 19th century, and a frame cotton seed warehouse, from the early 20th century, now derelict, are representative of the many such structures that once dotted the town.

A former cotton warehouse from the late 19th Century, located on Platt Street is now being used by the Lexington Baptist Church as a Family Ministry Center.

The design of the Oglethorpe County Jail, built in 1876, with its arched window crowns, quoins, and bracketed cornice and entrance, shows a strong Italianate influence, a style otherwise represented only by a few porches and doors added to older buildings elsewhere in Lexington.

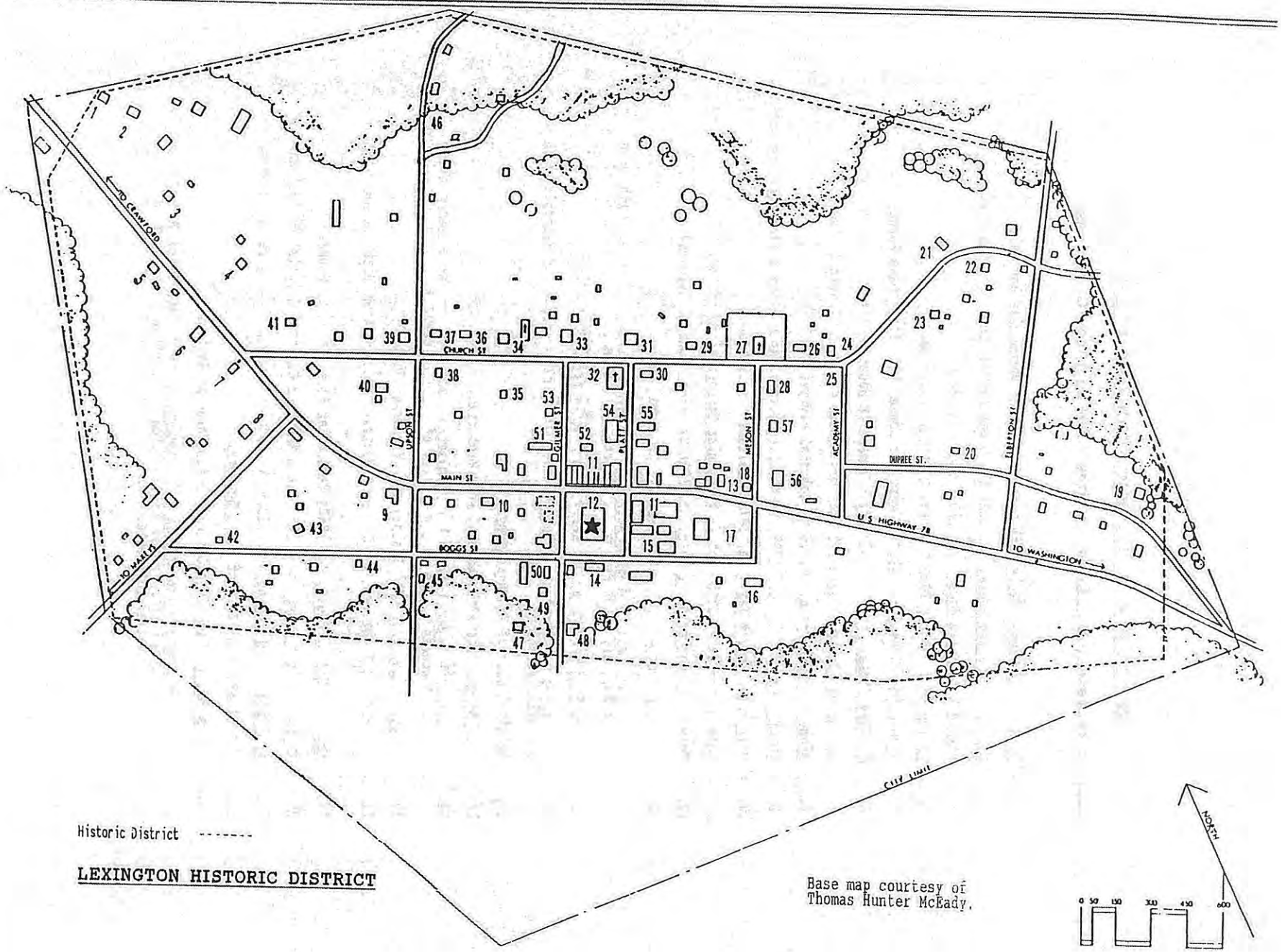
The Oglethorpe County Courthouse, ca. 1886, an imposing brick and granite building with an elaborate central clock tower, granite framed arches, and ornamental limestone and terra cotta, is a fine example of the imposing Richardsonian-Romanesque style, favored for important government buildings in the 1880s-90s. On the Courthouse Square is located the Confederate Monument erected in 1916 by the United Daughters of the Confederacy.

Left: The Oglethorpe County Jail, ca. 1876.
Right: The Oglethorpe County Courthouse, ca. 1886, dominates the downtown area. The Confederate Monument is seen on the right corner of the Courthouse Square.

The tract of land on the west side of South Gilmer Street/Old Greensboro Road includes the site of the Gov. Gilmer House (now gone) and what is believed to be the site of the first cemetery in Lexington (now lost).

The original site of Meson Academy is located within portion of the Lumpkin-Maxwell-Montgomery property bounded by East Main, Meson, and East Boggs Streets.

These sites have potential archeological significance.



Historic District -------

LEXINGTON HISTORIC DISTRICT

Base map courtesy of
Thomas Hunter McEady.

KEY TO MAP OF HISTORIC RESOURCES IN LEXINGTON

Numbers represent buildings or sites cited in these Guidelines:

1. W. L. Green House, Early 20th Century, English Vernacular Revival.

2. Col. John Billups House, ca. 1836-39, Greek Revival on Plantation Plain.

3. Howard-Cunningham House, ca. 1892, Queen Ann House.

4. Gillen House, Early 20th Century, Craftsman Bungalow.

5. Arnold-Pace House, ca. 1854, Vernacular House, with Italianate Porch.

6. Bentley House, Late 19th Century, Vernacular House.

7. Gottheimer Cottage, Late 19th Century, Queen Ann Free Classic Cottage.

8. McWhorter-Epps House, ca. 1905, Colonial Revival.

9. Smith-Turner Cabin, ca. 1798, Vernacular House encapsulating a two-story log cabin.

10. Oglethorpe County Jail, ca. 1879, Italianate influence.

11. Late 19th - Early 20th Century Vernacular Commercial Buildings.

12. Oglethorpe County Courthouse, ca. 1886-87, Richardsonian Romanesque.

13. Paul's Barbecue, Early 20th Century, Craftsman influence.

14. Knox House-American Legion Building, ca. 1857, Vernacular House with some Gothic Revival, Greek Revival, and Victorian Influence.

15. Cotton Seed Warehouse, ca. Early 20th Century Frame Warehouse.

16. Lumpkin-Maxwell-Montgomery House, ca. 1790s-1827, Vernacular/Federal, with Victorian Porch.

17. Original Site of Meson Academy.

18. Paul House, Late 19th Century, Folk Victorian.

19. Dupree-Appling House, ca. 1800, enlarged and remodeled with early Greek Revival features in the second quarter of the 19th Century.

20. Foster House, Late 19th Century Folk Victorian House.

21 Bush-Turner House, ca. 1842, Greek Revival on Plantation Plain House, with Italianate Porch.

22. Crawford Rental House, ca. 1860, Vernacular Folk Victorian House.

23. C. R. Crawford House, ca. 1905, Queen Ann Free Classic/ Colonial Revival House.

24. Goulding-Maxwell House, ca. 1820s, Vernacular House with many later changes.

25. Second and Final Site of Meson Academy.

26. Boggs House, Early 20th Century, Dutch Colonial Revival.

27. Lexington Presbyterian Church and Cemetery, Fomerly Beth-Salem Presbterian Church, founded 1785, moved to Lexington 1822, present building ca. 1892, some Gothic Revival influence.

28. Francis Goulding House-Columbia Theological Seminary-Presbyterian Manse, ca. 1817, Vernacular House.

29. Lester-Callaway House, ca. 1825, Vernacular House with Victorian porch.

30. Bray-Andrews House, ca. 1800, Vernacular House.

31. Platt-Brooks-Smith House, ca. Early 19th Century Federal, enlarged and remodeled to Greek Revival Style in Mid-19th Century.

32. Lexington Baptist Church, ca. 1851, Vernacular Form with Gothic Revival windows.

33. Chedell-Broach-Titus House, ca. 1820, enlarged and remodeled in Greek Revival Style ca. 1850.

34. Willingham-Watkins-Fields House, ca. 1832, enlarged and remodeled in Greek Revival Style, ca. 1845, with some later Victorian additions.

35. Upson-Howard-Evans House, ca. 1814, Federal Style.

36. Bush House, Early 20th Century, Craftsman Bungalow.

37. Mathews House, Early 20th Century, Craftsman Bungalow.

38. Baptist Parsonage, Early 20th Century Granite Cottage.

39. Swan-Mathews House, ca. 1841-1895, Vernacular House enlarged and remodeled in Queen Ann Free Classic Style.

40. Lallie's Hill, Late 19th Century, Queen Ann House.

41. Gillen Retirement Home, Late 19th Century Queen Ann Cottage.

42. Late 19th Century, Folk Victorian House.

43. Roberts House, Early 20th Century, Craftsman Style House.

44. Boggs-Mathews House, ca. 1851, Vernacular House with many later changes and additions.

45. Former Tenant Houses, Late 19th Century, Vernacular Houses.

46. Former Tenant Houses, Late 19th Century, Vernacular Houses.

47. O'Kain House, Early 19th Century, Vernacular House, moved to this site in 1988. Former site of Gov. Gilmer's House. Site of First Cemetery in Lexington believed to be nearby.

48. Cunningham-Heald House, Late 19th Century, Vernacular House.

49. Cunningham Commissary, Early 20th Century , Frame Vernacular Commercial Building.

50. Aaron House, Early 19th Century, Vernacular House.

51. Original Office of the Oglethorpe Echo, Early 20th Century Frame Commercial Building.

52. Late 19th Century, Folk Victorian House.

53. Cobb-Marchman House, Late 19th Century (part may be older), Vernacular House.

54. Late 19th Century Brick Cotton Warehouse.

55. Brooks Commissary, Early 20th Century, Frame Vernacular Commercial Building.

56. Maxwell-Johnson House, Late 19th-Early 20th Century, Queen Ann Free Classic/ Colonial Revival House.

57. Schull-Stevens House, Late 19th Century, Vernacular House.

PART II - ARCHITECTURE

Sketch by Yoshinori Kitamura and Bit Jackson
UGA School of environmental Desing

ARCHITECTURE

There are many elements to be considered when determining the architectural identity of a building. Among these are architectural style, build-ing type (based on overall shape and plan), method of construction, and building materials.

BUILDING MATERIALS

Unless replaced or covered over in a later period, building materials are relatively easy to identify. Building materials used in Lexington prior to the 1870s were mostly site-cut timber, native stone, and locally made brick. Though some of the first buildings were built of hewn logs, the majority of buildings during this period were of frame construction with heart pine used for both framing and siding. Piers or pillars were of fieldstone, or brick. Cellars or basements, where present, were of masonry construction, most often brick. Early chimneys were entirely of brick, but later, granite or fieldstone bases were used. In some cases, chimneys were built of granite blocks up to the shoulders with bricks used only for the top. As there was no local source, glass was expensive and hard to transport in the early 19th century. Windows sashes, therefore, were made up of multiple small panes, which grew larger as the technology and transportation improved in the later 19th century.

Growing industrialization permitted many complex building components such as doors, windows, roofing, siding, and decorative detailing, to be mass produced in large factories and shipped throughout the country at relatively low cost on the expanding railway network. The Victorian styles of the later 19th century clearly reflect these changes through the extravagant use of elaborate detailing. Multi-textured or multi-colored walls were common features.

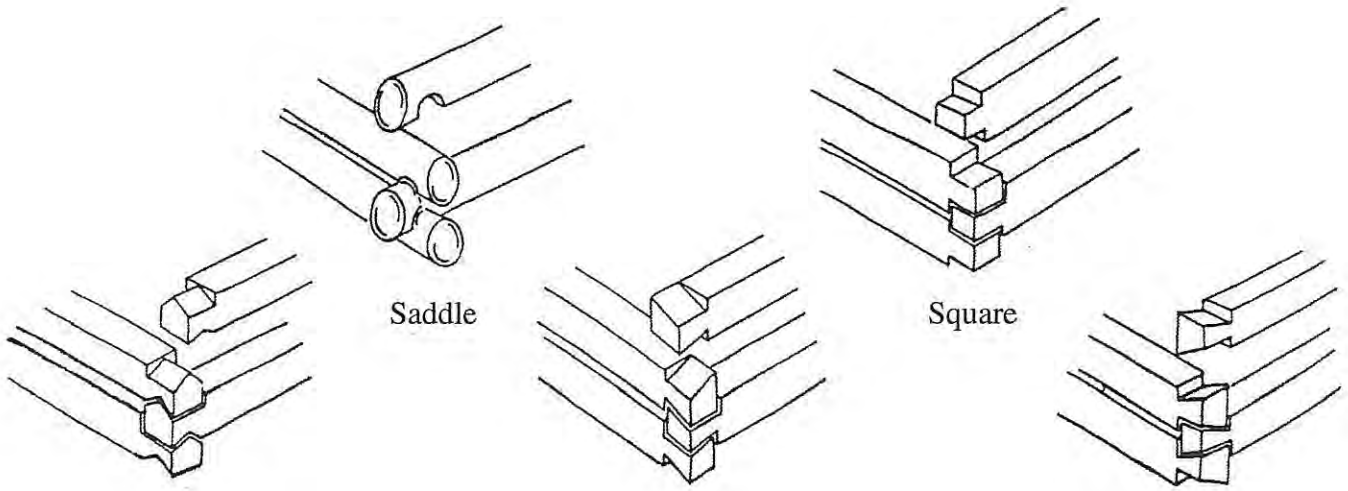
The influence of the rising local granite industry in the late 19th century, was seen in the increasing use of granite in construction. After the 1870s, commercial and governmental buildings were commonly built of brick and/or granite, though frame construction continued on many of the smaller commercial structures. Though its primary use was in commercial construction, granite also began to be used in some residential construction in the early 20th century, but wood was and continues to be, by far, the most prevalent residential building material in Lexington. Except for piers, foundations, and chimneys, brick has never been a popular building material for residential construction in Lexington; the only brick houses are a handful of modern (post W.W. II) structures.

METHODS OF CONSTRUCTION

Log Construction

Log construction was based on German building traditions, and contrasted sharply with the English frame construction method. Logs were typically hewn square (although they were occasionally left round, but usually only on temporary or secondary buildings). The logs were stacked horizontally to make a strong and massive, solid wooden wall, held together by a variety of notched and interlocking joints at the corners, with the spaces between the logs filled with clay, or mortar, or covered with boards. Because log buildings were much simpler to construct than those using a complex hewn framework covered with split planks or shingles, log construction was frequently used for the initial buildings in new frontier settlements, especially where wood was plentiful. Once the family or settlement became more established these log buildings were replaced with more refined frame buildings.

In the South log houses were built with the same one room deep, linear plan, with exterior chimneys, that was seen in the frame houses. Because the strength of the structure depends on the four corner joints, log buildings were not easily expanded. They were usually made up of square or rectangular room size units called pens, in one, two, or three unit linear configurations, some of which included a loft area or second floor (rare). Frame additions and porches were frequently added to log houses. In addition, weatherboarding was often later added to protect the logs and make the house look more up-to-date.

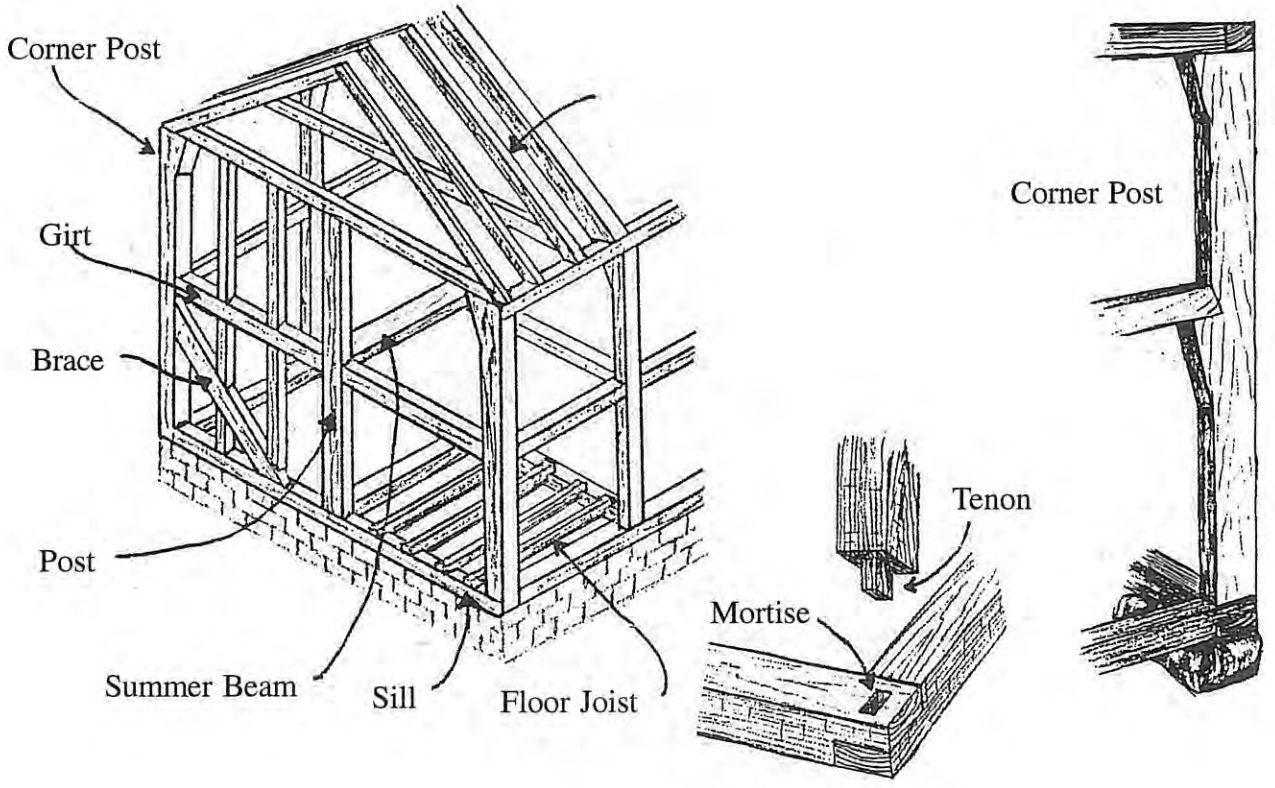


Timber Frame Construction

Before the development of power saws, pre-cut dimensioned lumber was not readily available and nails were rare and expensive. Framing for buildings constructed before the 1840s had to be cut and shaped by hand.

This method, known as "timber framing," or "post and beam construction" was a carry over from medieval Europe, brought to this country by the colonists. It consisted of completely framing up the structure using massive hand-cut timbers, with mortise and tenon, or dovetail joints, held together with wooden pegs (tree-nails). Diagonal braces were used at the corners. Floor joist hung from the sills. The entire weight of the structure was carried on the huge beams, rather than through the whole wall as with modern construction. Studs were added between the posts more as nailer strips for weatherboarding and interior finishes, rather than for support.

The timber frame made a strong and durable building, but one which was restricted to a basic square or rectangular plan due to the nature of the construction method. It also required the hard work of a number of people to cut and shape the timbers and hoist them into place.

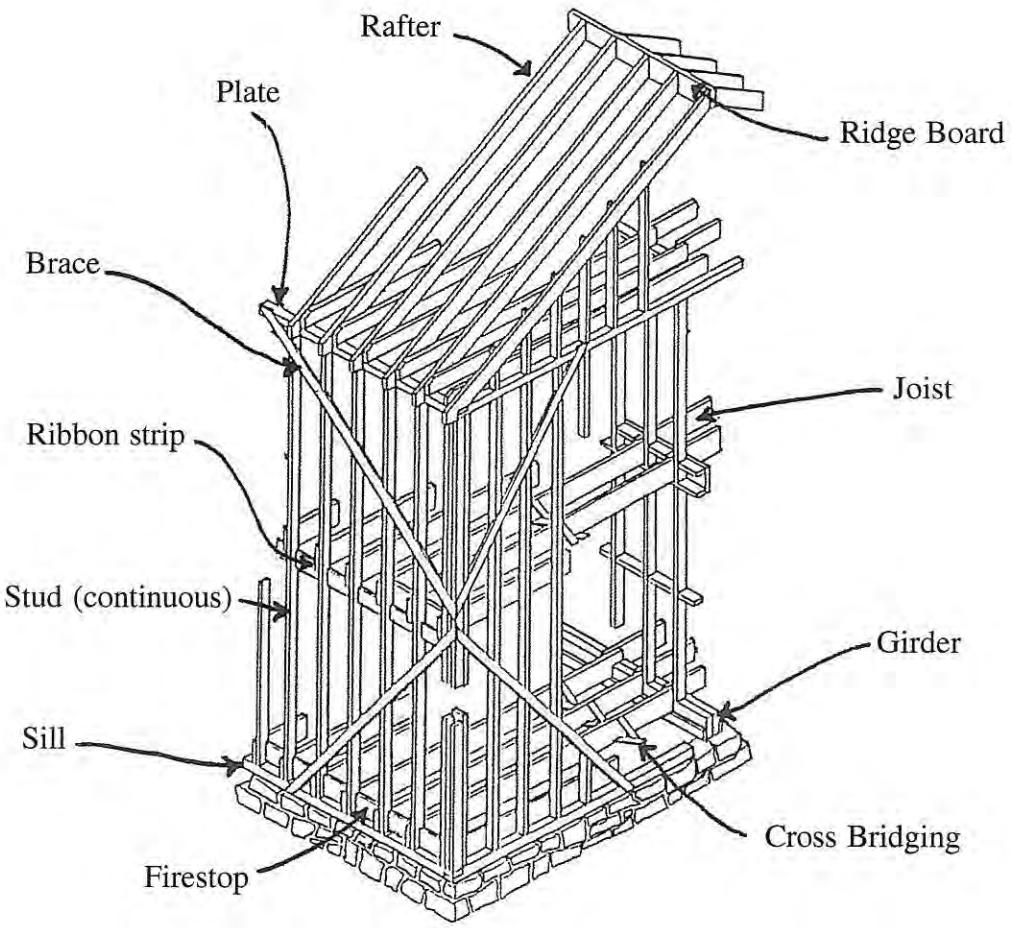


Balloon Framing

By the mid 19th century, millsawn lumber in standardized dimensions and cheap machine made nails had become widely available. The second half of the 19th century saw the innovative balloon-frame, made up of light two-by-four inch boards held together by wire nails, rapidly replace cornerbraced, heavy timber framing as the standard building technique (though many builders in the rural areas continued to use timber frame construction through the late 19th century).

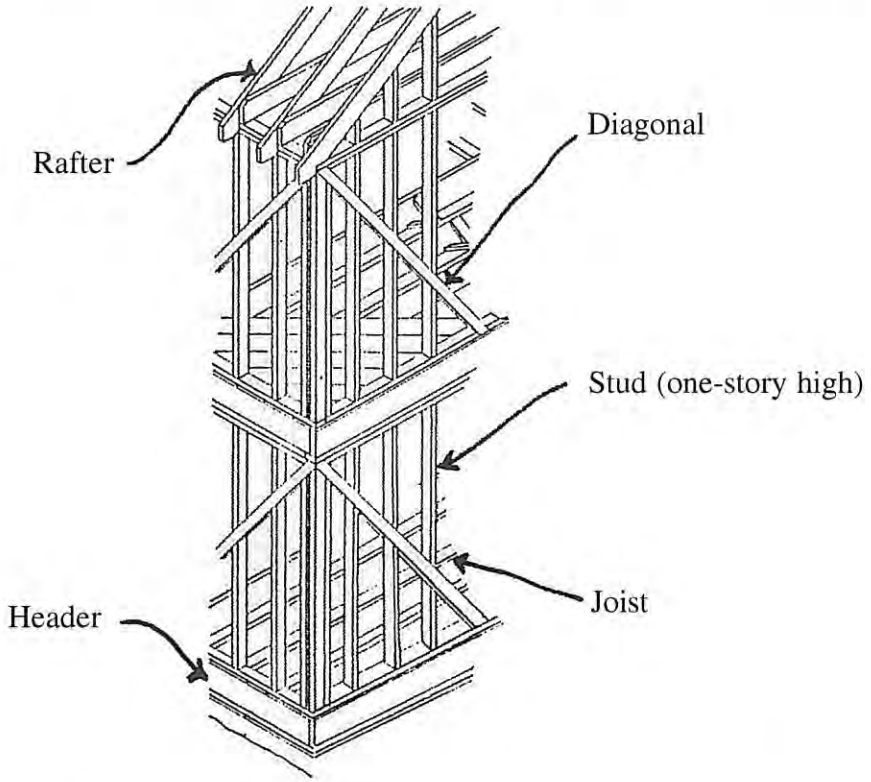
The main characteristic of balloon framing is the use of a continuous stud that goes from the sill to the top of the house, with the second floor joists supported on a ribbon let into the studs. The basic difference between timber and balloon framing is that in balloon framing every stud in the frame is a load-carrying element, whereas in timber framing, only the posts carry the structural load.

By replacing all of the elaborate hand-worked joints (mortise and tenon, dovetail, etc.) of the timber frame with mechanical fasteners (nails) the balloon frame was much quicker and cheaper to construct. It also freed houses from their traditional box-like shapes by greatly simplifying the construction of corners, wall extensions, overhangs, and irregular plans. Victorian buildings, particularly houses, of the later 19th century clearly reflect these changes, with the use of complex shapes, strongly asymmetrical facades, and steeply pitched roofs becoming common features.



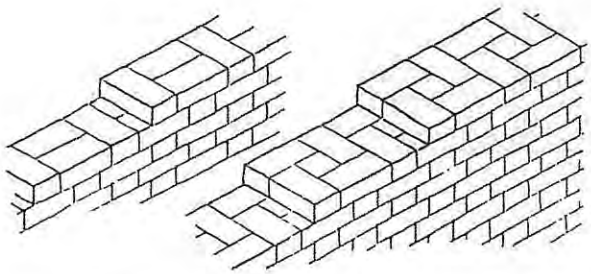
Platform Framing

In the 20th century, balloon framing has been replaced by platform framing. In platform framing, the wall studs are only one story high, topped off with a plate, on which the second floor joists rest. Platform framing is not as rigid as balloon framing, but does offer the advantages of not requiring long continuous studs as in balloon framing, and being easy to construct because the second story floor is put in place before the second story walls are framed, providing workers a place to stand and work.

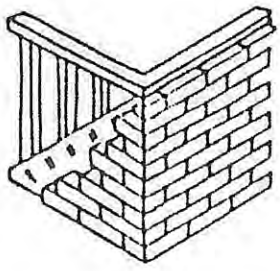


Masonry Construction

Earlier masonry buildings had thick brick or stone exterior and interior support walls (ranging from about 9 inches to 2 feet or more thick, depending on the size of the building and the material used), laid and mortared so as to interlock the units and provide strength. Floor joists, and other wooden support members were carried directly by the masonry itself. It was not until the early twentieth century that the use of a thin masonry veneer used over basic frame construction was developed.



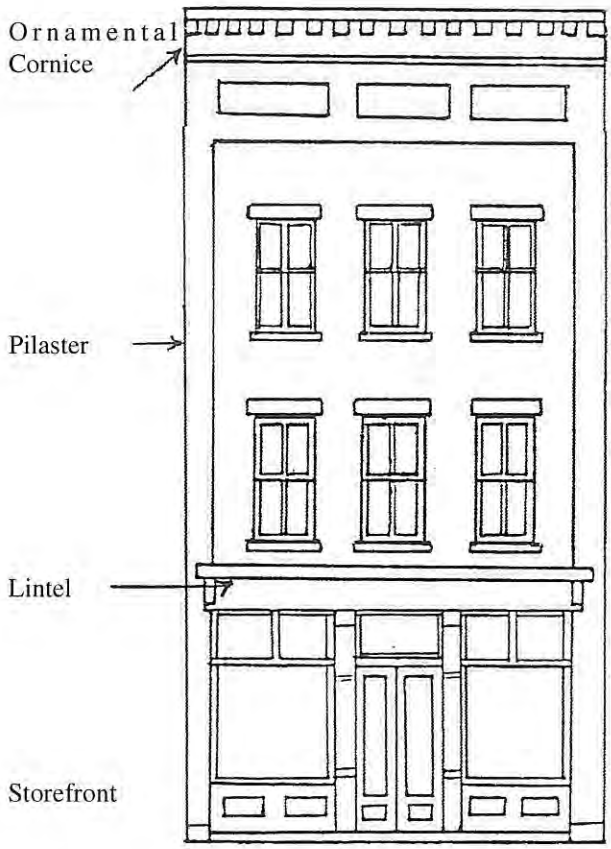
Structural Masonry



Masonry Veneer

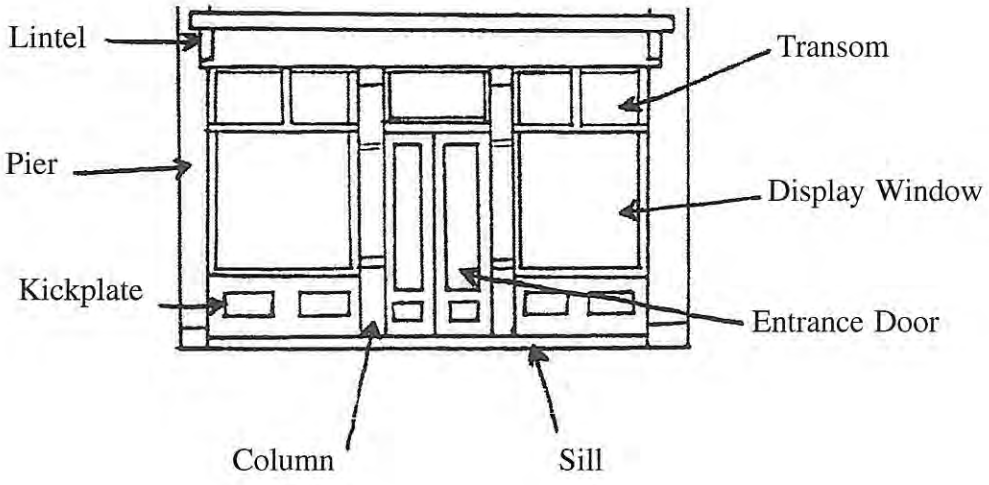
COMMERCIAL BUILDING TYPES

A typical commercial building dating from the late 19th and early 20th century is of masonry construction and features a facade with an ornamental cornice, pilasters, double-hung windows on the upper floors (if present), and a storefront contained under a continuous lintel, between masonry piers.



Storefronts

The typical storefront includes a lintel which serves to separate the ground floor from the ornamental cornice or upper floors. It features wood or cast iron columns that form the structure, heavy sills, wood or cast iron kickplates, and large display windows, frequently with transoms above. Entrance doors are usually wood and glass paneled, and may be mounted flush or recessed.



Lexington Commercial Buildings

Although there are a number of vernacular commercial buildings that are examples of the typical one-story commercial storefront buildings constructed in the late 19th and early 20th centuries, there are also a number examples that are representative of some different, but common, commercial building forms of the same period.

There are basically five types of historic commercial buildings in downtown Lexington, with some variations within the types.

Vernacular Storefront Buildings

These buildings are late 19th century one-story, brick vernacular style commercial structures with flat/ parapet roofs, corbelled cornices with decorative recessed panels on the face. They feature a typical wooden framed storefront, with flush or recessed entrance, contained under a continuous lintel between brick piers. Other common features include the use of double wooden entrance doors and transoms over doors and/or windows. Several of these buildings have been covered with stucco, and one has had a metal awning added, which obscures detailing.

These buildings are early 20th century one story, vernacular style structures, typically constructed of granite with raised mortar joints (though there is one brick example), and have flat/parapet roofs (a gable roof has recently been added to the old Howard Store, now J.T. Interiors). Instead of usual storefront arrangement, they have typically double wooden entrance doors with separate large wooden framed rectangular display windows. Vertical rectangular paned transoms are a common feature over windows and some doors.

One variation is a metal covered frame building which has been faced with granite, and features a false parapet in front of a gable roof (a modern shingled mansard-type canopy/roof has been added to the front in recent years), multiple entrances with a series of broad blind arches placed over large wooden framed, multi-paned windows and double wooden doors surrounded by transom and sidelights.

East Main Street

Wooden Commercial Buildings

There are only a handful of wooden commercial buildings still in existence in Lexington, all of which date from the early 20th century. Most of these buildings are vernacular one-story, (though there is one two-story example) gable front, weatherboarded structures, with 6/6 double hung windows, and a transom on one example. The old Echo Building on Gilmer Street originally had a wooden false parapet in front of the gabled roof.

The original office of the Oglethorpe Echo on North Gilmer Street.

Variations:

One of these buildings has double entrance doors and an integral portico around the front and one side, supported by square posts.

North Platt Street

Paul's Barbecue is another variation of the wooden commercial building which shows some Craftsman style influence, having an oriental flared hipped roof with exposed rafter ends, grouped narrow, vertical windows, and heavy, square brick piers on either side of the facade, supporting the roof.

Paul's Barbecue on East Main Street

This type is represented in Lexington by a single building. The three story, brick, vernacular style building on the corner of Platt and Main Streets was constructed in the late 19th century to house a bank, Masonic Hall, and offices. It features a decorative cornice, stone lintels over the windows and doors, a recessed corner entrance supported by a cast-iron Corinthian column, with a separate entrance to the upper floors located to one side of the front facade. The upper floors have 2/2, double hung windows. In Lexington, it is the only example of the use of a corner entrance as well as the use of cast iron on a commercial facade, and is a rare example of a commercial building more than one-story high.

Old Bank Building on Main Street.

There were two remaining examples of late 19th - early 20th century warehouses in Lexington. The old cottonseed warehouse on East Boggs Street was a frame weatherboarded building with gabled roof, which was in derelict condition. The building was razed by the county and the property is now used for parking.

Cotton Seed Warehouse on East Boggs Street.

The warehouse building on Platt Street, known as the Freezer Locker, is a late 19th century brick vernacular style cotton warehouse, featuring a flat roof with stepped parapet, 6/6 double hung windows, and large arches (now filled) over the entrances. It has been renovated and is now used by the Baptist Church.

Late 19th Century Cotton Warehouse on North Platt Street.

HOUSE TYPES

There are a number of commonly recognized house types that are seen to have been repeated historically throughout the State. House type should not be confused with architectural style. The identification of house type is defined by the overall shape (or outline) of a building, the general layout of interior rooms, and its height. In addition, consideration of roof form, porch type, and door or chimney location may be necessary to distinguish certain types or subtypes. The architectural style of a building is determined by the external ornamental and decorative details which have been applied to its particular house type, as well as the proportion, scale, and relationship among its parts. Examples of a particular basic house type might be found constructed using a variety of methods and materials and decorated in a variety of different styles, throughout different periods, however the basic overall form remains the same in each.

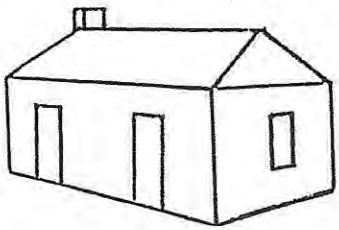
Usually, only the main or original part of the building is considered, when determining type, however later additions (rooms, wings, attached outbuildings, etc.) which change the building from one house type or form to another should be noted.

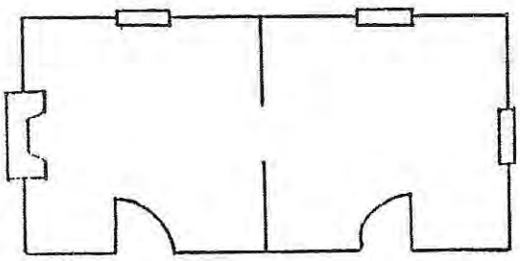
The house types commonly found in Lexington include:

HEIGHT - 1 TO 1 1/2 STORIES

Double Pen

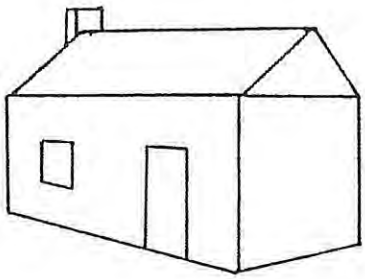
This form consists of two rooms, usually square, with exterior doors opening into both rooms. The roof is typically gabled. Exterior chimneys on either or both ends are common. Many double-pen houses were built as tenant houses for agricultural or industrial workers between the 1870s and 1930s.

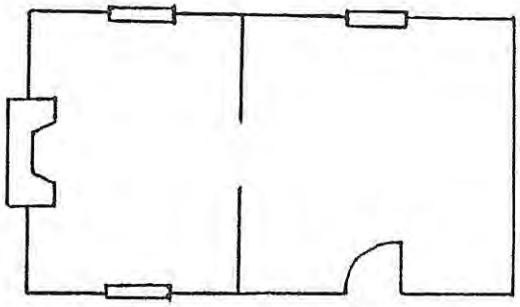




Hall - Parlor

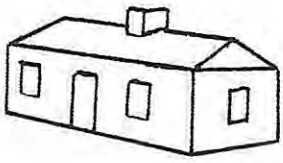
This form consists of two rooms of unequal size, with entry into the hall (the larger of the two rooms, not a hallway) which served multiple functions. The roof is typically gabled. One or two exterior end chimneys are common. One of the earliest house types, Hall-Parlor houses also continued to be built well into the 20th century. Many of the remaining examples were built as farm or tenant houses during the late 19th - early 20th centuries.

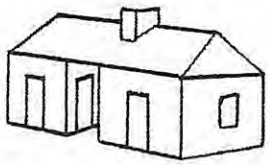


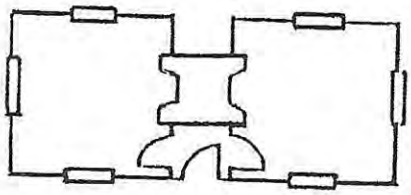


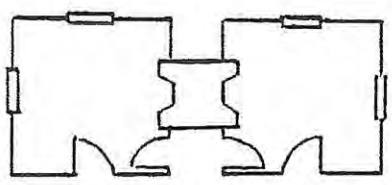
Saddlebag

This form consists of two rooms, usually square, on either side of a central chimney. This form can be divided into two sub-types, one with an exterior door opening into each room; and the other with one central exterior door opening into a vestibule beside the chimney. The roof on both types is typically gabled. Saddlebag houses were built as early as 1830-1840 in rural areas, but few of these remain. They were a popular form of modest housing during the late 19th - early 20th centuries.



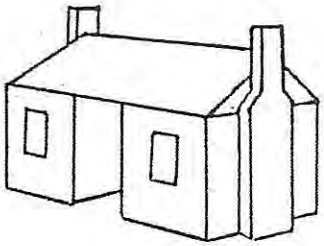


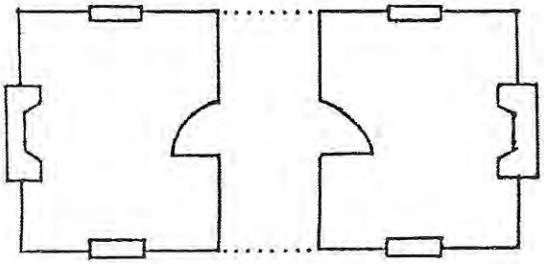




Dogtrot

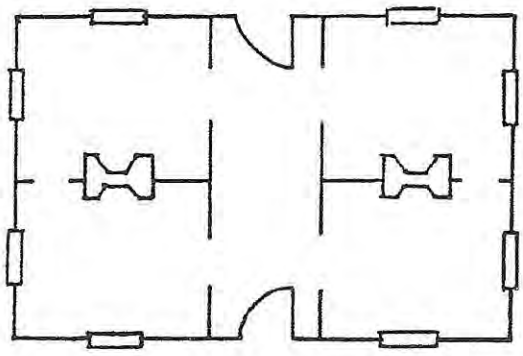
This is typically a one story form, but occasionally occurs in two story form. It is distinguished by an open passage (or formerly open, later closed to resemble a central hallway) between two pens or sections, usually connected by a common gabled roof. Exterior doors may be located in the dogtrot/breezeway as well as on the facade. Exterior end chimneys are common. Most dogtrot houses were constructed during the 1840s-1850s.

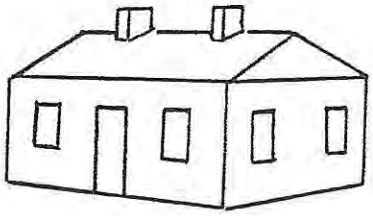




Georgian Cottage

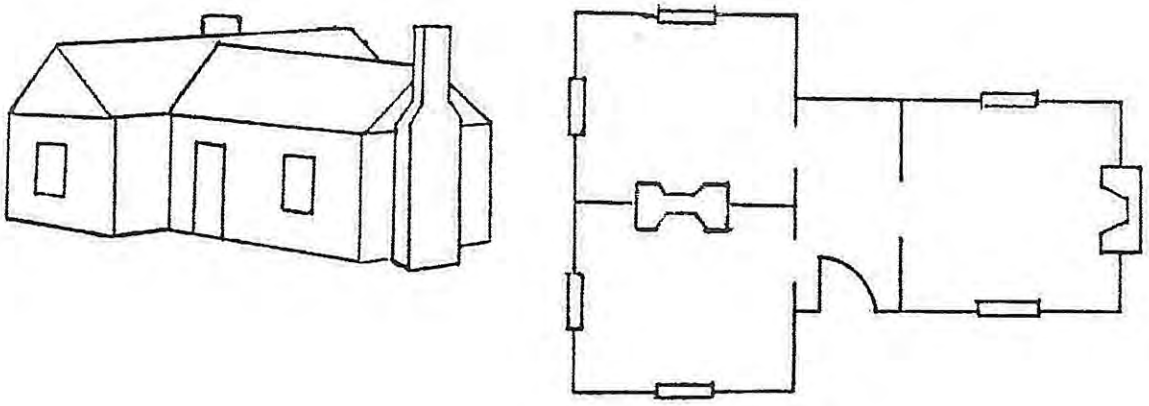
This form is either square or rectangular in shape, featuring a plan that is two rooms deep, with a central hallway. The roof may be either hipped or gabled. Interior chimneys are common. The Georgian Cottage was an extremely popular form built from the earliest periods well into the 20th century, with the majority built during 1850-1890.





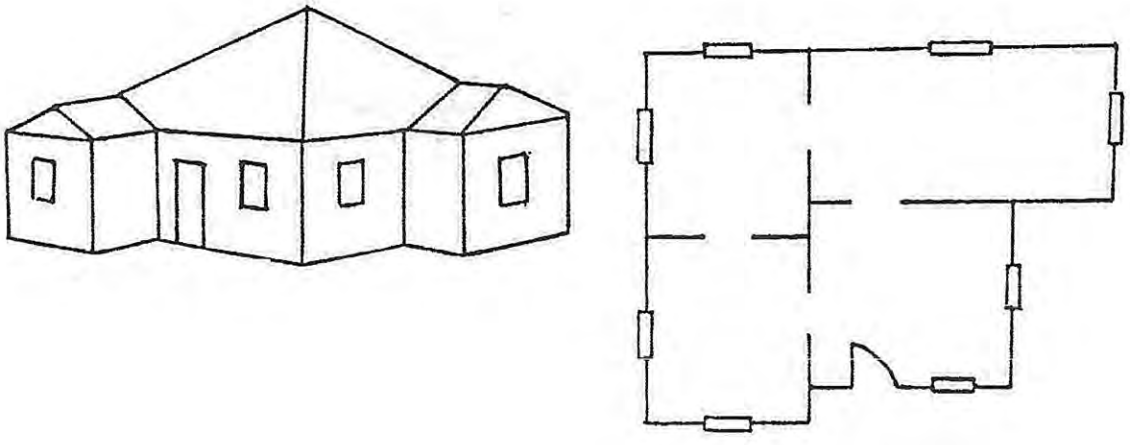
Gabled Ell

This form is a very common house type, distinguished by either a "T" or "L" shaped plan, with a gable-front at one end of a recessed wing that is parallel to the facade. The entrance is generally located in the recessed wing, and may open into a hallway or room. The roof is typically gabled. Interior chimneys are common. The Gabled-Ell was popular for both modest and well-to-do housing, during the late 19th - early 20th centuries.



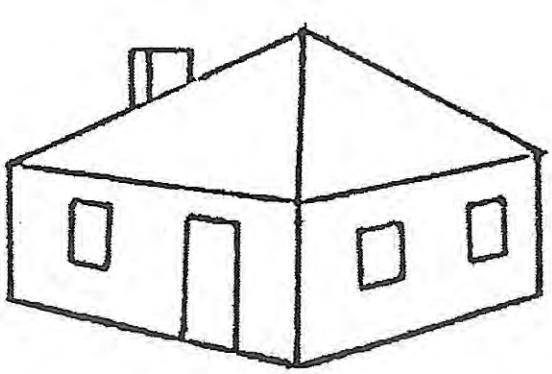
Queen Anne Cottage

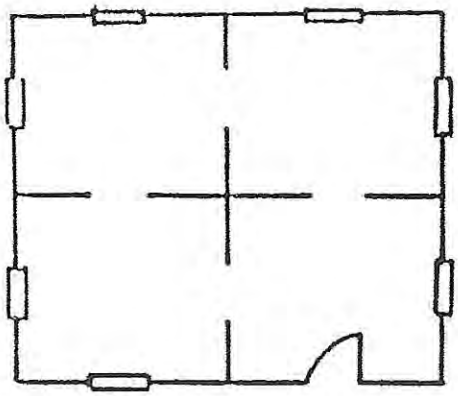
This form, popular in the 1880s and 1890s, consists of a square massed main section with projecting gables on the front and side. The rooms are arranged asymmetrically and it contains no central hallway. The roof on the massed main section is typically hipped or pyramidal. Interior chimneys are common.



Pyramid Cottage

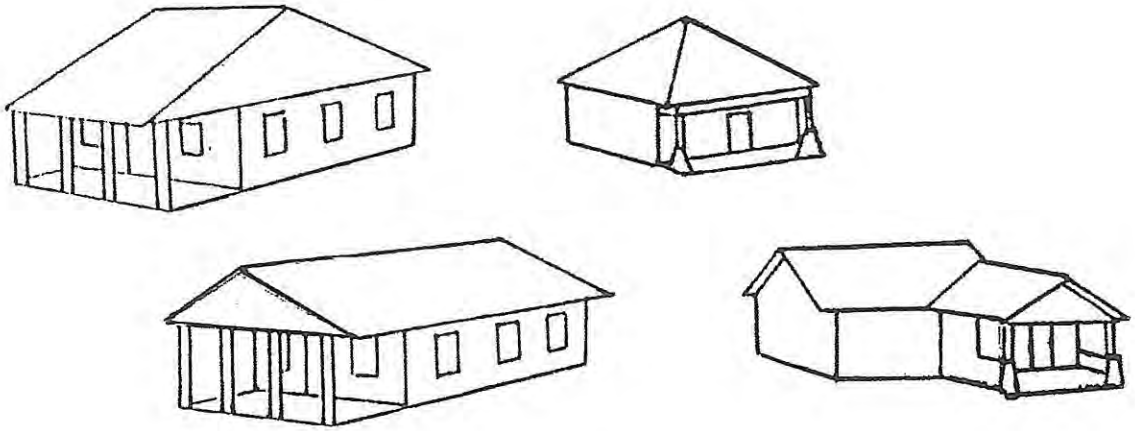
This form has a square main mass usually consisting of four principal rooms, with no connecting hallway. The roof (from which this form derives its name) is typically steeply pitched and pyramidal in shape. Interior chimneys are common. Many Pyramidal Cottages were built in the early 20th century.





Bungalow

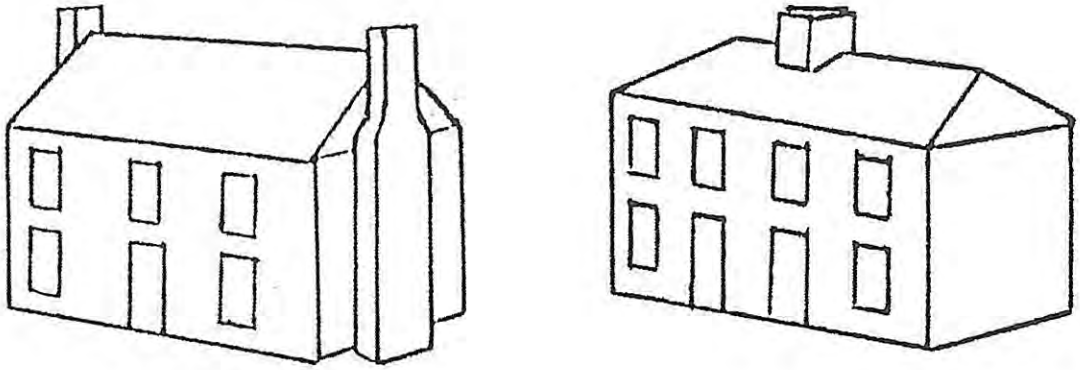
This form is usually long, low, and rectangular in shape, and has an irregular plan. It can be divided into four sub-types based on roof shape and orientation: Side Gable (common), Front Gable (common), Cross Gable (rare), and Hip. Typical characteristics include: an integral porch with thick square columns on heavy piers, on the front facade, low-pitched roof with wide overhangs and exposed rafters ends. The bungalow form was extremely popular between about 1900 and 1930.



HEIGHT - 2 STORIES

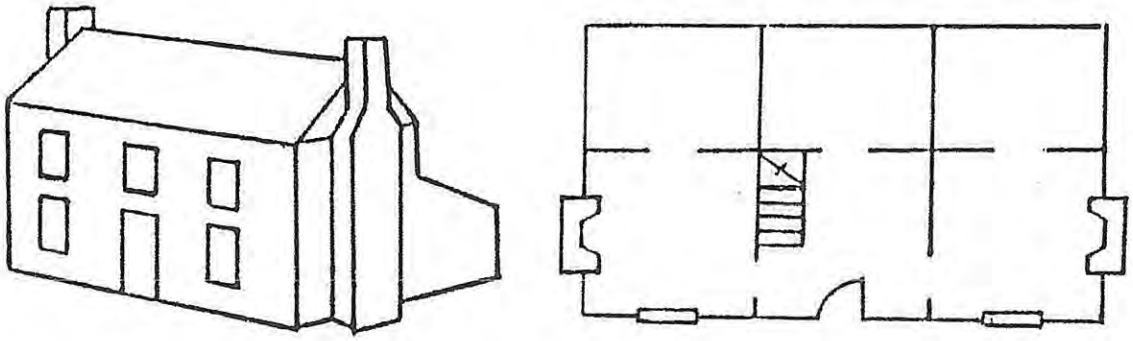
I-House

The I-House, derived from the British building tradition, is only one room deep on both the top and bottom floors, with exterior end chimneys. It can be divided into four sub-types based on the floorplans (the same as in one-story houses): Central Hallway, Hall-Parlor, Double-Pen, and Saddlebag. The roof is typically hipped or gabled. The I-House was a very early form that continued to appeared sporadically throughout the 19th century. This form is fairly common in Lexington.



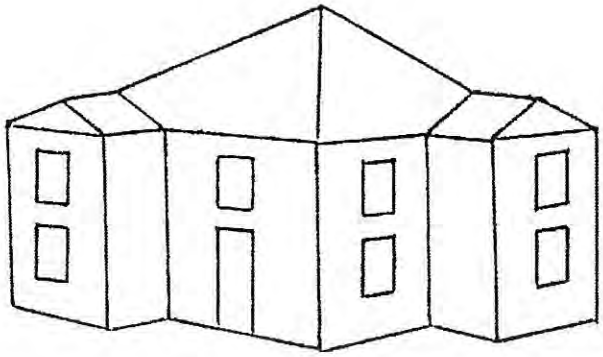
Plantation Plain

This form, one of the earliest house types in Georgia, consists of a two story main section that is only one room deep with a second, one-story, one room deep, range of rooms located to the rear under a shed roof. The roof on the main section is usually gabled, but may occasionally be hipped. A full-width, one-story front porch is common. Exterior end chimneys are typical. A Plantation Plain house has either a central hallway or hall-parlor plan.



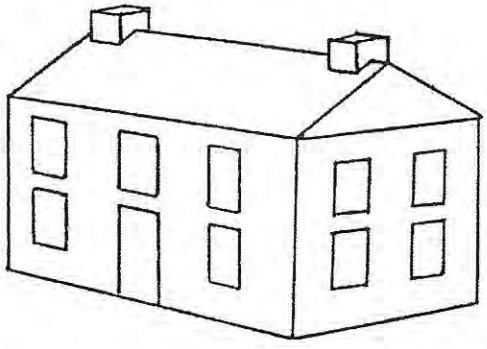
Queen Anne House

This form is a two-story version of the Queen Anne Cottage, and consists of a cubical massed main section with a hipped or pyramidal roof and projecting gable on the front and side. Chimneys are typically interior. The Queen Anne House was popular in the 1880s and 1890s.



Georgian House

This form is the two-story version of the Georgian Cottage. It is either square or rectangular in shape, featuring a plan that is two rooms deep with a central hallway. The roof is typically hipped or gabled. Interior chimneys are common. This form was built throughout much of the 19th century and well into the 20th century. Its most popular periods were 1850-1860 and 1900-1930.



ARCHITECTURAL STYLES

Architectural style is determined not only by the pattern and arrangement of the decoration or ornamentation applied to a building, but also by such elements as proportion, scale, massing, symmetry or asymmetry, and the relationship between solids and voids, height, depth, and width. Since architectural styles are a reflection of the needs and tastes of the time and place in which they occur, they can serve as a valuable reference when analyzing a particular building and attempting to understand the history and culture of an area.

The following is a list of architectural styles found in Lexington. Some of these styles may only be identified as certain specific decorative elements (sometimes mixed) applied to a building that is representative of either a different style or one of the basic building types or forms.

Vernacular Architecture

Lexington architecture is also a product of its time and place. Lexington is located well inland in the piedmont area. From the time of its founding in the late 18th century, until the arrival of the railroads in the mid-19th century, Lexington, itself a modest town, was relatively removed from the major urban, trading, transportation, or industrial centers of the State. There was essentially no access to trained architects. Architectural stylebooks, skilled craftsmen, and complex components and materials were hard to come by.

Most buildings were constructed by local builders or slave labor, using local materials. Their designs were based on basic traditional house forms and construction methods that originated in England and were first brought to this area by settlers relocating from places such as Virginia and North Carolina. Some of these buildings had very little stylistic ornamentation and are best described by simply identifying the basic form or house type used.

Many buildings incorporated local interpretations of the stylistic details and ornamentation that may have been seen during travels to other, possibly larger, towns, or that may have been described in print or verbally. These indigenous or vernacular stylistic elements (which may reflect one or more styles) typically involve the more obvious decorative or ornamental features, applied to an underlying traditional house type or form. A building of this type is said to be a "Vernacular Interpretation" of a style or one which has "elements of a style." A large number of the buildings in Lexington fall into this category. Different decorative elements were also frequently added to older buildings, reflecting the changes in architectural tastes over the years. Some buildings incorporate a deliberate mixture of decorative elements from several obvious, but different, styles (these buildings are sometimes referred to as "eclectic"). While not "high style," vernacular interpretations should be valued and appreciated as unique individual expressions of style and taste.

Left:
The Knox House-American Legion Building, ca. 1857, is a vernacular Plantation Plain house with elements of the Greek Revival and Gothic Revival styles.

Right:
The Aaron House on South Gilmer Street is an early 19th Century vernacular I-House.

Left:
A late 19th Century vernacular Saddle-bag house on West Boggs Street.

Right:
The Chafiin House on Church Street is a late 19th Century vernacular Pyramidal cottage.

Federal

The Federal style evolved from the English Georgian tradition, modified and refined to reflect the increasing interest in ancient classical architecture. Much of the ornamental design of this style was inspired by the work of English architect, Robert Adam. This style was popular in the Georgia Piedmont from approximately the 1790s until the 1830s.

Federal buildings exhibit a rigid design symmetry. Main entrances, which are centered, typically feature an elliptical or semicircular fanlight, often with sidelights, incorporated into an elaborate door surround with slender columns or pilasters. Single or double doors with six to eight panels were common. Porches, if present, usually consisted of small classically inspired entrance porticos. Windows with double-hung sashes (fixed upper and moveable lower sash) featuring multiple panes (6/6 is most common, but 9/6, 9/9, 12/12, even 16/16 examples are found) with thin muntins, are placed singly in horizontally and vertically symmetrical rows (usually 5-ranked, though 3-ranked and 7-ranked examples are seen). Though windows were never paired, the three-part Palladian style window was common (though this element does not appear in Lexington). Cornices usually featured decorative moldings. Roofs were either gabled, or more frequently hipped with a moderate to low pitch, often covered with metal roofing material. Examples in Lexington include the Lumpkin-Maxwell-Montgomery House on East Boggs Street and the Upson-Howard-Evans House on Church Street. The Platt-Brooks-Smith House on Church Street, a Federal house remodeled in the Greek Revival style, still retains its Federal doorway.

Right:
The Upson-Howard-Evans House, ca. 1814.

Left:
The Lumpkin-Maxwell-Montgomery House, ca. 1790's-1827.

Greek Revival

During the Greek Revival period (beginning late 1820s, but most popular in Georgia from about 1840s to 1860s), porticos, capitals, pediments, and white walls became the symbols of classic forms. The rise in popularity of this style parallel the general increased expansion of settlement and prosperity of the South. Georgia had become fully settled by the 1840s and the Greek Revival style, in many variations, was enthusiastically embraced by every level of society throughout the state.

This style represented a break from the English and European Renaissance architectural traditions, influenced in part by the War of 1812, sympathy for the Greek struggle for freedom, and the archeological discoveries of ancient Greek cities.

There were other, more practical, reasons for the popularity of this style. Trained architects were still rare at this time. Elements of the Greek Revival style were easily adapted to interpretation by local builders. The bold, relatively uncomplicated, details of the style allowed the owner to obtain impressive results with a minimum of cost. Also, during this period, steam-driven machinery was beginning to make a variety of mass-produced ornament available.

Although the economy was strong during the most of the 1840s and 1850s, Lexington suffered something of a decline, resulting from migration to the newer lands to the west, passage of the railroad several miles to the west of town, and the growing importance of nearby Athens, with the University of Georgia, as a center for education, trade, and the railroad. As a consequence, there were only a few new houses constructed in the Greek Revival style in Lexington. Some of the more prosperous remaining citizens apparently contented themselves with grafting Greek Revival facades and additions onto earlier, less pretentious structures.

Greek Revival buildings are usually rectangular with large, heavy proportions and an emphasis on symmetry. One of the more common characteristics of the Greek Revival style is the use of prominent columns and/ or pilasters. Roofs are usually low-pitched hipped or gabled, and occasionally flat. Porches (either entry or full width), supported with classical or square columns, are common. In Georgia, typical examples have an extended low-pitched hipped main roof supported by columns, forming a full-width porch (though occasionally the porch is covered by a flat or shed extension from the main roof). The cornice of the main and porch roofs is emphasized by wide (usually undecorated), heavy molding, made up of several parts, representing the classical entablature. The typical central entrance consists of an elaborate door surround containing a rectangular transom, sidelights, and pilasters. Doors are either single or paired (occasionally slightly recessed) featuring from one to eight panels, with four being the most common. Separate double-hung windows, typically with 6/6 sashes, are arranged symmetrically (horizontally and vertically) on the facade. Most Greek Revival houses were painted white (or a variation such as cream) in imitation of the marble used in the original buildings of ancient Greece.

Some examples of the Greek Revival style in Lexington include the Platt-Brooks-Smith House, the Chedell-Broach-Titus House, and the Willingham-Watkins-Fields House (all earlier houses remodeled in the Greek Revival style), all on Church Street. The John Billups House is an example of the Greek Revival style expressed on a vernacular house type (plantation plain).

Left:
The Col. John Billups House.

Right:
The Platt-Brooks-Smith House.

Left:
The Chedell-Broach-Titus House.

Right:
The Willingham-Watkins-Fields House.

The "Picturesque" Movement

The English style of naturalistic landscaping (the idea that a house and its gardens should be carefully integrated into nature), was introduced into the United States in the 1840s by Andrew Jackson Downing, a New York horticulturist, landscape gardener, and architectural theorist. The Gothic Revival and Italianate styles associated with this "Picturesque" movement no longer looked to classical architecture for inspiration. In addition, they also emphasized irregular massing, and darker earthtoned colors (in Gothic Revival), and so offered a marked change from the stark white symmetry and formality that had gone before. Porches, verandas, and piazzas were an essential element in Downing's designs.

Though successfully received throughout the rest of the country, the Gothic Revival and Italianate styles were never particularly popular in Georgia, where they were used only sporadically during the 1850s and again in the 1870-80s. In smaller towns, like Lexington, elements of both of these styles (such as porches and doors) are apt to appear mixed together with each other or with other Victorian details, any or all of which may be grafted onto an older building.

Gothic Revival

The Gothic Revival style was inspired by English Medieval architecture of the 15th century. Characteristics of the Gothic Revival style include irregular lines; steeply pitched gable roofs, with both front- and sidefacing gables; dark earthtoned colors; window and door openings with pointed arched tops or with pointed or heavily molded hoods. Decoratively sawn bargeboards at the eaves are common. One-story porches have slender support posts with decoratively sawn boards forming flattened arches or brackets between them. This style emphasized verticality, and vertical board and batten siding is seen on some examples.

In Lexington, the Presbyterian and Baptist Churches show the influence of the Gothic style in the windows of both buildings, and in the front corner towers of the Presbyterian Church. Gothic architecture was thought to be especially appropriate for religious structures.

The porch on the Knox-American Legion Building on Boggs Street, with its attenuated cloverleaf columns and arches formed from sawn work is an eclectic interpretation of the Gothic Revival combined with other contemporaneous styles of the mid-19th century.

Left:
The Lexington Presbyterian Church, ca. 1893.

Above: The Lexington Baptist Church, ca. 1851.

Italianate

The Italianate style was based on the rural villas and formal townhouses of Italy. The Italianate style features a plan that is either "L"- or irregularly shaped (informal), or symmetrical and rectangular (formal). Roof are typically either gabled or hipped. Other characteristics include wide, overhanging boxed eaves with decorative brackets, arranged singly or in pairs, on a wide, sometimes elaborately decorated, cornice. Doublehung windows, are tall and narrow, with 2/2 or 1/1 sashes, and are frequently paired. Bay windows are also common. Window openings often have arched or rounded tops, with elaborate crowns or hoods, often in an inverted "U" shape. Doorways often feature elaborate enframements similar to those seen over the windows. Doors generally have four to six panels, the upper of which may be arched. Large pane glazing on the door itself (replacing the upper panels) was first seen with this style. One-story porches, either entry or full width, are common. Porch supports are usually slender columns or posts (frequently square with beveled corners) with sawn decorative bracket at the top. Square towers are sometimes seen on informal Italianate buildings. Formal buildings may include such classical features as columns, corner quoins, and dentils incorporated into the cornice design. Cupolas may also be included occasionally on formal buildings. Buildings in this style are usually tall, with a vertical emphasis.

The Oglethorpe County Jail displays a strong formal Italianate influence, with its hipped roof with the center gable, decorative entrance, bracketed cornice, and arched, hooded 2/2 windows. Other than the jail, the Italianate style in Lexington is seen primarily on porches and detail elements such as bracketed cornices, doors, and windows, which have been applied to buildings of a different style or type. Some of the other buildings in Lexington which contain certain decorative elements of the Italianate style include the porch of the Bush-Turner House, on Church Street, and the porch and door on the Arnold-Pace House, on Main Street.

Left:
The Oglethorpe County Jail, ca. 1879.

Right:
The Bush-Turner House, ca. 1842.

Victorian Styles

As the Victorian era progressed, new construction techniques afforded less rigid design constraints and allowed freer individual expression of style. Growing industrialization permitted mass production and low-cost shipping of many complex building components and decorative detailing, which was reflected in the Victorian styles of the later 19th century.

Victorian styles tended to overlap each other without the more clear-cut stylistic distinctions of the preceding eras. Asymmetrical plans became extremely popular. Porches were tucked into resulting nooks and angles, or boldly swept around corners, surrounding two or more sides of the building; porte cocheres appeared. Lighter turned or fanciful columns, brackets, scrollwork, and spindlework were used in various combinations on porches to re-state and enhance the basic design theme of the building's exterior. There was extravagant use of elaborate detailing, and multi-textured or multi-colored walls became common features.

In Lexington, though there were no exotic or high style examples of Victorian structures built during this period (with the exception of the Richardsonian Romanesque Courthouse), several restrained examples of the popular Queen Anne style appeared, as did many small cottages with Victorian embellishments, particularly on their porches. Many of the older houses were "modernized" with Victorian style porches.

Romanesque Revival/Richardsonian Romanesque

Though the Romanesque Revival style first appeared in the 1840s and 1850s, as a historical revival of medieval European and English church architecture, it was not until an architect named Henry Hobson Richardson adapted the style with a fresh and powerful interpretation that it peaked in popularity in the late 1880s to early 1890s. This imposing style, intended for large, grand, free-standing buildings suggesting substance and prosperity, was rarely used in small towns except for large public buildings such as churches, libraries, jails, or courthouses.

Some of the characteristics of this style include asymmetric masonry construction, with at least some rough-faced, squared stonework. Towers, frequently round, but occasionally square or polygonal, are common. The main roof is tall and usually hipped, with cross gables, while tower roofs are commonly conical. Dormers are often present. Wide, rounded arches, resting on squat columns or massive piers, or incorporated into the masonry wall, are typical, particularly over windows, porch supports, and entrances. Cushioned capitals on the columns and plaques set into the wall surface are decorated with carved floral or interlacing patterns. Windows, typically 1/1 double-hung, are usually deeply recessed in the masonry wall, often in groupings of three or more. Arched windows are characteristic, sometimes with small decorative columns on each side. The style was rarely pure in execution, and elements of other styles, such as Queen Anne, frequently crept into the design.

The only example of Romanesque Revival style architecture in Lexington is the Oglethorpe County Courthouse.

The Oglethorpe County Courthouse, ca. 1886, an imposing brick and granite building with an elaborate central clock tower, granite framed arches, and ornamental limestone and terra cotta, is a fine example of the imposing Richardsonian-Romanesque style, favored for important government buildings in the 1880s-90s.

Queen Anne

The Queen Anne style was inspired by late medieval Elizabethan and Jacobean architecture of England. It was one of the most popular styles of the 19th century, in Georgia as well as the rest of the country, appearing in many variations, from the 1880s to around 1910.

Characteristics of the Queen Anne style include an irregular plan and asymmetrical facade with complex roof and wall shapes, featuring a variety of materials, textures, and details. The roof is also irregular in shape, steeply pitched, often with a dominant front facing gable, as well as sidefacing or cross gables. Walls are rarely left smooth, but instead patterned shingles, wall insets, real or simulated overhangs, projecting bays, and occasionally a round or multi-sided corner tower, are used to break up the wall surface and give it texture. Porches are typically one-story and asymmetrical, wrapping around two sides of the house, with slender turned posts, and decorative sawn brackets or spindlework. Decorative sawn brackets or spindlework also are often found in the gables, which are typically covered with patterned shingles. Chimneys are frequently tall and prominent with an elaborate design, using patterned brick. Door and

window surrounds tend to be simple. Windows are double hung with sashes that typically are either 1/1 or have an upper sash with a single large pane surrounded by smaller rectangular panes. Doors commonly have delicate incised decorative detailing and a single large pane of glass in the upper section.

Lexington has several examples of the Queen Anne style, including the Howard-Cunningham House on Main Street, and the Gillen Retirement Home and Lallie's Hill on Church Street.

Left: The Gillen Retirement Home, late 19th Century.
Right: The Howare-Cunningham House, ca. 1891.

One variation of the Queen Anne style is sometimes referred to as "Queen Anne Free Classic." This variation differs mainly in its use of more classically inspired details, such as classical porch columns (sometimes grouped in two's or three's), Palladian windows, and cornices with dentilwork. This variation became more common after around 1890 and is closely related to the early "Asymmetrical Colonial Revival" style.

Two examples of this variation in Lexington, include the Swan-Mathews House and the C. R. Crawford House, both on Church Street.

Left: The C. R. Crawford House, ca. 1905
Right: The Swan-Mathews House, ca. 1841, enlarged and remodeled into its present form in 1895.

Folk Victorian

The Folk Victorian style encompasses buildings that are basically late vernacular examples, i.e., simple house or building forms/types, such as gabled ell, I-House, etc., to which decorative detailing borrowed from some of the more elaborate Victorian styles has been added (typically on porches, cornice line, and roof gables). The detailing might include jigsawn woodwork, spindlework, porch posts, gingerbread or other bric-a-brac.

This style is largely the result of the ready availability of building materials and pre-cut Victorian detailing made possible by the railroads. Many local builders simply grafted this pre-cut trim onto the traditional house/building forms with which they were familiar. In addition, many homeowners used these materials to "modernize" their older houses with a Victorian porch or other stylistic details.

Folk Victorian buildings tend to be more symmetrical and lack the textured and varied wall surfaces frequently seen in many late Victorian styles. This style was built in very large numbers all over Georgia from about the 1870s to 1910s, both in urban and rural areas.

There are several examples of Folk Victorian houses in Lexington including the Paul House on Main Street, the Foster House on Dupree Street, and the Crawford Rental House on Church Street.

The Foster House, late 19th Century

The Crawford Rental House, ca. 1860

The Paul House, late 19th Century

Eclectic Movement

The end of the Victorian era brought a revival of interest in the classical styles, brought about by the Centennial celebrations and the Chicago World's Fair, which continued into the early 20th century.

The Colonial Revival style (which includes what is sometimes called the Georgia Revival style) and the Dutch Colonial Revival style evolved during this period as a response to interest and pride in "American" history and design. These styles attempted to recreate the early architecture of the American colonies.

Colonial Revival buildings (particularly the earlier examples), however, were frequently more interpretive than recreative, with only an affluent few exhibiting much concern for accuracy in plan or details. The general public was not anxious to give up the comfort and convenience afforded by designs such as the Queen Anne. A number of Colonial Revival houses (generally those which attempted a degree of accuracy) were designed with a symmetrical shape and facade, and entrance porticoes, or stoops, but many, particularly early examples still incorporated the asymmetrical shape and large, sweeping, comfortable verandas of the Victorian period, but expressed with a mixture of classical details.

Colonial Revival

The Colonial Revival style was very popular in Georgia from around the 1890s to the mid-twentieth century. Colonial Revival houses are usually symmetrical, both in shape and facade fenestration, though early examples often retain the asymmetry of the Queen Anne style. These early asymmetrical variations are closely related to the late Queen Anne Free Classic style, and both might be considered transitional designs. Characteristics of the Colonial Revival style include an entrance that is typically centered and emphasized with pilasters or columns, supporting a crown or pediment. A fanlight and sidelights are often present. Classical cornices frequently feature dentils or modillions which tend to be larger in scale than those found on original colonial buildings. The roof is usually hipped or side-gabled, and typically includes one or more dormers. Windows are doublehung with 6/6, 9/9, or 6/1 sashes, and are frequently paired. Most of the Colonial Revival style buildings in Lexington belong to the early asymmetrical variation, and may represent transitional Queen Anne/Colonial Revival architecture.

Two examples of the Colonial Revival style in Lexington are the McWhorter-Epps House on Main Street, and the Maxwell-Johnson House on Meson Street.

The McWhorter-Epps House, ca. 1905

Dutch Colonial Revival

The Dutch Colonial Revival style was patterned after the architecture of the early Dutch colonists. This style was generally popular (though less so in rural areas) in Georgia during the 1920s and 1930s.

As with other Colonial Revival styles, the Dutch Colonial Revival simply borrowed elements from the originals, rather than accurately reproducing their form and detail. Characteristics of this style include a steeply pitched gambrel roof (sometimes with flared eaves), usually with side gables (though front-facing gables occasionally appeared), which contain almost a full second story. Dormers are common, appearing either separately or as a long shed dormer with several windows. Porches are either small entry porticos with columns, or full-width porches included under the main roof line or added with a separate roof.

An example of the Dutch Colonial style in Lexington is the Maxwell-Boggs House on Church Street.

The Boggs House, early 10th Century

English Vernacular Revival

The English Vernacular Revival style was based on the domestic architecture of medieval England, ranging from small vernacular cottages to large country manor houses. Though the English Vernacular Revival first appeared in this country in the late 19th -early 20th century, it did not really become popular in Georgia until the 1920s and 1930s, where they were built in suburban neighborhoods of both large cities and small towns.

The English Vernacular Revival style is typically asymmetrical. Characteristics include a steeply pitched gabled roof with a dominant front facing gable. High style examples feature half-timbering in the gables. Walls of brick, stone, stucco, or a combination, are used on almost all examples. Patterned brickwork is often used. The newly developed technique of applying a thin layer of masonry veneer to walls as opposed to using heavy and expensive all masonry construction, made the use of this style affordable and popular, particularly in small cottage form. Chimneys are often large, with decorative tops and/or brickwork. Windows are either casements or double-hung, tall, narrow, and multipaned, frequently grouped together. Entrances are often emphasized with a rounded arch and board and batten doors are common. Lexington has several small granite cottages influenced by this style.

Two examples of the English Vernacular Revival style in Lexington include the W. L. Green House and the Couch House, both on Main Street.

The W. L. Green House, early 20th Century

Craftsman

The architectural experimentation of the Eclectic Movement continued beyond Victorian times to reach a climax in the early 20th century, when the first truly modern (and American) styles, Craftsman and Prairie, appeared. Craftsman soon become the most popular style in Georgia, built in both small towns and large cities from around 1910 through the 1930s.

In the early 20th century, the growth of the middle class combined with rebellion against the excesses of the Victorian era and the reproductions of the Colonial Revival period, gave rise to the utilitarian forms of the Prairie and Craftsman styles. Influenced by the English Arts and Crafts Movement and interest in Japanese wooden architecture the Prairie and Craftsman styles extolled a return to nature and basics, simplicity, honesty in workmanship, utility, and comfort.

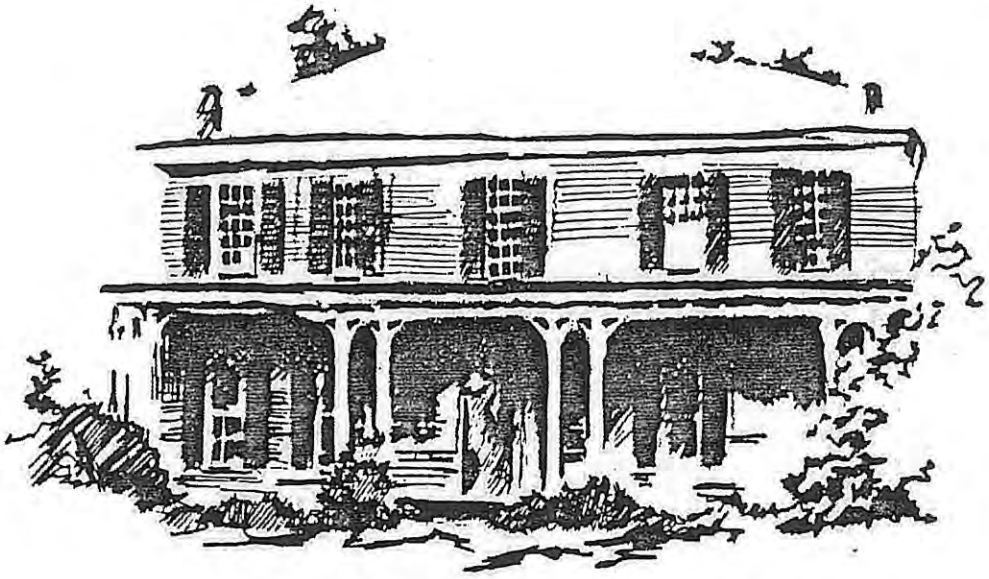
Craftsman houses are usually asymmetrical and typically, but not always, associated with the bungalow house type. Characteristics of the style include construction materials which tend to be of the "natural" and "honest" variety, including fieldstones, stained shingles, and earth colored stucco. "Useless" decoration is eliminated. Craftsman houses have a strong horizontal orientation, emphasized by a low-pitched gable or hipped roof with wide, overhanging, open eaves, and exposed rafters. Dormers are used in some examples. Large gables feature decorative brackets or braces along the eaves, with false half-timbering seen in some examples. Wall covering is usually wooden clapboard, but wooden shingles, or stone or brick veneer are also seen. Windows are rectangular, double-hung, with single paned lower sashes and multi-paned upper sashes. Window groupings are common. Broad porches, typically are more fully integrated or built into the house, appearing more as a void in the mass of the house rather than added on. Porches often have low walls of fieldstone, brick, or granite, with large, thick, square tapered porch posts (often wood with stone or brick bases), frequently extending to the ground.

There are a number of Craftsmen bungalows in Lexington, such as the Roberts House on Boggs Street, the Gillen House on Main Street, and the Mathews House on Church Street.

The Mathews House, early 20th Century

The Gillen House, early 20th Century

PART III - GUIDELINES FOR REHABILITATION AND NEW CONSTRUCTION



Sketch by Yoshinori Kitamura and Bit Jackson
UGA School of environmental Desing

PRESERVATION METHODS

There are several methods that can be used in a historic preservation project. The method selected will depend on the condition of the property, degree of authenticity desired, and the amount of funds available for the project. Though the methods may appear very similar, the end result of each activity is very different. Therefore it is important that the appropriate method be chosen when planning a preservation project.

Stabilization - Retaining a property as it exists, while insuring its stability and protecting it from further deterioration by carrying out necessary basic structural repairs and making it weather resistant. This method might be used for buildings that should be preserved but are not currently being used.

Preservation - Maintaining the existing form, integrity, and materials of a historic property. This method may encompass stabilization, but further includes ongoing maintenance, protection, and repair of historic features and materials.

Rehabilitation - Using repair and/or alteration to return a property to a state of utility adequate for contemporary use, while preserving those features which are important to or representative of its historical, architectural or cultural significance and character. This method represents the majority of projects involving properties within a historic district.

Restoration - Removing later work and/or replacing missing earlier work in order to accurately return a building to the exact form, features, and details of its appearance at a particular period of time. Research and documentation are essential for a restoration project.

Reconstruction - After research and documentation, using new construction to reproduce the exact form, features, and details of a vanished property (structure, landscape, or object).

PRESERVATION PLAN

One of the most important aspects of any preservation project is planning. Careful planning can help prevent problems, allow the project to proceed smoothly, and provide a better end result.

Before beginning any work, the existing condition of the property should be documented thoroughly with notes and photographs, including general views of the exterior facades, plus close-ups of architectural or ornamental details or elements, particularly those targeted for repair or replacement. In addition, general views of the site should be photographed, with close-ups of significant or unusual features.

Become acquainted with the history of your property. Contact the Lexington historic Preservation Commission to see what information is contained on the site survey form for the property. (A grant from the State Historic Preservation Section enabled a survey to be conducted to identify and evaluate all historic properties within the city limits). Check property records located in the courthouse, books on local architecture or history (there are several, all of which should be available at the library), or old newspapers (copies of the Oglethorpe Echo, as well as other early papers that served the area, are stored on micro-film at the University of Georgia Library), contact Historic Oglethorpe (the county historic society), or ask long-time residents or neighbors for any information they may be able to contribute about the property.

Make a thorough inspection of the property to determine the current condition of the building and its site. Check the building for signs of deterioration or of previous repairs or alterations. Walk around the site; note evidence of any remaining gardens, features, or outbuildings. Do not clear the site before inspecting it.

Stabilization, if needed, should be the first step undertaken in preservation of a building. The structure must be protected from the weather to prevent further deterioration, until further work can be started or carried out. Structural repairs should also receive the highest priority. They are essential to the overall condition and safety of the building. Also, structural repairs require the removal of finish material to allow access to the framework of the building, and often involve adjacent building components as well. For these reasons, structural repairs should be done early in the project and not carried out in phases. Cosmetic work should be carried out last.

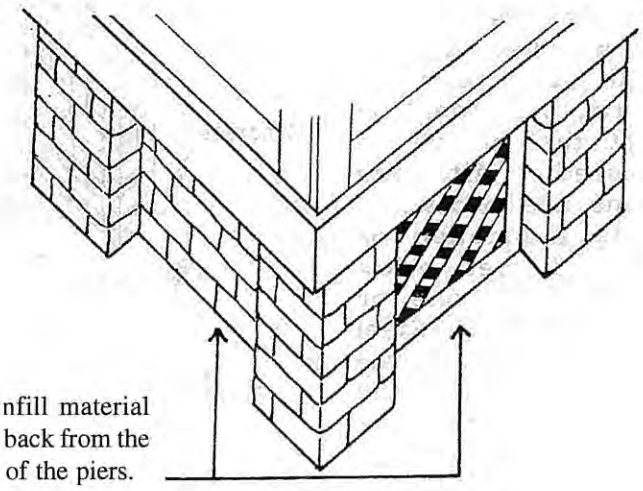
BUILDING ELEMENTS

FOUNDATIONS

Foundation treatments, as an expression of the relationship of a building to the ground, are an important element in the overall character of a structure.

Historically, basements are relatively rare in the South, with most houses raised on piers. In Lexington, some of the earliest houses have continuous brick foundations, and a few have raised basements, (one served by an arched fireplace). The majority of the houses built before the early 20th century, however, are built on brick or granite piers about two to five feet in height, most of which have been infilled with granite (most common), brick, or concrete block (very few), set flush with the piers. There are a few examples of wooden lattice used as infill or surrounding the foundation. Houses built in the early 20th century and after are likely to have continuous granite, brick, or block foundations. The masonry commercial buildings have continuous foundations that are even with the grade. Frame commercial buildings, on the other hand, have low stone piers.

Historic foundations and foundation treatments, such as open piers, should be preserved wherever possible. If it is necessary to fill the area between piers for insulation purposes, traditional infill material should be used, set back from the front surface to preserve the suggestion of piers, or if appropriate to the building, the infill material can be hidden behind lattice panels set between the piers (running lattice continuously around the foundation is not recommended). Where modern infill material, such as concrete block, has already been installed flush with the piers, or where lattice is not appropriate, the owner might wish to paint the infill a darker color to suggest an opening, and use plants to help lessen the impact of the change.



Traditional infill material should be set back from the front surface of the piers.

FOUNDATION REPAIR AND REPLACEMENT

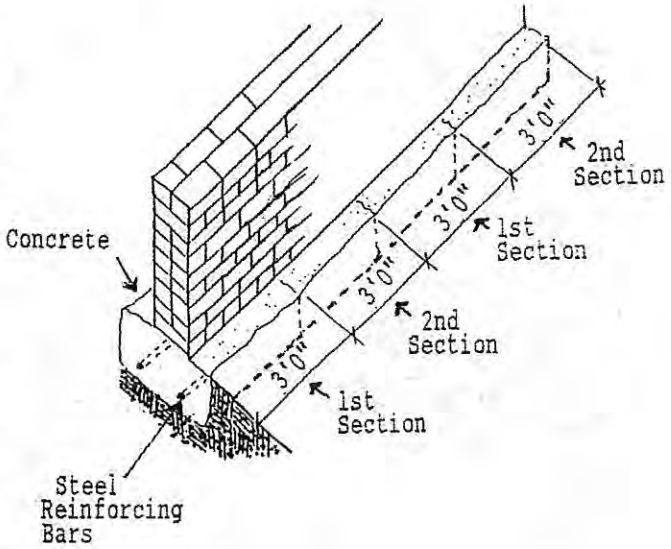
Serious foundation and structural problems are potentially dangerous and should be handled by a qualified engineer and contractor. This is especially true of foundation repairs involving masonry buildings.

Some historic foundations or piers were improperly or inadequately built and many were built directly on the ground or only slightly below grade. Without proper footings for support, foundations or piers can settle unevenly due to soil erosion from improper drainage, changes in the water table, or frost heaving. Undersized or poorly constructed piers or foundation walls can fail. These conditions can leave a portion of the foundation unable to support the building load.

The foundation material itself can deteriorate or its strength be impaired due to inferior quality, improper installation or repairs, indiscriminate removal to accommodate heating duct or plumbing, exposure to excessive moisture, or lateral pressure from tree roots, or from excessive soil loading adjacent to the building, caused by a heavily traveled street or parking close to the foundation.

Cracks in the foundation are usually the first sign of trouble. Hairline cracks or a certain amount of misalignment are not an unusual consequence of the natural settlement of a building that occurs over time. Larger cracks, or evidence of continued movement, may indicate serious problems, requiring immediate attention. All foundation cracks over hairline size should be monitored on a regular basis.

Repair and maintenance of foundations should follow the recommended methods for the materials involved. In some cases, new footings may be required. To provide new footings for a foundation or pier, it is first necessary to provide adequate temporary support (in the form of house jacks, struts, or underpinning) for the structure above the area to be repaired. Alternate three foot sections are excavated below the existing foundation or pier (usually 2 - 3 feet below grade is sufficient for a one or two story frame building). Steel reinforcements (to insure stability) are set in place and the trench filled with concrete, forming a section of the new footing. After the concrete has hardened (usually about seven days), the remaining intermediate sections are dug out and the process is repeated. This is not a job for the average homeowner and should only be undertaken by a qualified professional.



In many cases, sectional or spot repairs can be made avoiding the necessity of replacing the entire foundation. If deterioration is so severe that replacing the foundation is required, the original material should be salvaged and reused, if possible, or used to face the new structural materials (i.e. old brick covering concrete block) where the foundation is visible. If the original material is not salvageable, necessitating that all new replacement material be used, it should duplicate the appearance, arrangement, and placement of the original material as closely as possible.

GUIDELINES FOR FOUNDATIONS

1. Historic foundation treatments, masonry foundations, masonry piers, and/or infill materials should be preserved whenever possible.

2. Original unpainted brick piers should not be painted.

3. New foundation materials should be appropriate to the building on which they will be used, and should duplicate the appearance and arrangement of the original materials as closely as possible.

4. Materials for enclosing areas between masonry piers should be appropriate to the building and compatible with existing foundation materials.

ROOFS, ROOFING, AND GUTTERS

The architectural character of buildings is partially defined by roof form, pitch, material, and details. Significant historic roof form, pitch, size, shape, details, and where possible, material should be retained as part of a building's historic fabric. Careful evaluation of the impact to historic roofs should be given before considering inappropriate additions such as new dormers, skylights, solar panels, and television/communication equipment, and for the purposes of these guidelines, these items should be considered as new construction.

In Lexington, the most common primary roof shapes on houses, governmental, and religious buildings are variations of gabled and hipped forms, with flat roofs on most of the commercial buildings (though there are a few frame examples with gabled roofs.) Dormers (gabled, hipped, and shed roofed) are fairly common on houses constructed during the late 19th to early 20th centuries. Though roofs of many of the earliest buildings were originally covered with wood shingles, none remain so covered today, having been reroofed with sheet metal or modern synthetic materials. The Courthouse was originally roofed with slate, but again, has been reroofed using modern synthetic shingles. Metal was also a historically popular roofing material in Lexington, with many buildings still exhibiting roofs of this type.

Although roofing materials have changed greatly over the years, the roof materials give the building textural and visual qualities. Wood shingles, slate, tile, metal, and synthetic materials are readily available for roofing. Consideration of the type, style, and size of roofing units is important in selecting a roofing material for any individual building.

Also important to the appearance and maintenance of roofs are the design and placement of gutter systems which direct water away from building walls and foundations. Some buildings have built-in internal gutters, which if not properly maintained can result in disastrous structural damage. Traditional external metal gutters are semi-circular (half-round) in profile and not ogee (s-shaped) patterned as are many modern gutters.

External gutters and downspouts should also be located so as not to detract from the appearance of a historic building. Gutters should follow the cornice lines of the building and be of a compatible color to the structure. Downspouts should be placed in non-obtrusive locations, such as at corners and along porch posts.

In old buildings, deterioration problems caused by moisture and weather penetration are often directly related to the roof. As the most exposed element of a building, the roof is critical to the protection of the building. Roofs of old buildings present special problems and inappropriate repair techniques or replacement can result in the loss of the building's historical qualities as well as in major deterioration in the future.

In many cases it is possible to achieve the objective of a long-lasting roof at moderate cost by repairing the existing roof. Often, only one component of the roofing system of an old building, such as the flashing, has deteriorated and needs replacement; the rest of the roof surface may well still be sound (slate and sheet metal roofs, in particular, can last for centuries if properly maintained.) It is important, however, that any active roof leaks be sealed immediately to prevent permanent damage to the structure.

ROOF REPAIRS AND REPLACEMENT

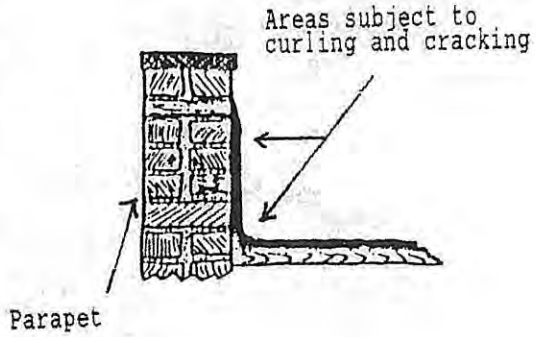
Pinpointing the location of a roof leak is often very difficult. With a flat roof, the source of the leak will usually be found directly over a wet or damaged area of ceiling on the top floor. But if the roof is steeply pitched, water can migrate some distance along roof boards and rafters before finally appearing on the ceiling below.

If the leak is small, asphalt roof patching compounds can be used for emergency repairs on some types of roofing material, and are a perfectly acceptable repair for roll roofing, and built-up roofs where both the roofing and patching material are the same; but they are not appropriate to others types of roofing materials, where at best, the resulting black spots will be very conspicuous, and at the worst, they can corrode certain metals. In any event, patches of roofing cement have a very limited life expectancy, drying, cracking, and curling after exposure to the sun, and they may hide further leaks.

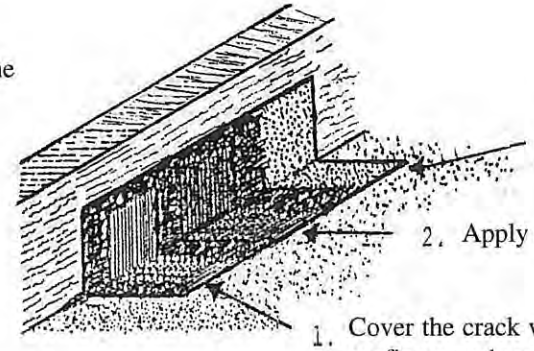
Flat Roofs

A flat roof is usually constructed of one of two types of materials: tarand-gravel, or roll roofing. Roll roofing, which is basically felt impregnated with tar, can develop cracks and blisters resulting from exposure to the sun and wind. Tar-and-gravel roofs, consist of several layers of roofing paper, each coated with tar, and the whole completely covered with a layer of gravel. The gravel reflects the sun's rays, helping to prevent the drying and cracking of the tar layers, which are what actually provide the waterproof seal. If properly maintained, tar-and-gravel roofs can last indefinitely.

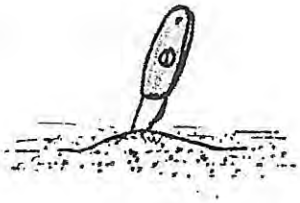
Flat roofs frequently develop leaks where the roof meets or must accommodate a vertical element, such as a parapet wall, skylight or vent pipe. Cracks and tears in asphalt flashing can be repaired fairly easily. A patch can be made using either roofing membrane, or ordinary felt thoroughly soaked with asphalt. (Regular roofing felt is too stiff to adhere tightly to such a curve.)



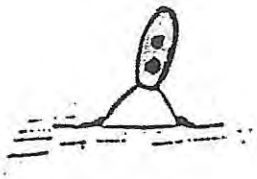
Repair for cracks at the edge of a parapet:



Blistered areas, where the top layer of roofing felt has separated from the lower layers and is thus more vulnerable to cracking and leaks, may only require a simple repair.



1. Slit blister down the middle.



2. Force asphalt under the slit.

3. Nail on both sides of the cut.

4. Cover nails with asphalt.

If the area is large, it is advisable to cover the patch with a new piece of roofing felt, bedded securely in asphalt, nailed in place around the edges, and the nails and edges completely covered with asphalt and sprinkled with sand or gravel.

If a section of built-up or rolled roofing is cracked or damaged, then part of the roofing must be replaced and patched using roofing felt and trowelable asphalt.

Cut out damaged area carefully with a knife. Do not cut underlying layers of felt.

Force asphalt or flashing cement under all edges of the cut. Coat the entire cut-out area with asphalt or cement. Cut patch of roofing felt that just fits cut-out and press firmly into asphalt/ cement

Cut a covering patch from roofing felt that overlaps the cut-out 2 inches on all sides. Coat bottom of patch with asphalt/cement and press into place. Fasten the edges with roofing nails every inch.

Cover the nailheads with a coating of asphalt/cement. Sprinkle the asphalt/ cement with fine gravel or sand.

Lapped joints in roll roofing occasionally come open. It is possible to reseal a joint by forcing flashing or lap cement under the seam and applying pressure or stepping on it. If the seam will not stay sealed, slit it and nail on both sides of the slit, then proceed as for patching.

Only broad-headed galvanized roofing nails should be used in roofing work. The broad heads provide the optimum holding surface for roofing felt, and the serrated shanks make them less likely to work loose. Nails should be driven flush with the top of the roofing felt, but should never cut into the roofing materials.

Preventative maintenance for flat roofs may include applying brushable asphalt, (also called roof coating or roof paint), with a long-handled brush, to resurface roll roofing and built-up roofs that have begun to dry and crack.

Wood Shingles

Wood shingles were by far the most common roofing material in the late 18th and early 19th centuries, in Lexington, and would be appropriate for reroofing buildings of that period. A properly installed and maintained wood shingle roof should have a life expectancy of 40 or more years. Shingles and shakes are available in three grades. Always use #1 Blue Label for residential roofs; these are 100% clear edge-grain heartwood. Smooth sawn shingles may be preferable to handsplit shakes, both for historical accuracy (depending on the building) and because shakes are more difficult to make weathertight due to their uneven surfaces.

Wood shingles impregnated with fire-resistant chemicals are now available. The chemicals can make the shingles brittle and shorten their life (less of a problem in warmer climates), but peace of mind and insurance costs may make the problem an acceptable trade-off.

A low-sloping roof can cause problems for any type of roofing shingle, but wood shingles, particularly, can deteriorate quickly if used on a pitch lower than 4 in 12. Roofs lower than this pitch are unable to shed water rapidly, allowing capillary action to take place between the layered shingle faces, which can actually draw water in under the roof.

Wood shingles and shakes should be laid on open sheathing, or nailer strips, not on solid decking. This permits air circulation around the shingles, allowing shingles to dry more quickly and thoroughly, and decreasing the chance of condensation problems.

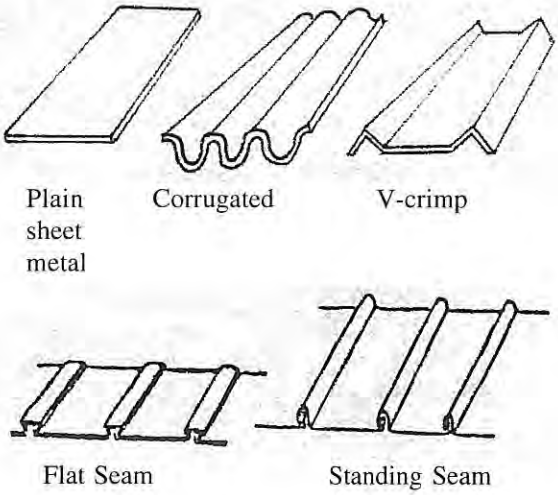
Pay special attention to compatibility with flashings and nails when using wood shingles for roofing. Rain can leach tannic acid out of wood (especially red cedar) which can corrode copper and other metals. Hot dipped galvanized nails are best as they are most rust-resistant and their rough coating helps anchor the nail. Aluminum or stainless- steel nails are also acceptable, but unless ribbed, do not hold the wood as well. Never use electro-coated nails, because when the coating fails, the heads rust off leaving the shingles unsecured.

Use two nails per shingle, positioned no more than 3/4 inch from each edge (so that the shingle will lie flat). Nail heads should be driven close to the wood, but they should not crush or dimple the surface. A wood shingle must be allowed to shrink and swell in response to weather conditions or it will split.

Adequate space must be left between the shingles when they are installed. These gaps will close as the wood shingles swell in wet weather. If they are installed tightly together when dry, they will buckle and roll up on each other when they become wet. Early roofers soaked their shingles in warm water to allow them to swell to full size before laying them up tight.

Metal Roofs

During the 19th and early 20th centuries, iron and steel sheets protected by a coating of tin or a combination of tin and lead (terne) installed with flat, standing, or ribbed (not corrugated) seams, were a very popular roofing material. These materials are still available today, in addition to copper and lead-coated copper (considered superior quality), zinc, stainless steel, galvanized steel, aluminum alloys, and various alloy- and enamel-coated versions, some of which require very little maintenance. Properly cared for, the traditional materials will last almost indefinitely. However, if not maintained adequately, a tin roof will fail quickly, most commonly from the breakdown of the tin coating, which exposes the iron or steel to the elements causing rust. If the rusting is not checked, water will soon freely penetrate the roof coating.



A sheet metal roof should be painted on a regular basis with paint (sometimes known as "tinner's red" paint) specially formulated for use on this type of roof. Under no circumstances should a sheet iron or steel roof be painted or patched with bituminous or asphalt coatings, which because of their chemical composition, can accelerate the deterioration of the metal.

Another problem to avoid is the juxtaposition of certain dissimilar metals (such as tin plate and copper.) Different metals often react chemically with each other, resulting in galvanic corrosion with one of the metals eventually becoming consumed by the other. Galvanic corrosion, also known as electrolysis, can also occur when nails and sheet roofing of dissimilar metals are in contact with one another, so it is extremely important to select the proper nails which installing or repairing metal roofing.

A damaged sheet in a metal roof that has interlocking joints cannot be simply removed and replaced. Patching is the only option, with soldered patches preferred. Temporary patches can be effected using a commercial sealing product for patching metal gutters, such as gutter tape, or with sheet metal and flashing cement. Clean the metal with a wire brush or steel wool. Cut a sheet metal patch that overlaps the hole at least 3 inches on all sides. Coat the back of the patch with flashing cement and press the patch firmly into place. Do not let the cement ooze onto the roof. The patch then can be painted to match the rest of the roof. Again, this type of patch should only be considered as temporary.

Soldered seams which are broken, can be resoldered. The breaks, however, were probably caused by faulty design or installation. Expansion and contraction of the metal sheets can strain the joints causing them to open. Any soldered repair will probably be temporary unless expansion joints are installed to allow for movement in the roof, therefore, it is important that sheet metal roofing be installed properly to begin with.

Slate Roofs

The only building in Lexington known to originally have had a slate roof is the Oglethorpe County Courthouse. Though the Courthouse has been reroofed using modern composition shingles, slate roofing material is briefly discussed here as an appropriate replacement material on this particular significant structure.

Generally, slate roofs can be expected to last for a century or more. Virginia and Vermont slates are preferred as they are more durable than slate from Pennsylvania, which is prone to delamination caused by atmospheric pollution.

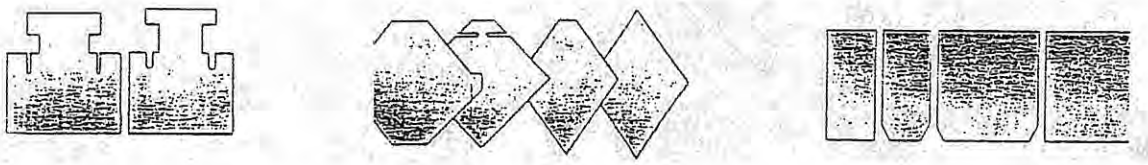
The most common sources of failure in slate roofs are the deterioration of metal flashings and/or nails, and the delamination of the slate, especially around the nail holes, which cause the slate to work loose and fall or crumble. Slates may also break from freeze/thaw cycles, or from mechanical shock, such as falling tree branches or someone walking on the roof.

Galvanized metal (either for flashing or nails) should not be used with slate; copper nails and flashing are strongly preferred.

Composition Shingles

Asphalt-based roofing products first appeared on the market in the 1880s. They were basically flax or other fibers matted into felt sheets and impregnated with bituminous compounds. Asbestos-cement products were introduced soon after 1900. These were made by laminating asbestos fibers and portland cement, then pressing the result. By the 1920s, both processes were being promoted as modern, economical, and fire-resistant. Asbestos-cement roofing was produced in large, flat, slate-like shingles. Typically, asphalt-based roofing also took the form of giant individual shingles, but was sometimes sold as multi-tab strip shingles. Both types came in a variety of colors, patterns, and shapes designed to increase either wind resistance or ease and versatility of installation.

These products may have been the original roofs for some houses built after 1900, and their distinctive



Common Shapes of early composition shingles.

appearance contributes as much to the historic character of the building as the porch posts or siding.

Though, today, the square-tab "standard" asphalt or fiberglass strip shingle dominates the domestic roofing market, some of the early composition materials are still available (though not necessarily at a local building supply store), and many shingle shapes in production today are good matches for those used earlier in the century.

Modern Synthetic Roofing

When installing modern roofing, the material selected should approximate the appearance of the historic roofing material, in color, and if possible, in texture. At the very least, the modern material should be neutral; not intrusive. It should not call attention to itself through either color or design. Modern roll type roofing is inappropriate for historic buildings except when used on flat roofs.

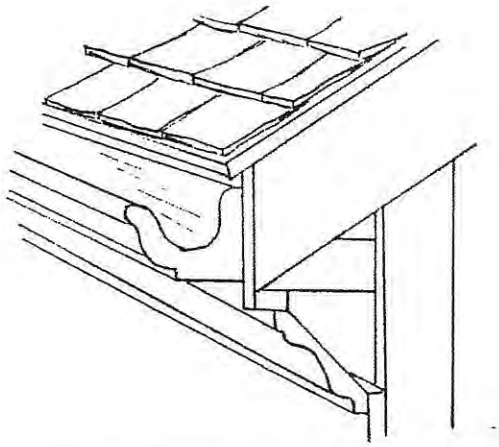
Flashing

Flashing is usually made of thin metal, such as copper, aluminum or galvanized steel. It should be installed on all roof types, so as to make a water-tight joint, completely around every protrusion through the roof, and at every joint where a vertical wall intersects the roof, and in valleys and hips where two planes of a roof meet. The material used for flashing should be carefully selected to insure longevity and compatibility with other roofing materials.

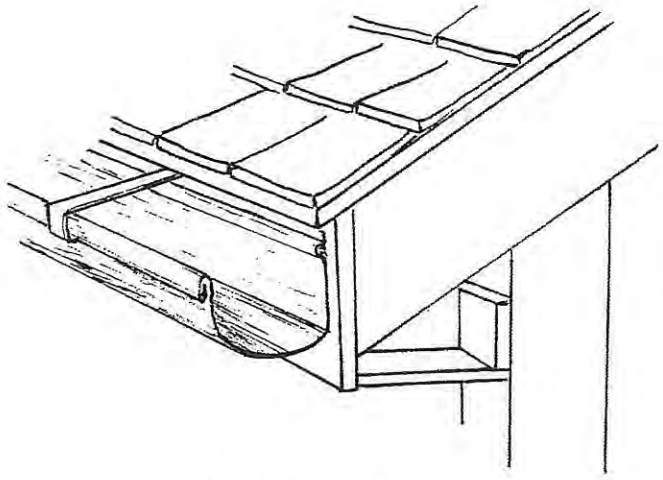
Flashing is frequently damaged, badly installed, or missing altogether. (Proper flashing around chimneys can be a particular problem.) Often, it is the flashing that develops leaks before the roofing material does. Uncaulked openings at the tops of flashing permit water to enter. Holes in copper flashing are best repaired with a soldered patch. Aluminum flashing is difficult to solder, so holes may be repaired using gutter tape, or a compatible sheet metal patch and flashing cement. These patches are strictly temporary, however, and should be inspected regularly for failure.

Gutter System

Gutters can present problems on old houses. Gutters basically fall into two categories (with the exception of the flush gutter): hung and builtin. Hung gutters are the type common on newer houses which are hung by straps at the edge and independent of the roof. Early examples of hung gutters were made of wood, many with metal liners. Later examples, and all modern versions, are made from metal.

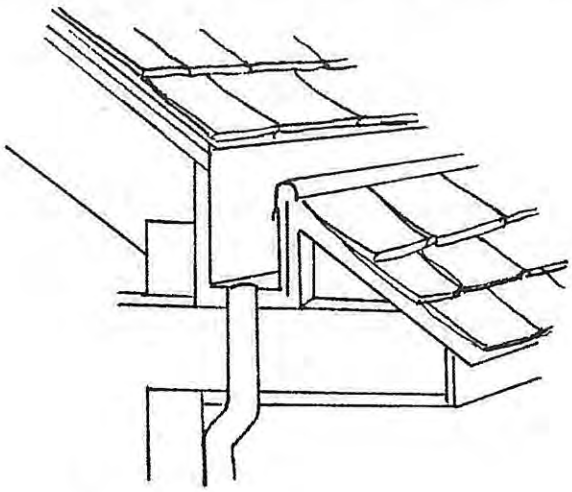


Wooden Hanging Gutter

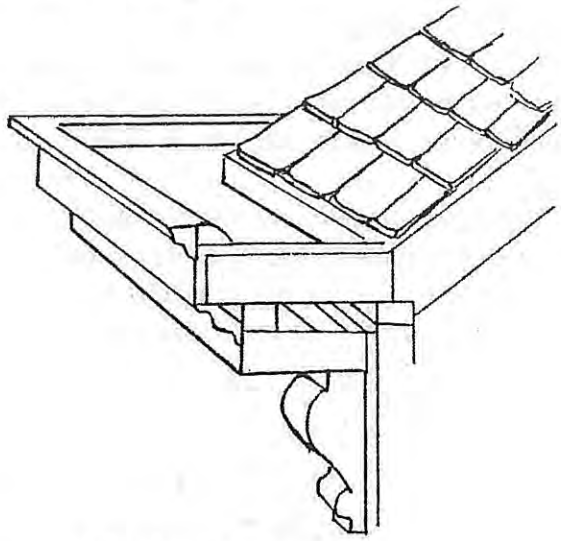


Metal Hanging Gutter

The traditional built-in wooden gutters (including cornice gutters, hidden gutters, and sunken gutters) are characterized by their integration with the roof or cornice (either open or closed) and their generally large surface area. When built-in gutters fail, they channel water into the building, which, if not corrected quickly, can result in extensive damage to the roofing system, walls, and framing of the structure.

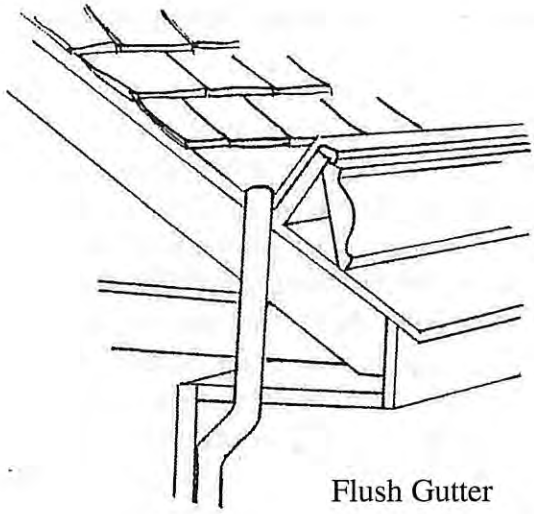


Built-in Wooden Gutter



Wooden Cornice Gutter

Flush gutters are basically a rain stop placed horizontally across the roof near the edge.



Flush Gutter

GUTTER REPAIR AND REPLACEMENT

Wooden Gutters

Though wooden gutters require regular maintenance to avoid problems, their restoration and preservation is important because it preserves the character of the cornice and roof.

A badly deteriorated wooden gutter may require complete reconstruction, along with repair of adjacent building elements, such as rafter ends, roof decking, cornices, etc. All new wood used in repair or reconstruction should be pressure treated material.

Mildly to moderately deteriorated wooden gutters can be repaired using epoxy consolidants and fillers (see section on exterior wood), and splicing in of new pressure treated wood, where needed. All wooden elements should be primed painted with an oil-based primer applied to all surfaces (including cut ends and reverse side.) If the existing gutter is weathered but not rotted, its porosity can be reduced by liberally brushing on a 50/50 mixture of boiled linseed oil and mineral spirits or turpentine; allowing to dry for 24 hours, then recoating once or twice more. A commercial wood preservative may also be used. The treatment, in effect, makes the wood water resistant, while allowing it to breathe and is generally preferable to the use of paint on the interior surfaces of wood gutters. This is a recommended annual maintenance task for hung or unlined wood gutters and can prolong the life of these types of gutters considerably.

Re-establishing proper slope (a drop of 1" per 25 linear feet) along the entire length of the gutter is essential to encourage complete drainage and eliminate standing water, which is the cause of most gutter damage. In addition, the front edge of the gutter should be slightly lower than the back edge, allowing water to spill over the front should the gutter become clogged, rather than backing up under the roofing.

Gutter Liners

Proper repair, replacement or installation of metal liners will prolong the life of wooden gutters. Liners traditionally have been made of sheet metal made from tin, terne, galvanized steel, copper, and lead-coated copper (coppers having the greatest longevity - tin, terne, and galvanized steel must be kept coated with a good quality metal primer or metal roof paint, or they will rust). Today, additional liner materials include stainless steel, aluminum, and a new, nonmetal choice consisting of single-ply, rubber membrane sheets made of E.P.D.M. (ethylene propylene diene monomer), neoprene, or Hypalon, put down with adhesives or heated to create a seal.

When using metal liners, expansion joints should be installed in long runs, placed at the high point (middle), and at both ends of the gutter (This is because expansion joints can act like a small dam in the gutter and will cause less of a problem in these locations.) Rosin paper should be laid between the wood gutter and metal liner to avoid condensation under the liner and to keep the gutter and liner from binding. Liner sections should be lapped starting from the downspout (the joint should open "downstream"). A flange or flashing, installed under the roofing material, should extend up the roof a minimum of 4 inches from the gutter. Care should be taken not to nail through the flange/flashing when installing the first course of roofing. Cleats should be used to attach gutters rather than nailing directly through the liner, flashing, etc. All fasteners (nails, clips, and cleats), and patches for repairs, should be of the same metal as the liner to avoid galvanic corrosion. Fixed joints should be riveted or soldered.

Do not use asphalt roofing compounds to repair a joint or fill a hole in a metal liner, flashing, or metal hung gutter. It is a very temporary repair at best as it does not hold up well to intense sunlight and freezing, becoming cracked and brittle, and is almost impossible to remove for proper repair. Because it acts as a mini-dam, water can back up and enter the cracks. Also, some products can actually corrode metal.

Metal Hung Gutters

When installing metal hung gutters on older buildings, the more traditional semi-circular or half-round shape is preferable to the ogee pattern found in most modern gutters. Care should be taken to avoid obscuring significant architectural details such as decorative cornices. Downspouts should be placed in the

least conspicuous locations which will still allow adequate performance. Gutters should be prefinished or painted in such a way as to blend in with the building and be as unnoticeable as possible. Repair and installation advice for metal hung gutters is similar to that for metal gutter liners.

GUIDELINES FOR ROOFS, ROOFING, AND GUTTERS

1. Historic roof forms and architectural details should be retained/maintained.

2. Original dormer size, shape, and placement should be retained/maintained.

3. Avoid changing the essential character of the roof by adding inappropriate features such as dormer windows, vents or skylights.

4. Preserve or replace, where necessary, all architectural details that give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting, and weather vanes. Avoid stripping the roof of architectural features important to its character.

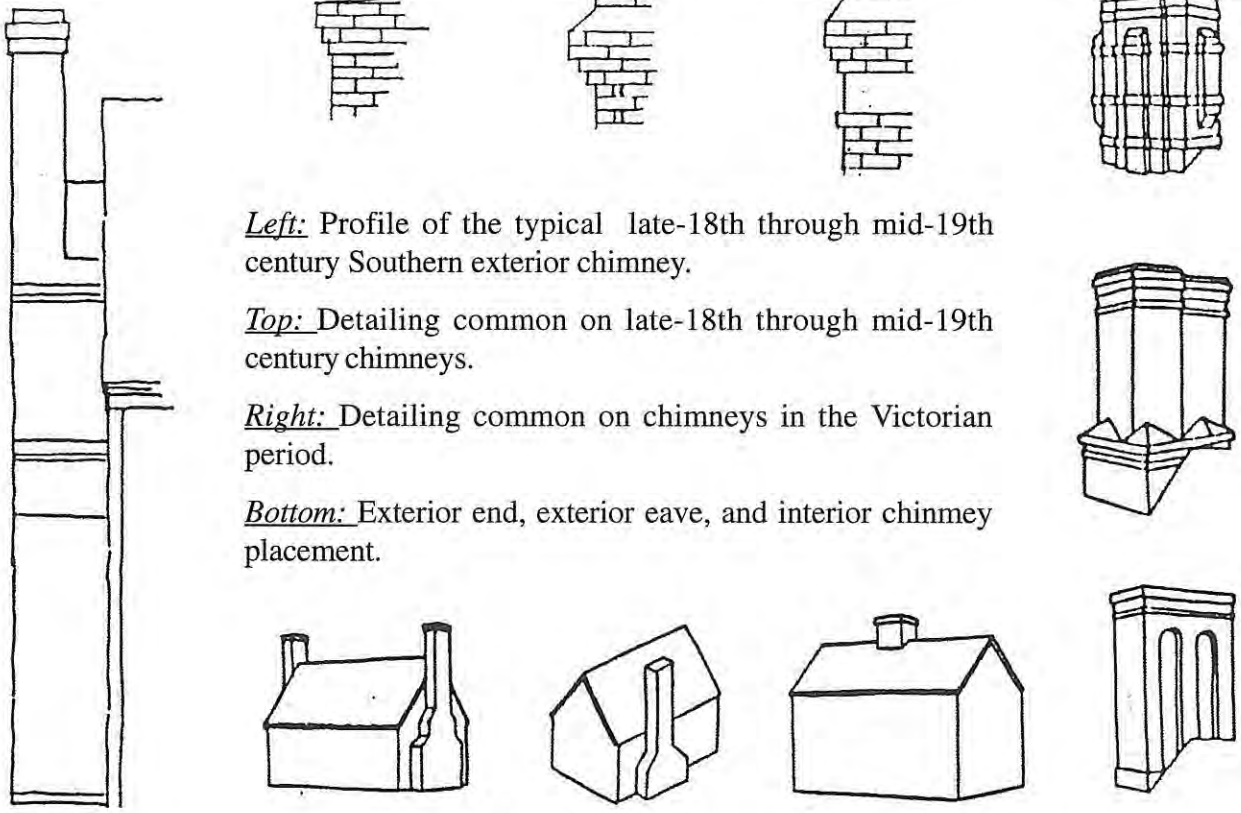
5. Historic roofing material should be retained/maintained, whenever possible.

6. New roofing material should match the old, if historic, in composition, size, shape, color, and texture. New roofing material should be appropriate to the building on which is located. Avoid replacing deteriorated historic roof coverings with new materials that differ to such an extent from the old in either size, shape, color, or texture that the appearance of the building is altered.

7. Historic gutter systems should be retained/maintained. New gutters and downspouts should be appropriate in size, shape, color and material, to the building on which they are located. New gutters and downspouts should not obscure significant architectural details. Gutters and downspouts should be unobtrusive.

CHIMNEYS

Chimneys are an important character defining element on a building, particularly in the South, where exterior chimneys are common on many buildings. Chimney placement is often directly related to building type. The size, shape, materials, and details of a chimney frequently reflect the style of the building.



Left: Profile of the typical late-18th through mid-19th century Southern exterior chimney.

Top: Detailing common on late-18th through mid-19th century chimneys.

Right: Detailing common on chimneys in the Victorian period.

Bottom: Exterior end, exterior eave, and interior chinmey placement.

In Lexington, early chimneys were constructed entirely of brick, but later, granite or fieldstone bases were used. In some cases, chimneys were built of granite blocks up to the shoulders with bricks used only for the top. A number of chimneys have been completely or partially stuccoed in an attempt to protect soft brick and mortar from deterioration. This has resulted in a loss of chimney details and a change in the appearance of the building. In many cases where an incompatible material was used, or it was improperly applied or maintained, stuccoing has actually resulted in accelerated deterioration of the underlying materials.

The location and appearance of historic chimneys should be preserved and maintained, whenever possible. Stuccoing of chimneys is not recommended; instead, brick and/or stone chimneys should be repointed with appropriate mortars and repaired as necessary. Chimneys which have already been stuccoed should be repaired or resurfaced, as necessary, using appropriate materials. New chimneys added to historic buildings should be as unobtrusive as possible.

MAINTENANCE AND REPAIR

Maintenance and repair of chimney materials, including exterior cleaning, repointing, brick or stone replacement, and stucco repair, should generally follow methods and recommendations outlined in the section on "Masonry." Older chimneys, however, also present special problems.

Unlined Flues

Many older chimneys do not have flue liners. Mortar and bricks in an unlined flue may be eroded due to weathering and age, or from being directly exposed to the action of gases resulting from fuel-burning, which causes deterioration. In addition, the interior wall (not to be confused with the flue divider) of some chimneys may only be one brick thick. Missing mortar or bricks are a fire hazard because heat and sparks may escape the chimney and ignite nearby wood (even worse, wooden beams ends are set into the chimney wall in some old buildings). Gaps in the masonry also allow poisonous flue gases to seep into the interior of the building.

If an older chimney is to be used, it should be inspected thoroughly by a professional (a mason, or an experienced chimney sweep, many of whom are qualified to make such an inspection as a routine part of regular chimney cleaning). Depending on the condition and age of the chimney, the addition of flue liners may need to be seriously considered. The two most common methods for adding flue liners to existing chimneys include:

1. Round metal liner sections, similar to stove pipe, but made of galvanized or stainless steel, are joined one section at a time and lowered by rope (crimped end first) into the flue from the top of the chimney. When the liner is in place extending from top of the fireplace throat to the top of the chimney, it is cemented in place with a light-weight concrete. This is a relatively easy procedure in a straight flue. However, in a chimney that has more than one fireplace opening, the lower flues will bend, and sometimes narrow, to accommodate upper fireplaces, making it difficult to negotiate a liner through that section. It will then become necessary to break into the chimney (usually from inside the building) at that location to install that particular section of liner, after which the chimney and interior wall can be repaired. Metal flue liners may need to be replaced due to deterioration after a number of years.

2. Ceramic (terra cotta tile) flue liners should be installed by an experienced mason. The sections must be mortared together, requiring that the entire chimney be opened (usually from inside the building). This is a messy and relatively expensive procedure, however, tile flue liners do not deteriorate significantly from contact with flue gases like metal liners, and so, if properly installed, should not have to be replaced.

Leaning Chimney Stacks

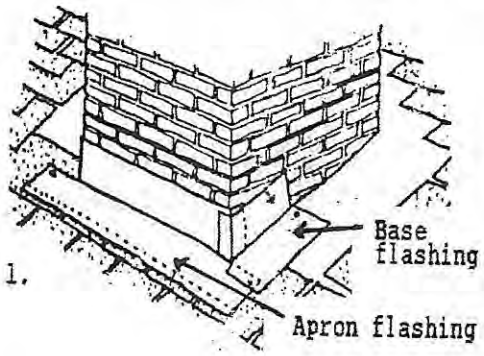
Flue gases leave sulphur deposits on the chimney masonry. When water continually enters the chimney, through wind action, faulty flashing, etc., its interaction with these deposits can cause joints on the less protected or wetter side of the chimney to expand, resulting in a curve or lean in the opposite direction. A leaning chimney stack can be dangerous and should be taken down and rebuilt, re-using the original materials if possible, and taking care to duplicate the original size, height, bond, details, and if necessary, materials, as closely as possible.

Crumbling Flue Dividers

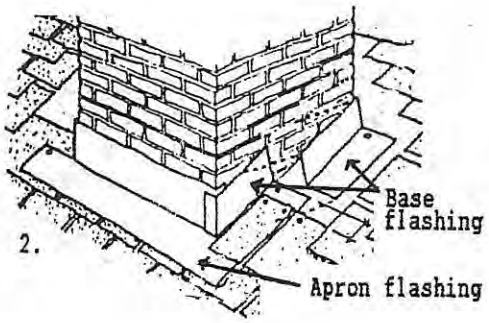
In a chimney that has more than one flue, the flues are separated by a brick dividing wall that is usually only one brick thick. These dividers are typically in worse shape than any other part of the chimney, and the upper portion may be missing entirely, having collapsed, creating a blockage of the flue which must be removed before the chimney can be used. This may require breaking into the chimney, if the blockage is extensive. The careful addition of flue liners can help prevent further collapse of the divider into the flues.

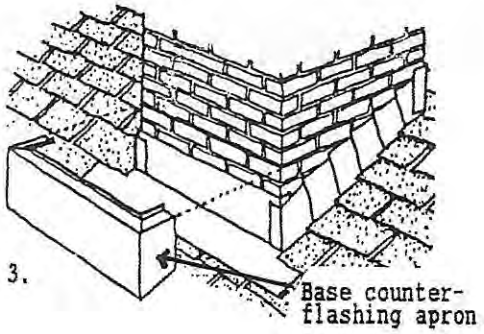
Deteriorated Or Missing Flashing

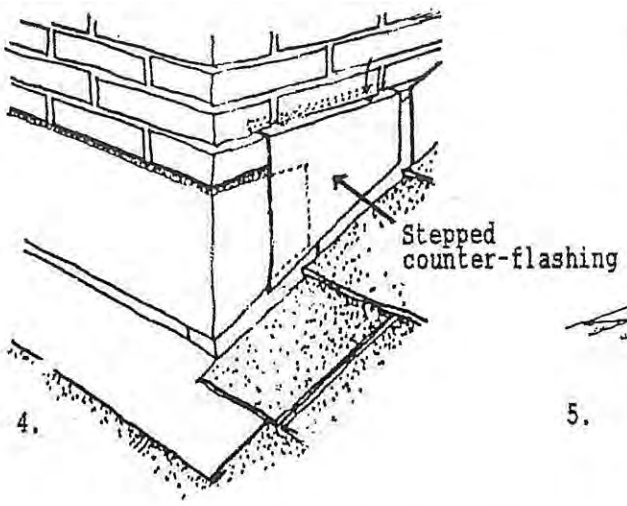
Chimneys should have flashing properly installed around the stack at the roof line for interior chimneys, or across the shoulders of the chimney where it meets the siding. Some older chimneys (particularly exterior chimneys) may not have any flashing. In other cases, the flashing may have deteriorated or pulled away from the chimney. Deteriorated or missing flashing allows water to repeatedly enter around the chimney resulting in deterioration and failure of the water soaked brick and mortar, as well as promoting the development of rot in the surrounding wood.

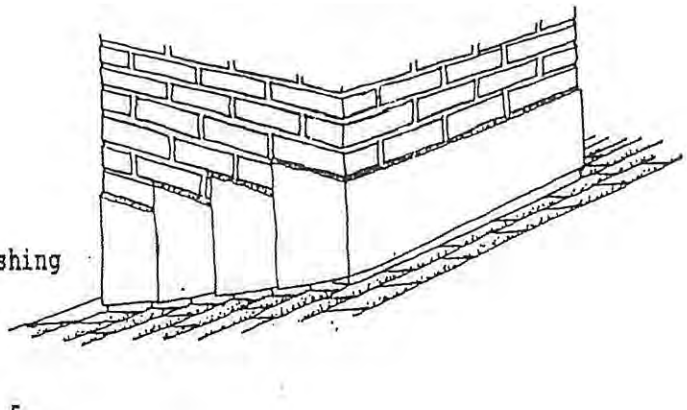


Illus. 1 & 2: Remove shingles around top and sides of chimney. Install apron flashing over shingles on lower slope. Install base flashing on sloped sides. First piece should come around corner to overlap apron. Install continuous strip of base flashing on the up-slope side of shimney with a return to overlap base flashing.
Illus. 3: Install base counter-flashing apron.









Illus. 4: Install stepped counter-flashing as shown. All cap pieces should have a lip on the top edge that is let into the mortar. Cap flashing should overlap base flashing at least 4", and stepped flashing should overlap the previous piece by at least 2".
Illus. 5: Repoint the joinst where flashing was installed with mortar that matches the original.

Chimney Cleaning and Inspection

Chimneys should be cleaned a minimum of once a year; more frequently if using an airtight woodburning stove. Burning wood creates a buildup of creosote on the walls of the flue. Failure to clean out creosote buildup can result in a chimney fire, which can damage the chimney or spread to the rest of the building. At the same time the chimney is cleaned, it should be inspected and minor problems repaired. A professional chimney sweep will clean and inspect the chimney, fireplace and/or stove.

Television Antennas

Chimneys should never be used to anchor television antennas. Problems can result from the structural stress placed on the chimney due to movement of the antenna in strong winds.

REPLACEMENT

If a chimney is so deteriorated that simple repointing and repair are not sufficient to insure safety, then rebuilding may be necessary. Original materials should be reused (at least where visible) if at all possible. New materials should duplicate the appearance and composition of the original as closely as possible. The original chimney should be carefully recorded so that the original size, shape, design, bond, details, and color can be duplicated as closely as possible.

GUIDELINES FOR CHIMNEYS

1. The location and appearance of historic chimneys should be preserved and maintained, whenever possible.

2. Brick and/or stone chimneys should be repointed with appropriate mortars and repaired as necessary.

3. Stuccoing of chimneys is not recommended. Chimneys which have already been stuccoed should be repaired or resurfaced, as necessary, using appropriate materials.

4. If a chimney must be rebuilt or replaced, original materials should be reused (at least where visible) if at all possible. New materials should duplicate the appearance and composition of the original materials as closely as possible. The replacement chimney should duplicate the size, shape, design, bond, details, and color of the original as closely as possible.

5. New chimneys added to historic buildings should be as unobtrusive as possible.

WINDOWS

Windows are among the most significant architectural elements contributing to the exterior appearance of a building. The configuration and location of windows on a building help determine the balance, rhythm, scale, proportion, and emphasis (vertical or horizontal) of a building.

Window are also expressive of the particular architectural style of the building on which they are located. Historic window treatments (including frames, sashes, ornamentation, and blinds or shutters) should be retained and repaired whenever possible.

Consideration of windows should include the size, shape, and spacing of the window openings; the type of sash (fixed, casement, single- or double-hung, etc.); the number of lights in the sash; the ornamentation surrounding the sash, shutters or blinds, if present, and hardware.

Window Types

The earliest windows had no glass and were closed off by various means, primarily with solid wooden shutters. This method of construction continued on outbuildings even after glazed windows became widely available, and may be seen on many such structures in Lexington.

Glazed windows of the late 17th and early 18th century were either fixed or casements. These were followed by double hung windows which had only one moveable sash, with no counterweights and were held in the open position by spring plungers, pegs, or propping something underneath (they were known as a "guillotine" windows, supposedly for their propensity to slam shut). As the double hung window evolved, both the upper and lower sash became moveable using chains or cords on pulleys and a sash weight which were built into the window unit, allowing the sash to balance in any position without requiring any mechanical stops. Modern double hung windows did away with the pulleys and weights in favor of spring ballasts. As air-conditioning became widespread, fixed windows reappeared in the form of plate glass and picture windows.

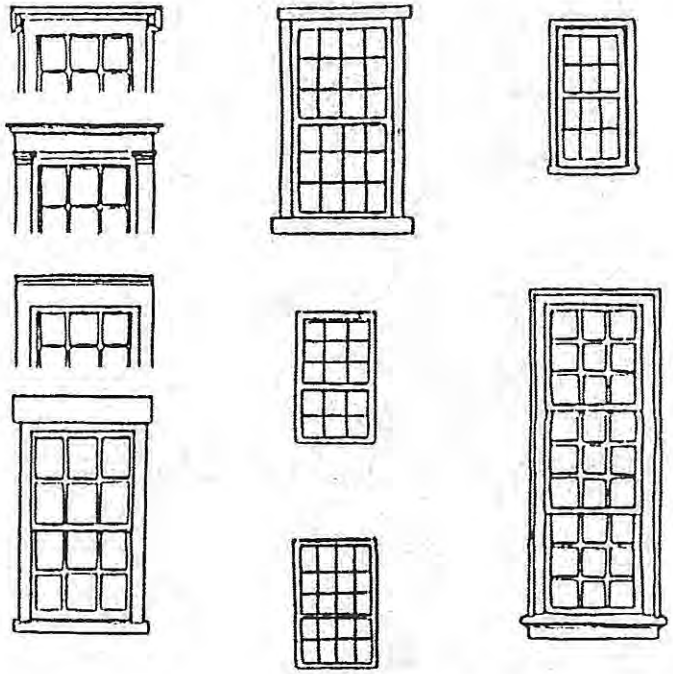
Glazing Arrangements

In early America, all glass was hand blown, which produced a wavy or distorted appearance and severely limited the size of glass window panes. Glass was also expensive and hard to transport. For these reasons, early window sashes were glazed using many small panes. Some 17th century window frames and sashes were made of iron, but by the 18th and early 19th centuries, windows with wooden frames, sashes, and muntins became almost universal. Pane sizes increased throughout the 18th and 19th centuries as glass-making techniques improved and demand for windows with larger panes grew. (Not only did windows with bigger panes give more light, but windows were taxed on a per-pane basis.) From the mid- to late 19th century, panes large enough to glaze sashes in one unit became common. In the late 19th and early 20th century, the rise of the colonial revival styles marked a return to multi-paned sashes, though frequently a mix of multi- and single- paned sashes were used on the same window. In the early 20th century, the advent of "modern" architecture introduced windows with a horizontal emphasis, culminating in the large, single pane, picture window.

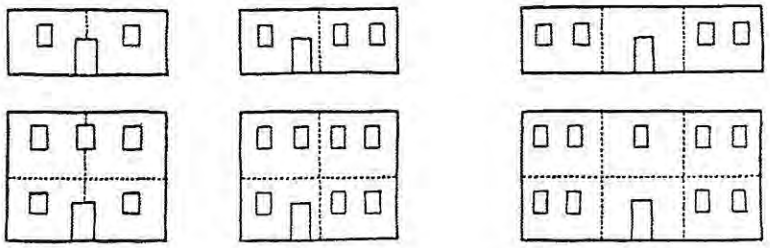
Window Styles

Classically Influenced

By far, the most prevalent window type in Lexington is wooden vertical, rectangular, double hung, with multiple pane glazing arrangements such as the early 9/6 (nine light sash over six light sash), 9/9, 12/12, and 16/16, and the later and slightly larger 6/6, with variations such as the triple hung 9/9/9 windows as seen on the Platt-Brooks-Smith House.



These arrangements are found primarily on Vernacular, Federal, and Greek Revival structures built through the mid 19th century, with 9/9 being the most common arrangement on the earlier buildings, while the larger paned 6/6 became common toward the end of this period. Rectangular window casings, which were composites of fairly simple, classically shaped, linear moldings remained popular throughout the period; though variations such as the addition of decorative window caps (simple entablature), and flat unmolded casings, appeared on a few examples near the end of this period. Windows always appeared as separate units in a symmetrically balanced facade.

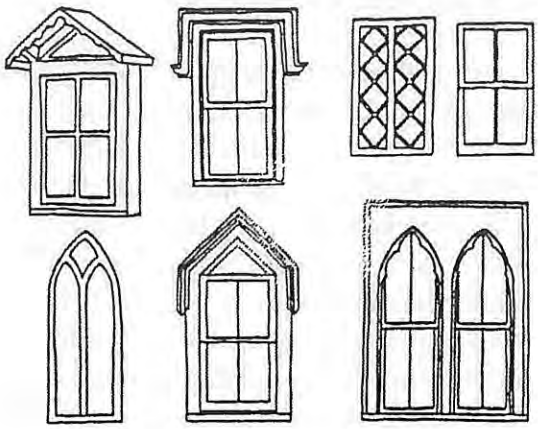


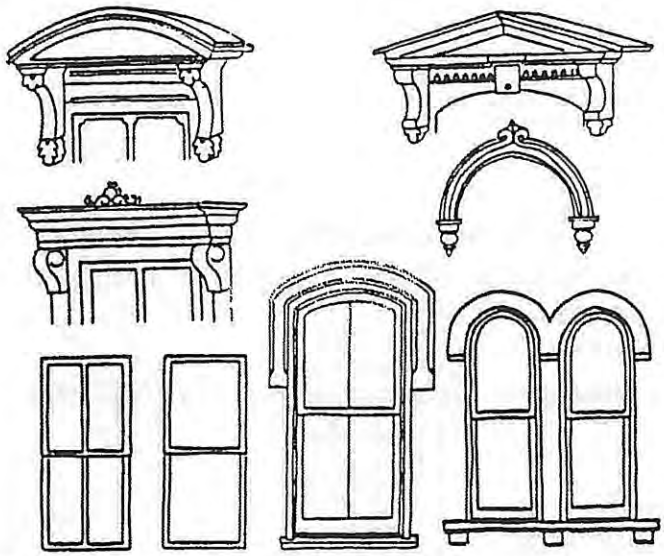
Symmetrically balanced facades.

The second half of the 19th century saw the increasing popularity of large, double or single pane sashes, (2/2, 1/1, or sometimes a single paned lower sash paired with an upper sash with multi-paned variations), though they still occurred in wooden, vertical, primarily rectangular double/hung windows. Many architectural styles waxed and waned during this period, and the move away from classicism resulted in myriad window treatments, particularly in the Gothic, Italianate, and later Victorian eras. During this period, window groupings appeared, but, still in the context of a symmetrical or balanced facade. It was only when asymmetrical plans became popular, later in the century, that functional window placement based on interior needs took precedence over rigid exterior proportions and a balanced facade.

Gothic Revival

The Gothic Revival style marked the return of medieval lattice (diamond paned) and lancet (pointed arch) windows. The latter window style is found in both the Lexington Presbyterian Church, and the Lexington Baptist Church (Gothic architecture was thought to be especially appropriate for religious buildings).



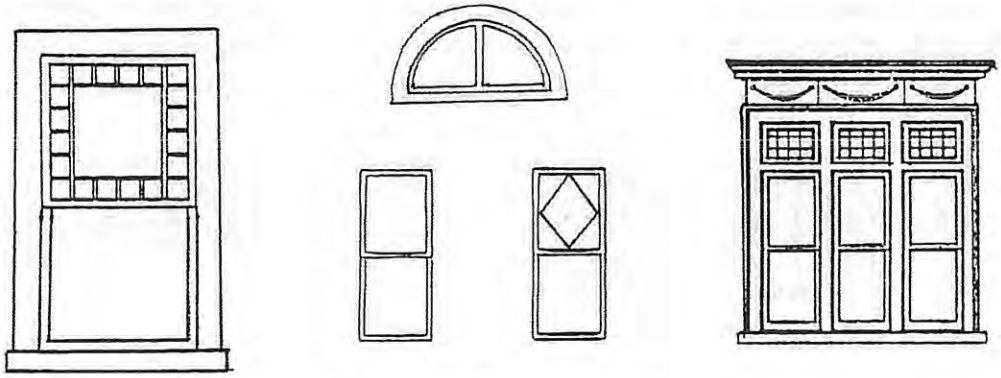


Italianate

The Italianate style emphasized tall, narrow, arched windows (full, segmental, or flattened) with a framed or hooded crown a common decorative element, though examples of rectangular windows with brackets and/or pediments were also seen. Sashes were most often 2/2, double hung. An example of Italianate fully arched windows with framed crowns can be seen in the Oglethorpe County Jail.

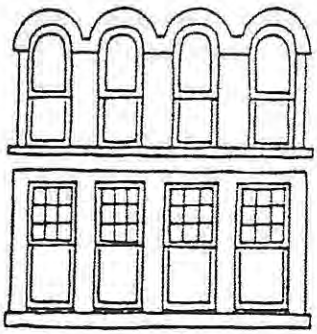
Late Victorian (Queen Anne)

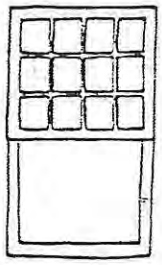
Victorian styles, including the popular and eclectic, Queen Anne, featured windows in endless variety, including bay and oriel windows, dormers, small decorative windows, along with double-hung sashes, which might have one large pane surrounded by smaller panes, decorative heads made of multiple small panes, and/or colored glass. The simpler 1/1 or 2/2 were also used, but were frequently ornamented with architectural features surrounding the window, such as ornately carved caps, hoods, or pediments. Windows shapes included a mixture of rectangular, arched, and elliptical. It was not uncommon to find different decorative window features on each story of the same building. Examples of a variety of late Victorian style windows can be seen on the Cunningham House and Gottheimer Cottage, both on Main Street, and on Lallie's Hill on Church Street.



Richardsonian Romanesque

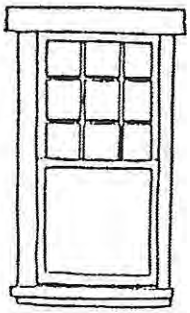
Richardsonian Romanesque buildings of the late 19th century featured a mix of both rectangular and round-arched, double-hung, single paned, windows (though decorative multi-paned sashes and transoms were also used), asymmetrically placed on the facade. Groupings of three or more arched or rectangular windows were common, often unified by a single stone lintel or a linked row of arches. Windows were deeply recessed, often with straight lintels (rectangular windows) or rounded crowns (arched windows) of heavy roughcut stone, sometimes including small decorative columns on each side. Bays and dormers were also features frequently found on this style. The only example of the Richardson Romanesque style in Lexington is the Oglethorpe County Courthouse.

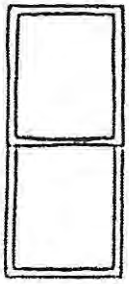




Colonial Revival

The Colonial Revival styles (including the Dutch Colonial Revival) of the late 19th and early 20th centuries attempted to recreate the early architectural styles of the American colonies. Most examples, however, exhibited little concern for accuracy in plan or details, and carried over many elements from the preceding popular Queen Anne style. This included asymmetrical plans with functional window placement, and large,

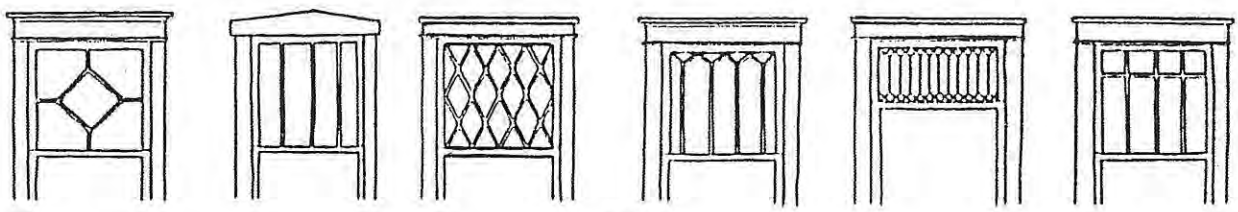




single paned sashes. The windows on earlier buildings in this style, therefore, are frequently either unapologetic 1/1, or a compromise, such as the 6/1, which gave a nod to the past with its small-paned upper sash, while retaining the easy-to-clean, light admitting single-paned lower sash. It was not until after the turn of the century that general concern for greater authenticity of detail, moved the Colonial Revival style away from the enormously popular Queen Anne style that had preceded it and closer to its "roots." Examples of Colonial Revival style windows can be seen on the Maxwell-Johnson House on Meson Street, the Boggs House on Church Street, and the Epps House on Main Street.

Craftsman

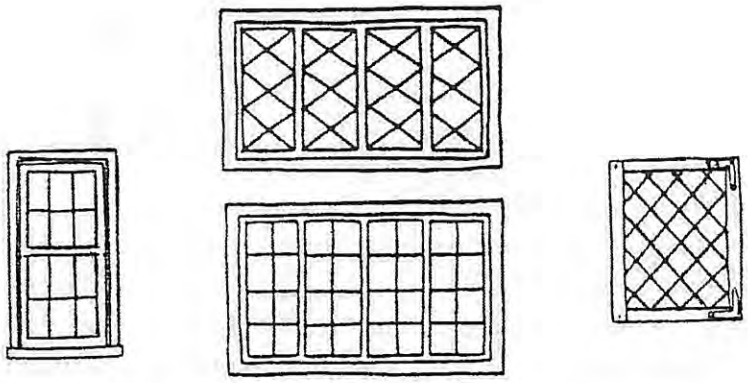
The Arts and Crafts Movement, ushered in the first "modern" styles, as typified by the Craftsmen Bungalow, which in the early 20th century became the most popular and stylish smaller house in the country. Dormers were common on these houses. Windows were rectangular, double-hung, with single paned lower sashes and multi-paned upper sashes, including some with small geometric patterns, or with four or more vertical



panes (occasionally pointed). Window groupings were common. Examples of Craftsman style windows can be seen on the Mathews and Bush Houses, both on Church Street, and on the Roberts House on Boggs Street.

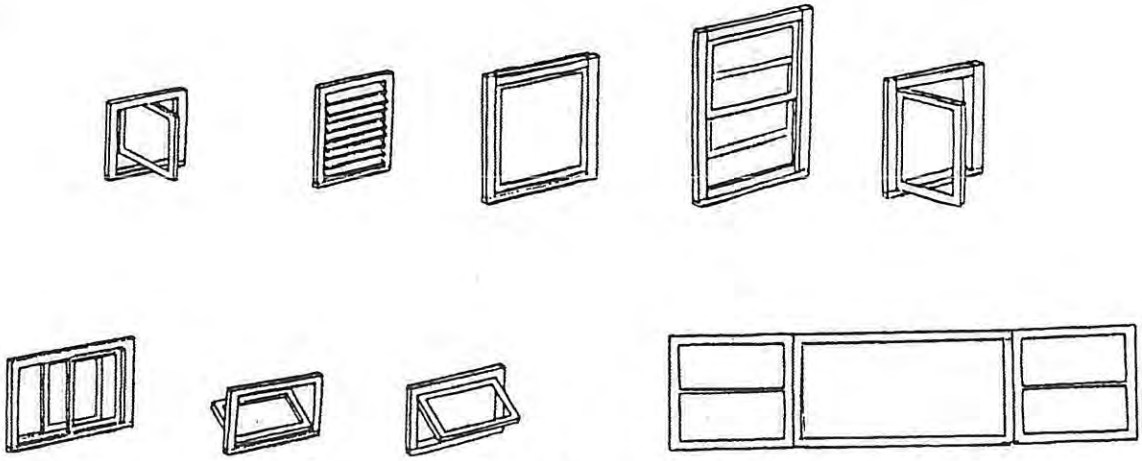
English Vernacular Revival

Based on English Medieval domestic architecture, this style was popular during the 1920s and 30s. Windows were usually tall and narrow, with multi-pane rectangular or diamond glazing, either double-hung, or casement, commonly in multiple groupings.



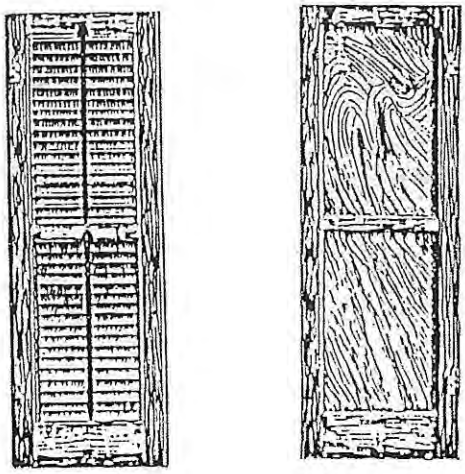
Modern

The evolution of 20th century modern architecture brought a change in emphasis from the vertical to the horizontal. Windows reflected this change. Window openings, while still rectangular, were frequently wider than they were tall. Where windows were still vertical rectangles, they were frequently grouped together to give a horizontal feel, or sashes were given only horizontal division between panes. New materials (aluminum frames and plate glass) and designs (jalousie, and picture windows, and sliding glass patio doors) appeared.

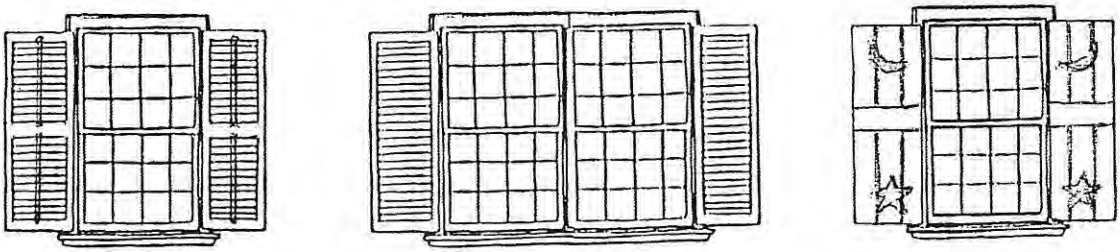


EXTERIOR SHUTTERS OR BLINDS

Exterior wooden blinds with moveable slats are historically a common element on houses built in Lexington before the 20th century. They were hung with hinges attached to the window framing so they could be opened or closed and the louvers adjusted as needed to provide shade and ventilation. Solid panelled wooden shutters were not used on houses in Lexington. However, primitive shutters, made of a wooden board or planks fastened together were used in place of glazed sashes on some outbuildings.



Exterior blinds and shutters were not merely decorative, but served an important function on historic buildings. If present, they should be retained and repaired as needed. Existing hardware should be retained and repaired if possible. If blinds or shutters were historically present, but now are missing or damaged beyond repair, replacements as well as replacement hardware should duplicate the originals, if known, or those on comparable surrounding structures, as closely as possible. Blinds and shutters should fit the opening for which they are intended, and be attached appropriately, so that even if not intended to be used, they will at least look functional. Inappropriate uses of shutters or blinds, such as tiny shutters attached to the sides of large windows or window groupings, a single shutter tacked between two windows, shutters or blinds that clearly will not close, look out of place on a historic building.



Yes Inappropriate No

Modern fixed louvered blinds and decorative shutters, whether wood or synthetic material, are inappropriate for use on historic houses in Lexington.

WINDOW REPAIR AND MAINTENANCE

If properly maintained with caulk, wood preservative, putty, and paint, wooden windows can be preserved indefinitely. Most repairs to wooden windows are usually fairly simple.

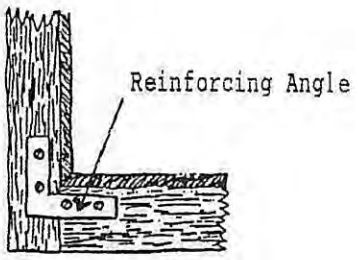
As with all exterior wooden elements, water damage is the cause of most problems. This can be caused by simple weathering, or by problems with defective or missing gutters, cracks in window framing allowing water penetration, sills not adequately sloped to shed water, loose or missing caulk around window panes, condensation, and storm windows with clogged or non-existent weep holes at the bottom to allow water drainage.

Decay-prone areas include the window sill, and points where endgrain can absorb moisture, such as the bottom of the jamb, and joints in the sash. Also, places where shutter hardware has been attached, but may be loose or missing, can provide entry holes for water. These areas should be thoroughly waterproofed.

The wood should be allowed to dry thoroughly and old paint removed. A commercial wood preservative/ water repellant or a 50/50 solution of boiled linseed oil and turpentine should be heavily applied, particularly in the joints and on end grain, and allowed to dry for 1 to 2 days. The procedure should be repeated until the wood is thoroughly saturated. Holes and cracks, as well as all joints in the window frame, sash, and between the sill and jamb should be sealed with a high quality caulk, then painted with a good quality alkyd primer followed by either alkyd or latex paint.

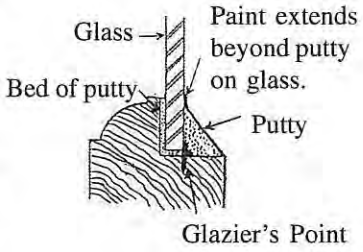
Rotted areas can be repaired by splicing in new wood or using epoxy consolidants and fillers as described in the section on exterior wood. Following repair, these areas should be treated with a wood preservative and water repellant, then painted as above. (Note: Epoxy repairs should be completed before using water repellant or paint as these will interfere with proper absorption of the epoxy consolidant.)

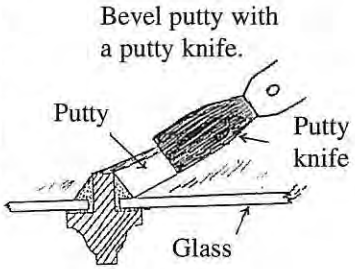
Sashes with loose joints can be reglued with a waterproof exterior-grade glue. Corners can be strengthened, if needed, by drilling holes and inserting gluesoaked wooden dowels, or attaching flat metal reinforcing angles in place with screws.



Sashes should be reglazed as needed, taking care to preserve all old glass. Old putty should be removed carefully. It may be necessary to soften it using a chemical paint remover,(lacquer thinner, muriatic acid, and even oven cleaner will also work), or the use of heat, applied with a heat gun, soldering iron, etc. Care should be taken to protect the glass when using heat, however, as too high a temperature, or direct application on the glass may cause it to break.

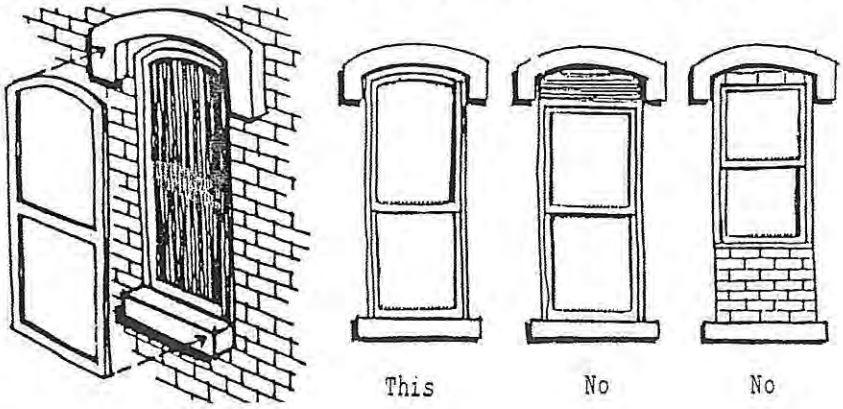
The putty channel should be primed with paint or coated with boiled linseed oil (to protect the wood and retard the drying and cracking of new putty) and allowed to dry. Replacement glass should be cut 1/8 inch smaller than the opening to allow for expansion and contraction, and any irregularities in the wood. When installed, the glass should not be in contact with the wood, to insure a good seal against moisture and to prevent rattling of the glass in the sash. A thin bed of putty/glazing compound should be spread on the bottom and side of the groove, and the glass embedded in it (there should be no gaps between the putty and the glass). Glaziers points should be inserted (at least 2 points per side on small panes, or every 8 - 10 inches, on large panes) to hold the glass in place. Putty/glazing compound should then be applied so as to cover the edges of the glass and firmly sealed to the wood and glass and beveled with a putty knife. After being allowed to dry for 2 - 3 days, putty should be painted with the paint extending slightly beyond the putty edge onto the glass to make a watertight seal.



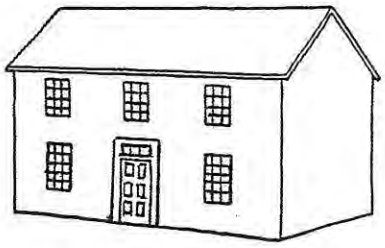


WINDOW REPLACEMENT

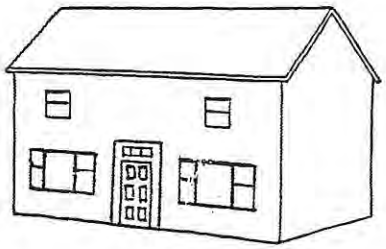
If replacement of a window or window part(s) is necessary, any new elements should duplicate the originals as closely as possible, both in appearance and material. If duplication of detailing is impossible, then it is important to retain the mass and form of the original, so that the rhythm and line of the structure remain unchanged. Attempts to change, modernize, add or eliminate a window or windows on a building may yield very disconcerting results. Installing modern horizontal windows in a house designed with vertical emphasis, reducing window openings so that ready-made sashes can be used to replace deteriorated old sashes, or filling in window openings totally unbalances the original architectural composition.



Replacement windows should fit the original opening.



Original facade



Modernized windows: window removed

GUIDELINES FOR WINDOWS

1. The size, shape, and location of historic openings should be preserved.

2. Significant historic framing and design elements surrounding openings should be preserved and maintained.

3. Historic openings should not be closed or partially blocked unless absolutely necessary. If infilling is allowed, material should be compatible with the building and set back several inches from the building face.

4. Adding new openings to historic buildings is not recommended. If allowed, new openings should be compatible in style, ornamental detail, material, scale, size, proportion, and placement with the building. New openings should not be located on significant facades of historic buildings.

5. Preserve and repair historic window frames, sashes, glass; and surrounds such as lintels, sills, caps, pediments, and architraves; as well as hardware, awnings, and shutters which contribute to the architectural and historic character of the building.

6. Replacement windows or parts are only recommended when historic windows can not be rehabilitated. Replacement windows or parts should match the original in material, style, size, shape, general proportions and configuration; and have the same type glass, and number and arrangement of window panes. Muntins, rails, and frames should have similar dimensions as the original.

7. Historically and architecturally incompatible materials such as anodized aluminum, mirrored or tinted glass should not be used in windows on historic buildings. Flat "snap-in muntins and muntins sandwiched between layers of glass should not be used as replacements for historic windows or doors, but may be acceptable in new construction.

8. When adding or replacing shutters/blinds, they should be appropriate to the building and at least look functional in that the size and placement of the shutters/blinds should be compatible with the size and location of the windows.

9. Dropped ceilings, located below the head of a window, should be recessed from the window opening to maintain a historic appearance on the exterior of the building.

DOORS AND ENTRANCES

DOORWAYS

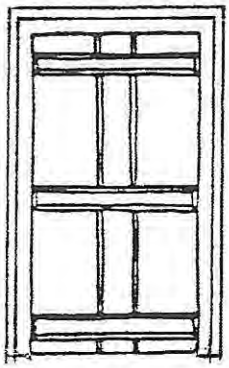
Consideration of doorways should include the size, shape, and detailing of the door itself (including screen doors, if present); door hardware; as well as any decorative elements surrounding the door, such as sidelights, transoms, fanlights, casings, pilasters, etc.

As points of entry, doorways are frequently a focal point for ornamentation on a building. Door and entrance design and details are expressions of particular architectural styles, and add significantly to the character of a building. It is important to preserve original or historic entrances, exterior doors, screened doors, and hardware, wherever possible.

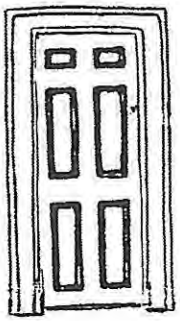
DOORS AND ENTRANCE STYLES

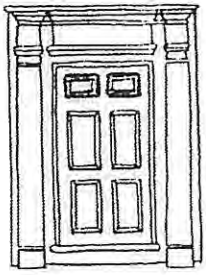
Early Vernacular

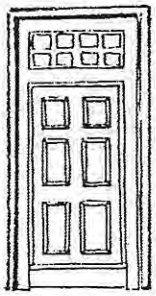
In Lexington, some of the earliest buildings, particularly the log structures, likely had simple board and batten doors, with plain or simple molded casing. There are no examples of these doors remaining except on secondary doorways in the interiors of some very early houses, and on some outbuildings.



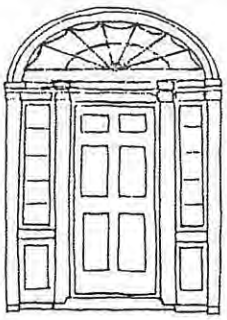
Many of the finer early vernacular houses built in Lexington during the late 18th and very early 19th century have doorways that feature a six panel door (sometimes referred to as the Coventry or "cross and book" door, because of the arrangement of its panels and stiles), occasionally topped with a rectangular transom, which is surrounded by a simple molded casing or a more elaborate entablature supported by pilasters, reflecting the earlier Georgian influence. One example can be seen on the Bray-Andrews House on Church Street.



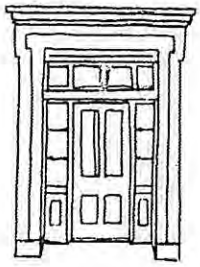


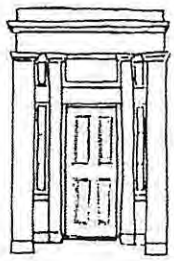


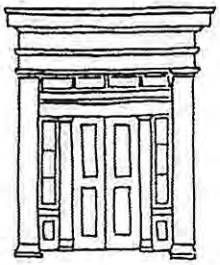
Federal



Toward end of the first quarter of the 19th century, the influence of the Federal style began to be seen in Lexington. Six panel doors were still popular, but they were set in elaborate surrounds with elliptical fan lights, side lights with paneled bases, pilasters (occasionally reeded) and a suggestion of entabulature. Examples can be seen on the Lumpkin-Maxwell-Montgomery House on East Boggs Street and on the Platt-Brooks House on Church Street.





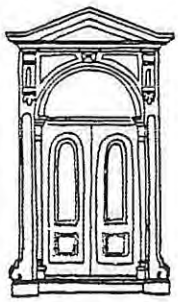


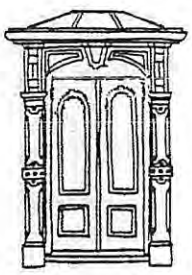
Greek Revival

In the Greek Revival period, during the mid-19th century, doors were either single or double (occasionally slightly recessed) with one to eight panels. These doors were usually framed by a rectangular transom and sidelights, set into pilasters and entablature of varying degrees of elaborateness. Examples can be seen on the Bush-Turner House, and Chedell-Broach-Titus House, both on Church Street, and on the Billups-Clark House on Main Street.

Italianate

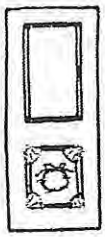
Doors of the Italianate style (popular during the mid- to late 19th century) generally have four to six panels, the upper of which are frequently arched, and/or glazed with large panes of glass. These doors are occasionally found in pairs. Doorways often feature elaborate enframements similar to those seen over the windows. There are several examples of Italianate style doors in Lexington, but apparently, most were simply added during the period (sometimes along with an Italianate style porch) to update older buildings of an earlier style, and so are out of context with their door surrounds. The original entrance of the Oglethorpe County Jail, with its side-bracketed entrance portico, and arched crown, reflects common Italianate design elements.



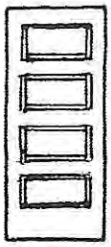


Late Victorian (Queen Anne)

Doors of the late Victorian period, as typified by the Queen Anne style, commonly have a large single pane of glass set into the upper half over a single panel in the lower half which was often covered with delicate incised detailing as well as elaborate raised and/or carved ornamentation. In contrast, door surrounds on Queen Anne style buildings tend to be simple. However, in Lexington, late Victorian style doors and/or porches (as with the Italianate style) were often added to earlier buildings in an attempt to "modernize" them. One can therefore see the occasional quintessential Queen Anne door set squarely in the middle of a fullblown Federal or Greek Revival entrance.



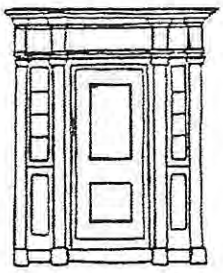
Romanesque

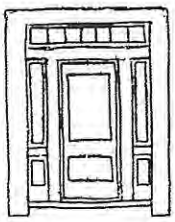


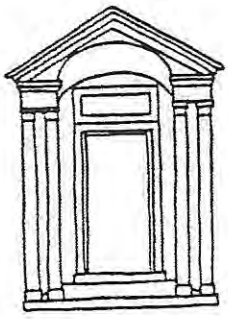
Romanesque doors generally very plain with three or four square or wide rectangular panels set in a vertical line. Doors were often paired. This style can be seen on the Oglethorpe County Courthouse.

Colonial Revival

While Colonial Revival doors and surrounds were generally supposed to be patterned after the originals; with only a few exceptions, buildings in this style tended to be somewhat eclectic in their use of details from the earlier classical periods, and still popular elements of the Queen Anne style, such as the single large pane of glass in the door, frequently found their way into the design as well. Examples can be seen on the Epps House on Main Street, and on the Maxwell-Johnson House on Meson Street.

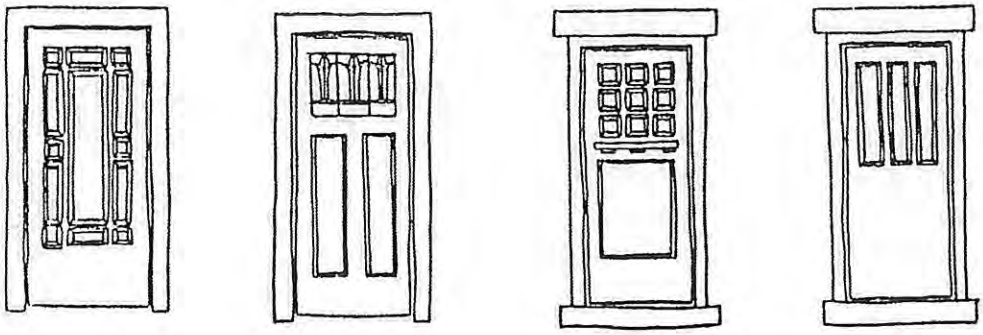






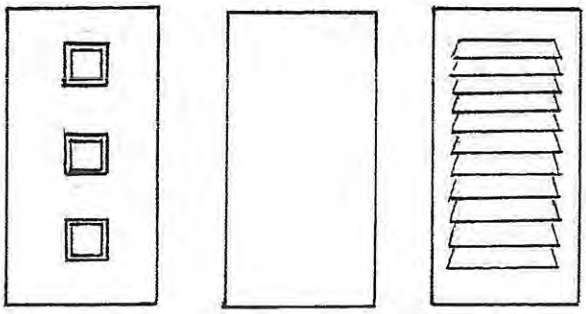
Craftsman

Multi-pane glazing was common on Craftsman doors, occasionally confined to the upper portion of the door, but more often extending down halfway or more. Panes were frequently long, vertical, grouped rectangles, but also were squares and/or rectangles set in a geometric patter. Sometimes beveled glass was used. The lower section of the door might be flush or paneled. Door surrounds were relatively plain. Examples can be seen on the Mathews House on Church Street, and the Roberts House on Boggs Street.



English Vernacular Revival

This style was based on the Medieval residential architecture of England. Doorways, in particular, received stylistic detailing. Simple round-arched doorways with heavy board-and-batten doors were common. Flattened, pointed arches were often used in door surrounds. Occasionally, decorative stonework let into the brick, was used at entrances, giving the effect of quoins. This type of entrance can be seen on the Green House on Main Street.



Modern

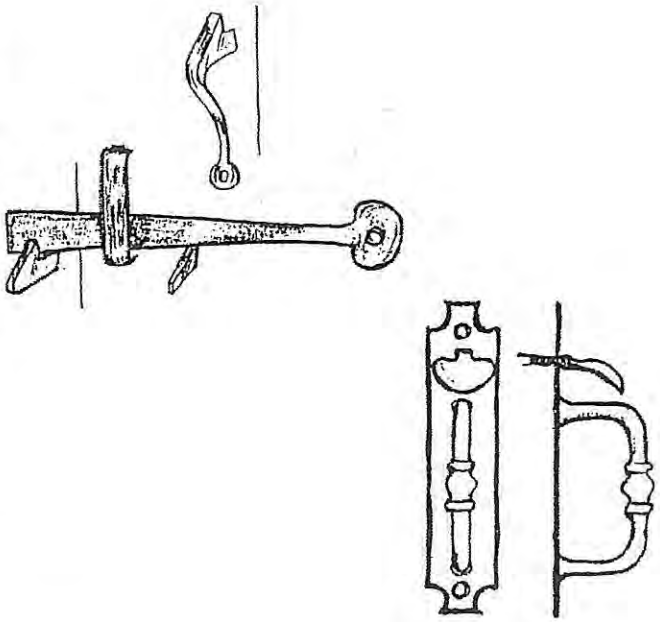
Modern style doors considered inappropriate for historic houses include, among others, the flush door (with or without small square or diamond shaped glazed cut-outs in various arrangements), the ersatz country crossbuck door with small panes in the upper half, glass jalousie doors, and the sliding glass patio door.

HARDWARE

The design of original doorknobs, locks, and latches reflect the history of the building on which they are located and can provide important clues for determining its age. They should be retained wherever possible.

Latches

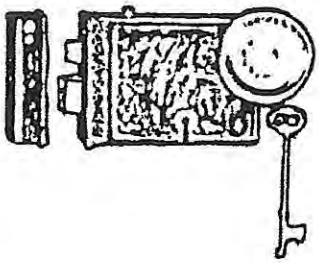
The first latches in this country were rudimentary, handcrafted devices made of wood. Thumb and spring latches made of wrought iron were also among the earliest types of door locks, and were in common use by the early 18th century. Because they were effective, while being inexpensive and easy to install, they continued to be used through the early 19th century, even after the introduction of the doorknob, though their use might be restricted to less conspicuous places such as the attic, basement, and outbuildings.

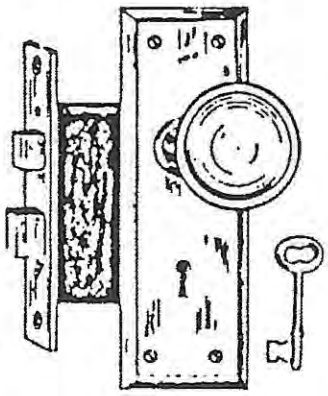


Interest in these latches enjoyed a revival and they were reproduced during the Arts & Crafts Movement of the late 19th - early 20th century.

Rim Locks

Another very early lock type still to be found in Lexington is the rim lock, a self-contained, large, rectangular box lock cased in iron or brass, that is mounted on the rim (surface) of the door, operated with a bit key. Many of these locks have a small (early) to large (later) round or oval brass doorknob. Porcelain knobs became popular in the mid-19th century, particularly paired with black locks. Rim locks were popular on both residential and commercial buildings from about the late 18th century through the mid 19th century, and continued to be seen through the early 20th century.



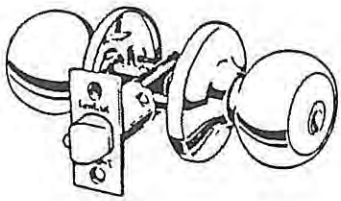


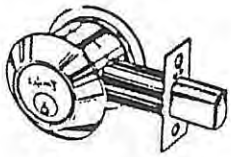
Mortise Locks

Introduced in 1835, the innovative mortise lock was mounted entirely within the door in a pocket that had been mortised out. It featured face plate most of brass or plated metal, and a decorative doorknob of brass, porcelain, or glass. This type of lock was commonly used on buildings from the mid-19th century to the mid-20th century. Mortise locks using pin tumblers were invented in 1865, but did not come into common use on residences and commercial buildings until around the 1920's - 1940's.

Modern Locks

Key-in-knob and auxiliary deadbolt locks were not used in buildings before the 1930's.





REPAIRS AND MAINTENANCE

Repairs and maintenance for doors and entrances should be approached the same way as described in the sections on repairs to exterior wood and repairs to masonry. There are certain problems that may be encountered when working with old doors. For instance:

Problems with warped or bowed doors can often be remedied by removing and realigning the doorstop. If this is not feasible, then the problem with the doors themselves might be fixed.

Bowed doors can often be straightened by laying convex side up on a flat, damp surface (concrete blocks over wet grass, or a directly on a flat paved surface that is damp or has been covered with a large damp towel) for several hours during a hot, sunny day. If the bow is considerable, it may be necessary to apply heavy weights to the center.

Warped doors can sometimes be twisted back into shape by tightening a turnbuckle in a wire running diagonally over a block of wood used as a bridge in the center and connected with screweyes attached at the opposite corners.

Cracks in door panels can be closed using weatherproof glue and clamps, or filled with a flexible, paintable caulk. Glue should be used on the crack, only. Door panels, themselves, should never be glued or otherwise fixed immovably in place, but instead should be allowed enough freedom of movement to expand and contract within the frame to prevent splitting.

Hinges come loose because the weight and movement of the door can strip or enlarge the holes in the wood holding the screws. Using longer screws may solve the problem. If not, the hole can be drilled out and a glue soaked wooden dowel, cut to fit tightly, inserted in the hole. After being allowed to dry, a new hole can be drilled for the screw and the hinge reattached.

Settlement of a building over time can result in a doorway that is out of square and a door that cannot be closed. If the deviation is not too great, the door can be trimmed to fit the opening. Care should be taken not to remove an excessive amount from the edge(s) of the door, as it can severely weaken the joints. It is also important to retain the balance of proportion between top and bottom stiles and/or the stiles and panels. If the angle is large, it may be better to carefully reset the doorframe.

REPLACEMENT

If replacement of a door is necessary, the replacement should duplicate the original in materials, size, style, and details, as closely as possible, with the same number, size, shape, and arrangement of screening, panels and/or glazing, and a frame of the same dimensions. Attempts to alter, modernize, add or eliminate a door or entrance is discouraged. Reducing door openings so that ready-made doors can be used, or filling in door openings, totally unbalances the original architectural composition.

Original hardware, such as knobs, locks, escutcheons and hinges should be repaired and reused, if feasible. If replacement is necessary, new hardware should duplicate the original as closely as possible. Unobtrusive keyed deadbolt locks, their faces painted to match the door, can be used in addition to (not as replacement for) historic hardware if security and convenience are a problem.

If it is necessary to replace elements of an entrance, the material, size, and details of the original pieces or sections should be duplicated, if possible. If original trim cannot be matched exactly, it is important to at least duplicate the mass and rhythm of the original. As long as vacant spaces are filled with reasonable facsimiles, the fact that an exact match has not been made will be less noticeable.

GUIDELINES FOR DOORWAYS AND ENTRANCES

1. The size, shape, and location of historic openings should be preserved.

2. Significant historic framing and design elements surrounding openings should be preserved and maintained.

3. Historic openings should not be closed or partially blocked unless absolutely necessary. If infilling is allowed, material should be compatible with the building and set back several inches from the building face.

4. Adding new openings to historic buildings is not recommended. If allowed, new openings should be compatible in style, ornamental detail, material, scale, size, proportion, and placement with the building. New openings should not be located on significant facades of historic buildings.

5. Historic doors and entrance elements, including framing, case moldings, sidelights, fanlights, transoms, pediments, architraves, pilasters, screened doors, hardware, etc., should be preserved wherever possible. If replacement is necessary, any new elements should duplicate the originals as closely as possible, both in appearance and material. If duplication of detailing is impossible, then it is important to retain the mass and form of the original, so that the rhythm and line of the structure remain unchanged.

6. Replacement doors are only recommended when historic doors are missing or can not be rehabilitated. If necessary, replacement doors (and hardware, if possible) should match the original, as closely as possible, including materials, size, style, number, size, and arrangement of panels or glass, and have a frame of approximately the same dimensions. If the original door is missing and cannot be documented, then the replacement should be appropriate to the age, style, and design of the building, using comparable local examples as a guide.

7. Modern door designs (such as flush, anodized aluminum, sliding patio doors, etc.) are not appropriate, and should not be used on historic buildings.

PORCHES, STOOPS, AND STEPS

Most buildings have a stoop, steps, porch, or covered area at the building entry. Porches, particularly those facing a main street, often have significant details and construction techniques.

Porches have long been popular in the South, evolving from simple protective devices and entrance shelters to settings for social and cultural activities of the home. Before the advent of air-conditioning, porches provided breezes and shade during the hot southern summers, and shelter in mild, wet winters. Porches were used as a natural extension of the living quarters, where people worked, took their meals, received their visitors and friends, and just relaxed. In town, porches were a good vantage point from which to view surrounding activities, (a good place to see and be seen).

In Georgia, porches are original to many buildings, and are one of the main architectural elements by which a building can be dated and given a stylistic name. Many architectural styles are characterized by the type and detailing of porches. In many cases, however, porches, verandas, steps, and stoops were added or altered after the original construction of the building. These examples, even though of a later architectural period than the main building, are often important in documenting the history of changes to a building, and may be architecturally significant in their own right. These are usually important features of the building, and should be retained.

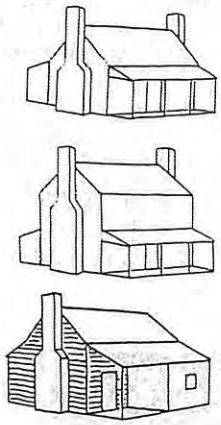
Porch Types and Styles

Dogtrot

One early, functional "porch" type in Georgia was the "dog-trot" breezeway, one of the few indigenous porches in the United States. The "dogtrot" is a central passageway, running front to back and open at both ends, located between two sections of the house. If the building was oriented correctly to catch the prevailing breezes, the "dog-trot" would be the coolest area in the house, and, as a result, the principal living space during the summer. There are no remaining examples of "dog-trot" breezeways in Lexington, however, there is evidence to indicate that at least one house (the Lumpkin-Maxwell-Montgomery House ca. 1790s-1827) utilized a one-story "dog-trot" (closed off in the late 19th century) between the original I-House, constructed in the 18th century, and the large Federal style wing which was constructed at a right angle to it in the early 19th century, becoming the new main block of the house.

Porches On Early Vernacular Houses

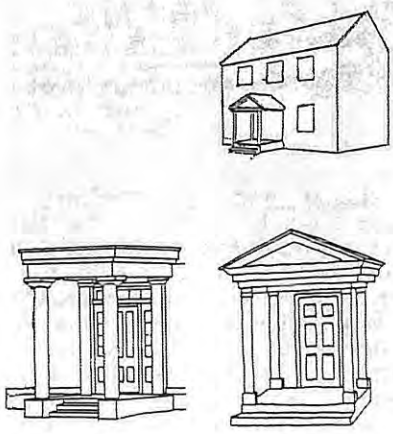
Some of the early vernacular house types, such as the I-House, plantation plain, and hall-and-parlour, which were popular in this area from the late 18th century through much of the 19th century, often had a one-story, shed roofed, full-width porch on the front facade. Architectural details on early examples were fairly simple with little embellishment, as these early porches were primarily functional. Porch supports were typically square or chamfered posts, often with a low, relatively plain railing. In later years, many of these porches were given classical, Italianate, or Victorian columns and/or details. Occasionally, one or both ends were enclosed to make additional rooms.



The Smith-Turner Cabin/House, ca. 1798.
Enlarged to present form in early 1800s.

Classical Entrance Portico

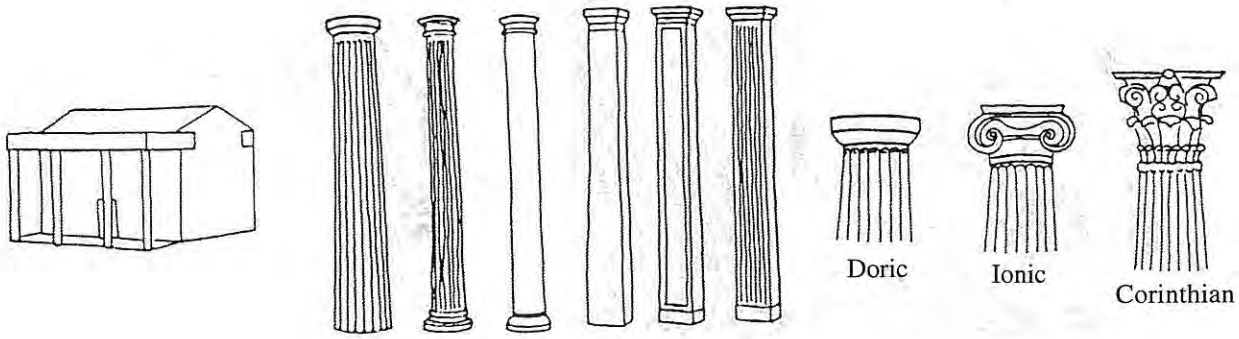
A more decorative early porch form, derived from a revival of interest in Classical architecture. was the small entrance portico, found primarily on Federal style houses in the first quarter of the 19th century and on some mid-19th century Greek Revival style houses, reappearing during the Colonial Revival period in the late 19th - early 20th centuries. The portico was not designed for use as a "living space," but instead with its columns and pediment or entablature, with molded cornice and classical details, was intended for architectural emphasis; to define and shelter the entrance with an elaborate framing element.



The Dupree-Appling House, ca. 1800.
The portico is part of an 1830s additon.

Classical Two-Story Full Facade Portico

During the Greek Revival period (from about 1825 to 1860), the portico grew in popularity and size, evolving into the imposing giant columned, two-story, full-facade style associated with the Antebellum South. These impressive Greek Revival porticos were often used to make a statement about the owners' social status and wealth.



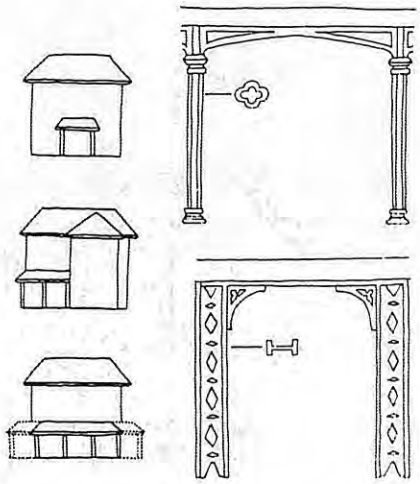
The Willingham-Watkins-Fields House, ca. 1832. Enlarged and monumental portico added in 1845.

Italianate and Gothic Porches

The English style of naturalistic landscaping (the idea that a house and its gardens should be carefully integrated into nature), was introduced into the United States in the 1840s by Andrew Jackson Downing. Porches, verandas, and piazzas were an essential element in Downing's designs. Porches were once again viewed as a functional extension of the "living quarters," to be used, not just admired. The Gothic Revival and Italianate architectural styles, which were associated with the "Picturesque" or "Romantic" movement were never particularly popular in Georgia, where they were used only sporadically during the 1850s and again in the 1870-80s.

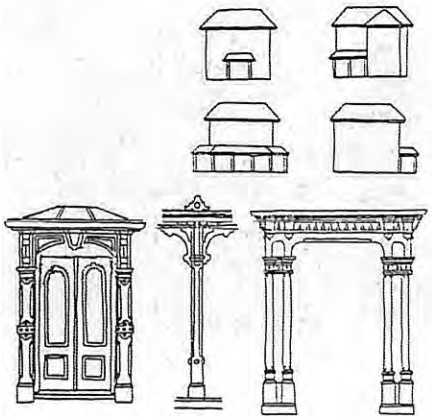
True Gothic Revival style elements are not found in any of the houses in Lexington, although the two-story, full facade portico, with attenuated cloverleaf columns and sawn work arches seen on the Knox House-American Legion Building reflects a vernacular interpretation of a combination of several competing styles popular in the mid-19th century, including Gothic Revival and Greek Revival, as well as the cast iron posts used in the ornamental ironwork applied to houses during that period.

The Knox House-American Legion Building, ca. 1857.



The Italianate style typically features one-story porches, either entry or full width. Porch supports are usually slender columns or posts (fre-quently square with beveled corners) with sawn decorative bracket at the top. In Lexington, the influence of the Italianate style is seen primarily in the detail elements, such as porch supports and bracketed cornices, which have been added to one-story, shed roofed porches on houses of an earlier style. The Oglethorpe County Jail features a very shallow bracketed entrance portico in the Italianate style.

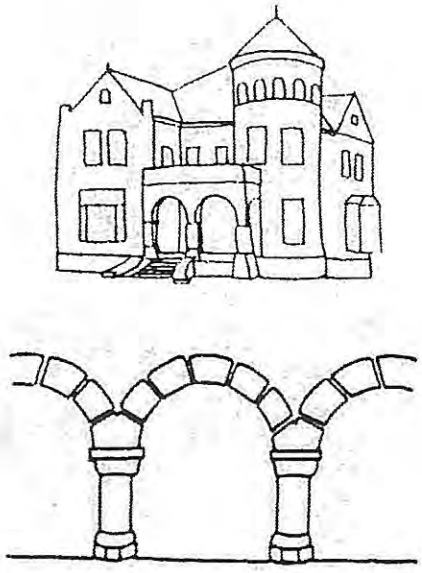
The Bush-Turner House, ca. 1842.
The porch was added in the 1870s.



Romanesque Revival Porches

The Richardsonian Romanesque Revival style of the 1880s-1890s, was characterized by heavy and imposing masonry construction. Porches are also masonry and feature either a heavy post and lintel form, or more typically, one or a series of wide, rounded stone arches supported by heavy, squat columns or massive piers. Column capitals may be ornamented with floral or other decorative details.

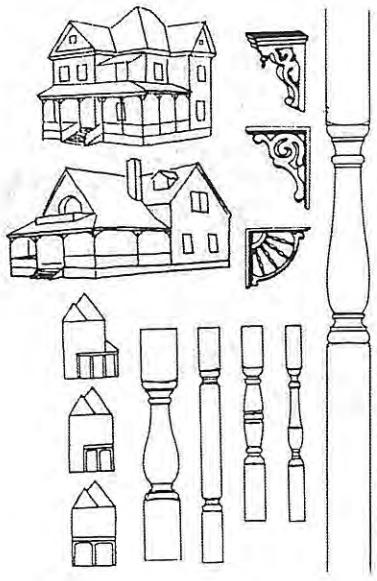
The Oglethorpe County Courthouse, ca. 1886-87.



Victorian Porches

As the Victorian era progressed, asymmetrical plans became popular and porches were tucked into resulting nooks and angles, or boldly swept around corners, surrounding two or more sides of the building; porte cocheres appeared. Queen Anne styles featured lighter turned or fanciful columns and balustrades, brackets, scrollwork, gingerbread, and spindlework, used in various combinations on porches to restate and enhance the basic design theme of the building's exterior.

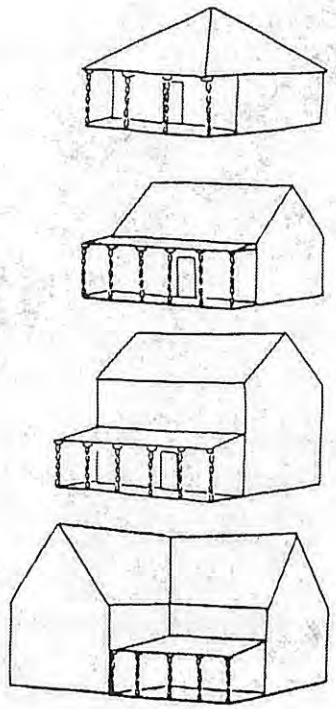
The Gillen Retirement Home, late 19th Century.



In Lexington many small cottages, based on vernacular house forms, with mass produced Victorian embellishments, particularly on their porches, also appeared during this period. Many of the earlier houses were "modernized" with Victorian style porches, as well.

The Paul House, late 19th Century.

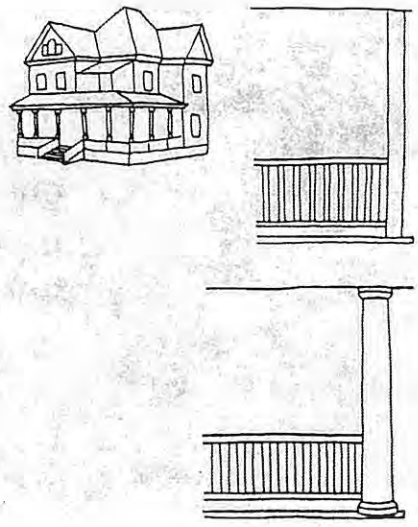
The Lester-Callaway House, early 19th Century.



Queen Anne Free Classic

The end of the Victorian era brought a revival of interest in the classical styles, which continued into the early 20th century. The Queen Anne Free Classic style continued the asymmetrical plans and sweeping porches of the Victorian era but also included a mixture of Classical design elements, including substantial columns and heavy balustrades.

The C. R. Crawford House, ca. 1905.



Colonial Revival and Dutch Colonial Revival

The Colonial Revival and Dutch Colonial Revival styles (based on the early architecture of the American colonies) also appeared during this period. More accurate interpretations were designed with entrance porticos, or stoops, but many early examples still incorporated the large, comfortable verandas of the Victorian period, but used "Colonial" details.

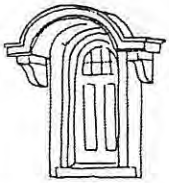
The McWhorter-Epps House, ca. 1905.

The Boggs House, early 20th Century.

English Vernacular Revival Porches

The English Vernacular Revival style of the early 20th century, based on Medieval English residential architecture, sometimes featured a small front-gabled and/or arched entry porch on the front facade. Masonry examples typically displayed an ornamental mixture of brick and stone, often with quoins surrounding the entrance. Side porches were also common.

The W. L. Green House, early 20th Century.

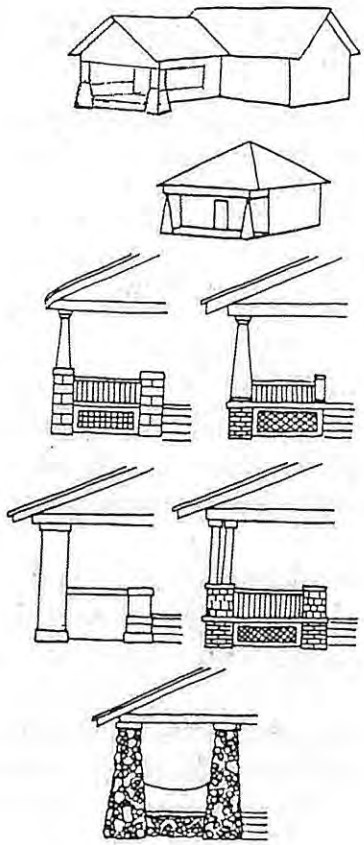


Craftsman Porches

In the early 20th century, the Craftsmen movement, which extolled a return to nature and basics, became extremely popular. This style featured broad porches, which were more fully integrated or built into the house, appearing more as a void in the mass of the house than an appendage. Porches often had low walls of fieldstone, brick, or granite, with short, thick, square or slope-sided porch posts, typically of wood supported by stone or brick bases.

The Roberts House, early 20th Century.

The Gillen House, early 20th Century.



STEPS

Because of their prominent location, steps, particularly those at the entrance, are an important visual element on historic buildings.

Early steps were generally made of wood, and most have long since deteriorated and been replaced with brick, granite, or concrete. Many of these replacement steps are, themselves, historic and worthy of preservation. Corresponding with the development of the local granite industry, granite steps became very popular in Lexington in the late 19th century, and are original to many of the buildings constructed during this period. Concrete began to be widely used around the turn of the century. Steps on Craftsman style houses frequently included a low masonry abutment wall on either side.

MAINTENANCE, REPAIR, AND REPLACEMENT

Historically, porches in Lexington have been constructed of wood, masonry, or a combination of the two. (Some modern porches and "modernized" historic porches may also include concrete and modern decorative "wrought iron" or aluminum.) Significant original materials should be saved and repaired whenever possible. If replacement is necessary, new materials should duplicate the original as closely as possible.

Porch and step maintenance and repair should follow the same procedures as those for wood and masonry repairs in general. Reference should be made to the guideline sections on repair and preservation of exterior wood and masonry. However, there are some particular problem areas in porch and step repair and maintenance which will be discussed here.

In general, porches and steps should shed water; be water repellent; use appropriate materials, joints, and finishes; and be well ventilated.

Specifically:

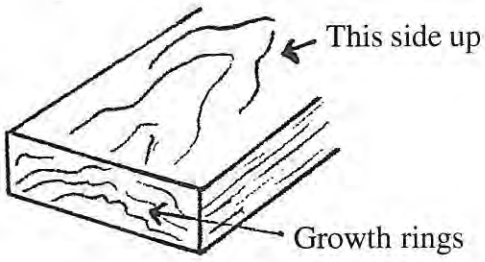
Porch Flooring

Warped or lifting floorboards can often be repaired using screws on the underside to pull them back into position, or by toe-nailing, or screwing the boards to the joists from the surface (though care should be taken to sink the screw- or nailheads below the surface of the wood and cover them with caulk, or a wooden plug and caulk. Occasionally, it may be necessary to trim a board slightly to permit it to lay flat.

Individual rotted floorboards can be replaced entirely or repaired (short term) by cutting out the decayed area back to a joist, and splicing in new flooring. New wood as well as cut ends of the old and new flooring should be treated with a water repellent wood preservative and backprimed, and the joint caulked.

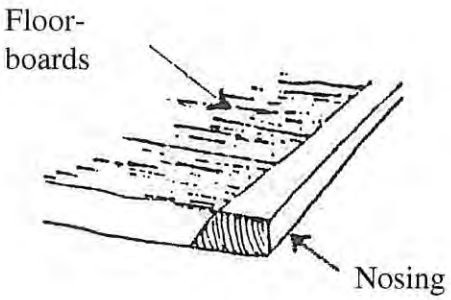
New wooden porch flooring should be made of tongue and groove lumber, pressure treated, or soaked in a wood preservative prior to use. During installation, any new cuts should also be liberally coated with a wood preservative. Each floorboard should extend the full depth of the porch; there should be no joints along the length of the board, as they can impede the ability of the floor to shed water and encourage further problems.

Boards should be laid "bark side" up (that is, looking at the end grain, the growth rings should look arched), to allow the board to shed water more effectively and avoid cupping.



All porch floors should slope slightly away from the building, to channel water away from the building and off the floor. Wooden floors should be laid with the floor boards running with the slope (otherwise, water would collect in the joints between the floorboards causing decay. Wooden flooring should be laid directly over the floor joists, to allow air circulation; no subflooring should be used (assuming the porch is situated over a crawl space or other unfinished basement).

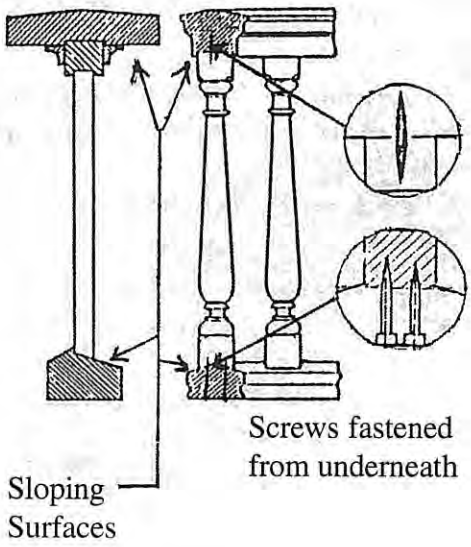
Floorboards should be back primed and a bead of caulk laid in each tongue and groove joint just prior to assembling and blind-nailing in place. End-grain of flooring can be covered with nosing for greater moisture protection. Flooring should be painted with two coats of good quality oil-based porch and deck enamel (non-slip) or oil-based opaque stain.



Historic wooden porch flooring should not be replaced with a poured concrete floor. Not only is the appearance too heavy and the material inappropriate, but continuous contact between damp concrete and wooden structural members of a building can lead to problems with decay which may remain hidden until serious damage has been done.

Balustrades

Handrails and bottom rails should be rigid and well supported (the bottom rail should be supported a minimum of every four feet) to prevent sagging and opening of joints. Tenons, screws, ar dowels are the recommended methods for attaching balusters to rails and balustrades to posts or columns. Nailing balusters to rails is the weakest method of attachment, and top-nailing should never be used because water will enter around the nails, causing decay. Handrails and bottom rails should have sloping surfaces to shed water. Newel post caps should be of one-piece construction, also designed to shed water.



Use of a water repellent wood preservative and back-priming with a good quality oil-based primer is recommended, particularly on the end-grain, and all joints should be thoroughly caulked.

Posts and Columns

Porch posts and columns are particularly vulnerable to deterioration. Damaged or missing flashing, faulty gutters and downspouts, direct contact with porch flooring, paint and caulk failure, or condensation can lead to decay and structural failure. Maintenance and repair make good sense as replacement costs of posts and columns are high. Protection from the elements and adequate ventilation are important in preventing problems. If roof and gutter systems are not a problem, and posts and columns are in good condition, keeping them well caulked and painted may be all that is necessary.

Big columns, however, are complex wooden structures that require special attention. Condensation on the inside of hollow columns (even when otherwise well maintained) can cause paint failure and decay. Condensation can be prevented by drilling vent holes in the rear surface of the column. The recommended number, size, and location of the vent holes may vary depending on the dimensions and exposure of the columns, but are generally 1 - 2 inches in diameter, and located about 5 inches up from the base of the column, with at least one additional vent located approximately 5 inches down from the top. Vent holes should remain unclogged (check for this every time the columns are painted), but they should be covered with either fine mesh screening painted the color of the columns, or commercially available vent plugs. The

covering not only helps hide the holes, but keeps birds and wasps from building nests inside the columns.

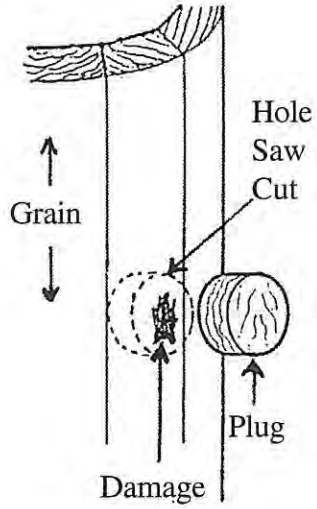
When column or post bases are deteriorated and must be replaced, it is a good opportunity to provide additional protection and ventilation. Slightly raising the base of the post or column above the porch flooring helps increase ventilation and reduce end-grain water absorption.

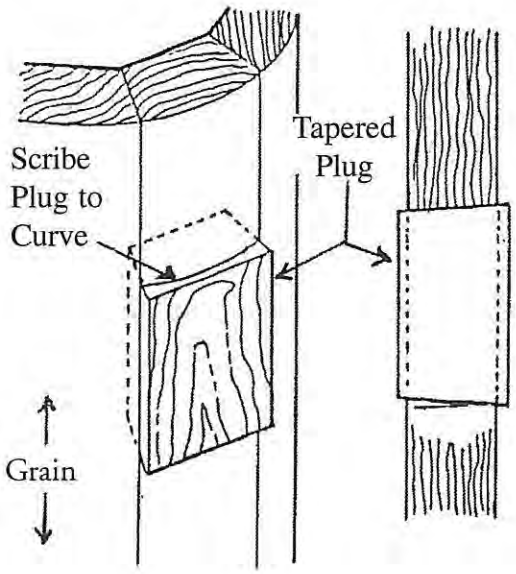
Cast-aluminum plinths that stand on small feet, are available commercially in many sizes, and blend in fairly well when painted with a metalcompatible primer and paint to match the column. Because of their small feet, some metal plinths are better suited to porches with masonry floors, particularly if they must carry a lot of weight.

Ventilated plinths for posts and smaller columns may be made from pressure treated wood, 2 inches thick, and up to 12 inches square or in diameter, which has had drainage channels, 1 - 2 inches wide and approximately 1/2 inch deep, routed into the bottom and a 1 - 2 inch hole drilled through the center. It should be designed to be installed "bark side" up, end-grain to the sides. The plinth should be coated with a water repellant wood preservative and back-primed. All joints should be caulked and the wood painted to match the column (do not clog the ventilation channels). When installing a new plinth, if at all possible, the bottom of the post or column should be treated with a water repellant wood preservative and back-primed to help prevent water absorption by the end-grain.

Decay in the post or column itself, or a capital, if not too extensive, can be repaired using epoxy consolidants and fillers as described in the section on exterior wood. If necessary, the severely deteriorated bottom portion of a solid wood post can be replaced with new pressure treated wood matching the dimensions and shape of the original, and tenoned or doweled in place.

Holes and small damaged sections on hollow columns can be repaired using wood plugs. The damaged section should be cut out evenly (either round or rectangular). The plug should be cut to the same dimensions, out of wood which is the same type and thickness as that used in the column. In order to match the expansion and contraction of the wood in which it will be located, the grain of the plug should run in the same direction as that surrounding it. If this is not done, the plug may work loose over time. The plug should be glued in place with a weatherproof epoxy glue and finished flush with the surface of the column.





New Porches (Additions)

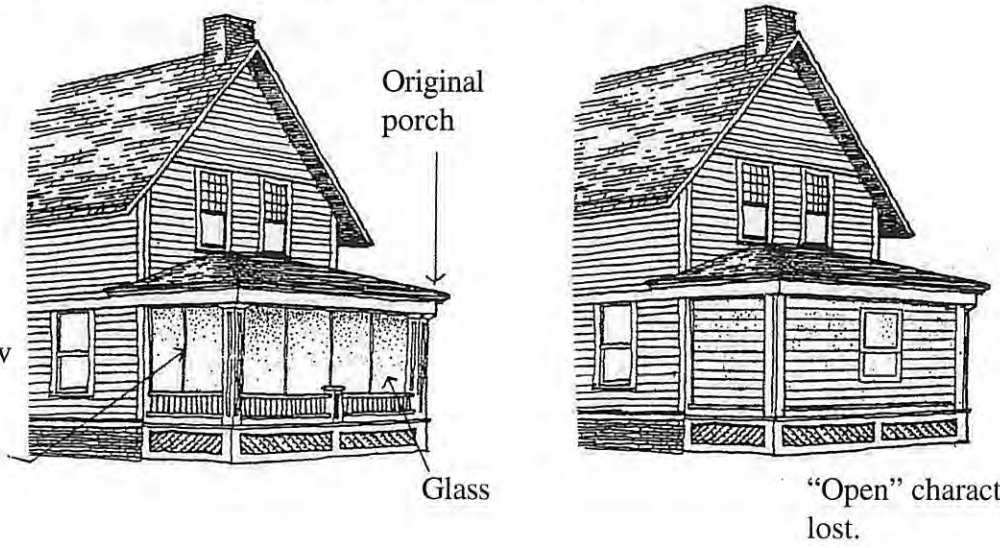
New porches (as opposed to the replacement of existing examples) should be added only to the rear of historic buildings, where their visibility and impact on the historic character of the building is less significant. A new porch which is not readily visible does not necessarily need to be historically accurate, but should be compatible in materials, scale, and overall quality with the structure on which it is located.

New Porches (Reproductions)

New porches on the facade of historic buildings should only be added when there is some evidence of their historic presence on that building. If there is evidence to indicate previous existence of a porch, but no documentation of the original design, the reproduction should be based on local or regional examples of comparable date, style, and degree of ornamentation, with duplication of placement, size, and known details where possible. Modern materials, such as reinforced concrete, concrete block, or modern decorative "wrought iron" are inappropriate and should not be used for either posts or balusters.

Porch Enclosure

No matter which style, whether located on the front, sides, or back of a building, all porches share one important characteristic - "openness." If it is necessary to screen or enclose a porch, great care should be taken to preserve the original materials and the open character. This can be done by using screen or glass, placed between or behind the original porch supports. If additional screen or glass supports are required, they should relate to the original material and overall lines of the structure.



Steps

Repairs and maintenance on masonry steps should follow the same procedures as those for masonry repairs in general. Whether made of stone, brick, concrete, or wood, step treads should slope slightly away from the building to shed water. All steps should have adequate foundations or footings. Wooden steps should not be in direct contact with the ground. New wood should be pressure treated lumber (fir is recommended for treads because of its dense grain and hardness; yellow pine and redwood are softer woods that tend to wear poorly under heavy foot traffic.) Treads should be laid "bark side" up (see porch flooring). There should be adequate ventilation provided. All treads, risers, and trim should be pretreated with a wood preservative, back-primed, and joints caulked to seal out moisture.

GUIDELINES FOR PORCHES, STOOPS, AND STEPS

1. Significant historic porches, stoops, and steps should be preserved. Porches or additions reflecting later architectural styles are often important to the building's historical integrity and wherever possible, should be retained.

2. Repair or replace, where necessary, deteriorated architectural features of wood, iron, cast iron, terra cotta, tile, and brick. Avoid stripping porches and steps of original material and architectural features, such as hand rails, balusters, columns, brackets, etc.

3. Replacement materials should duplicate the original in size, shape, texture, and material color (masonry) wherever possible. Materials should be appropriate to the porches and buildings on which they are located.

4. Enclosing porches is not recommended. If enclosure is allowed, the porch should remain "open" in character, using a maximum amount of glass and a minimum amount of solid area, with materials detailed and installed in such a way as to maintain the integrity of the porch elements.

5. New porches should be appropriate to the building on which they are located.

6. New porches and decks should be compatible in scale and materials with the building on which they are located and with adjacent and surrounding buildings.

7. "Imitation historic" porches, added to make a building look older than it is, are not recommended.

COMMERCIAL REHABILITATION

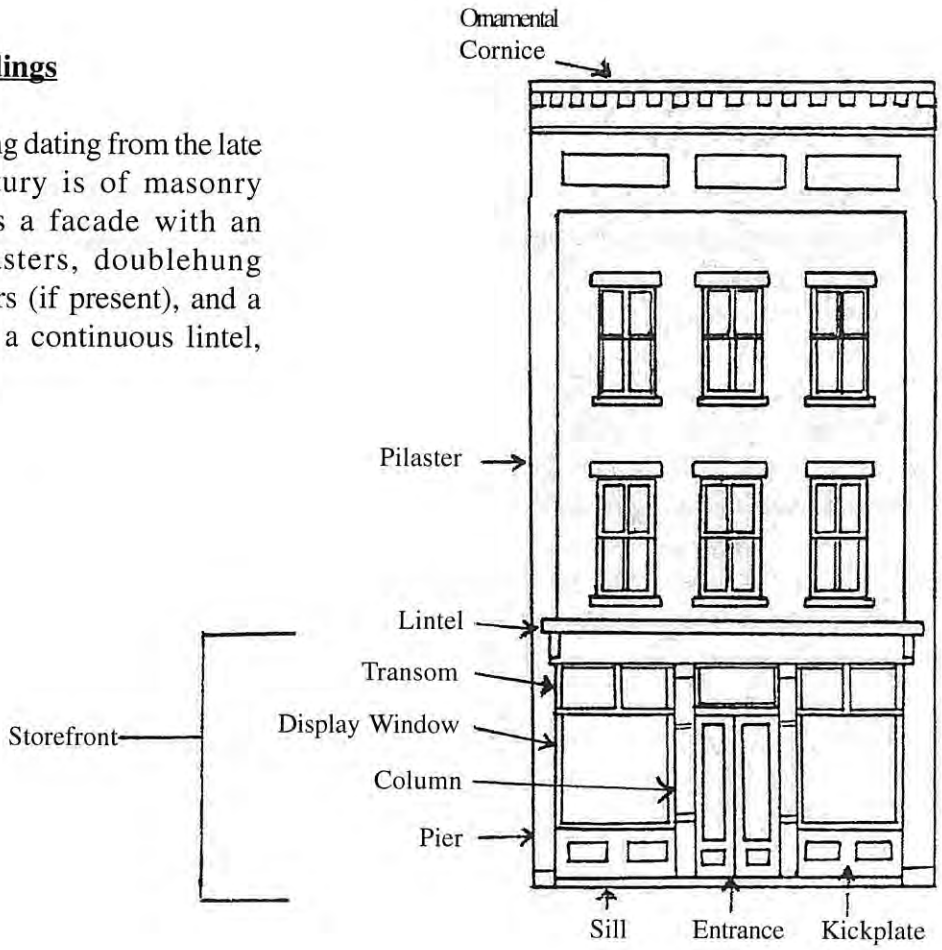
BUILDINGS

The commercial buildings in Lexington represent construction over a period of about 120 years, with most having been built in the late 19th and early 20th century.

Traditional commercial buildings of this period are the mainstay of the downtown commercial district in most small towns. The original elements of a commercial building, including the storefront, or display windows and entrances, the upper floors (if present), the roof type, and the details that distinguish the building, are interrelated, and are all important to the overall character of the individual building. In addition, these buildings are usually very similar in size and proportions, and have many basic design elements in common. This, combined with their shoulder to shoulder alignment along the block, creates a visual relatedness, a consistency of appearance, that is important to the traditional concept of "Mainstreet." These elements should be preserved whenever possible.

Typical Commercial Buildings

A typical commercial building dating from the late 19th and early 20th century is of masonry construction and features a facade with an ornamental cornice, pilasters, doublehung windows on the upper floors (if present), and a storefront contained under a continuous lintel, between masonry piers.



Storefronts

The typical storefront includes a lintel which serves to separate the ground floor from the ornamental cornice or upper floors. It features wood or cast iron columns that form the structure, heavy sills, wood or cast iron kickplates, and large display windows, frequently with transoms above. Entrance doors are usually wood and glass paneled, and may be mounted flush or recessed.

Lexington Building Types

There are basically five types of historic commercial buildings in downtown Lexington, with some variations within the types. (See the section on "ARCHITECTURE - Commercial Buildings" for more detailed information on Lexington's commercial architecture)

There are a number of brick commercial buildings in downtown Lexington that are examples of the typical one-story vernacular commercial storefront buildings constructed in the late 19th and early 20th centuries, however, there are an equal number of one-story vernacular stone buildings from the same period, which have large separate display windows and entrance, instead of the typical storefront configuration, though the windows and entrance echo the scale and pattern of the storefront. A few one-story, vernacular, frame commercial buildings dating from the early 20th century also remain. There is one example of a three-story vernacular bank/office building with an interesting corner entrance, which dates from the late 19th century. In addition, there are two remaining warehouses, constructed in the late 19th and early 20th centuries. There has been an increasing number of modern buildings constructed in the downtown area over the last few decades. Unfortunately, with none of these newer buildings was any attempt made to integrate the new designs or materials into the historic area, and, in fact, two of the most recent additions have been metal "Butler" buildings.

SIGNS

Signs are an important element of commercial architecture. Signs located on historic commercial buildings, or standing in front of historic buildings should compliment the building, both in design and size. The design and materials should be appropriate to the style and period of the building. The size of the sign should relate appropriately to the size of the building, and should not overwhelm it.

Placement of a sign should be determined by the architecture of the building. Appropriate locations for signs on historic commercial buildings include the lintel space between the storefront and the decorative cornice or upper floor, the space above the transom, or the front of an awning (if present). Signs should not obscure or damage significant details.

Illuminated signs that use internal lighting, visible bulbs, neon tubing, or luminous paints are discouraged within the Historic District. It is recommended that signs be lighted, if desired, using remote light sources, provided that they are shielded to protect nearby properties.

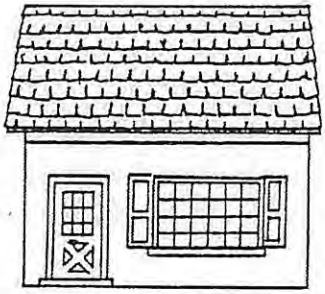
Significant historic signs (integral, attached, or painted) on historic buildings should be preserved if possible if they do not cause confusion or conflict with the existing use.

REPAIR AND REPLACEMENT

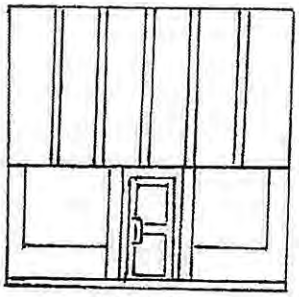
Storefront

The storefront, or display windows and entrance are frequent targets for modification. Changes in the size or shape of these elements, false fronts which obscure all or part of the facade, and changes that are thematic in nature or relate to an earlier historical period, can have a detrimental effect not only on the historic integrity of the building, but on the integrity of the block in which it is located.

Original Storefront



Phoney "historic" (inappropriate)



False front (inappropriate)

Materials and Elements

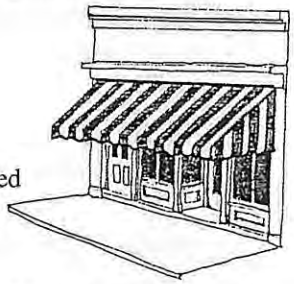
Repairs to historic commercial buildings or signs should be made following recommended procedures for the specific materials involved: masonry, wood, metal, windows, doors, roofs, etc. Replacement materials should match the size, shape, design, proportions, and appearance of original materials as closely as possible. Replacement windows should always fill the entire opening and duplicate the original pattern.

Aluminum Doors and Windows

The addition of aluminum doors and windows is often necessary for security reasons. Since these can detract from the historic character of the building, it is important that they match the size and shape of the existing windows and doors; the harsh effect should be softened by painting the aluminum a compatible color.

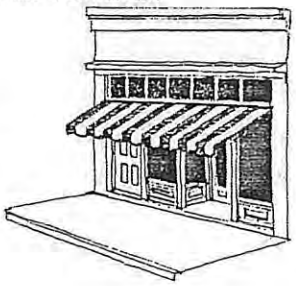
Awnings

Canvas awnings have been used historically on commercial buildings to provide weather protection for the entrance, cooling shade for the interior, and a good sign surface. They also help soften the hard lines of masonry buildings. They should be mounted either above the display windows, or between the windows and the transom, and should be contained within the width of the storefront and not extend over the piers on the sides. Metal awnings are not recommended; they are not historically appropriate, they reinforce a building's hard angularity, and can hide important details. If new awnings are used, they should be attached so as to be compatible with the "line" already established by other awnings nearby.



Above:
Awning is mounted above the display windows.

Below:
Awning is mounted between transom and display windows. Awning should be contained within the storefront.



GUIDELINES FOR COMMERCIAL BUILDINGS

1. Historic storefronts, entrances, display windows, transoms, piers, bulkheads, cornices, and decorative elements, should be preserved, if at all possible.

2. Avoid altering the shape of original openings. If a window must be blocked because of a change in use, its original shape should be retained.

3. Avoid obscuring all or part of the facade by covering it with metal or plastic panels. Avoid obscuring significant facade details by covering them with panels or signs or by painting them out.

4. Where original or early storefronts, entrances, display windows, or transoms no longer exist or are too deteriorated to save, replacements should duplicate the originals, if known, in size, style, materials, dimensions, number and arrangement of panes, as closely as possible. Where originals are unknown, a replacement can be of a contemporary design which is compatible with the scale, style, design, and materials, of the building.

5. New storefronts should not be installed on buildings which did not historically contain storefront elements.

6. Dropped ceilings below the transom line should be recessed from the storefront to maintain the historic appearance of the building.

7. Respect the original character and period of the facade and do not try to make the building look older than it really is.

8. Window frames, the tops of display windows, sign bands, moldings, etc., generally align horizontally along the block, helping strengthen the visual ties among buildings. These elements should be retained.

9. The front facades of the buildings along the block have large areas of glass and smaller areas of opaque materials. The same proportions of glass and solids should be maintained in renovations and new construction.

10. Renovations should preserve the historic building entrance whenever possible. Recessed entrances should remain recessed and flush entrances should remain flush.

11. Building heights in the commercial block are essentially the same and this alignment should be retained. Maintain existing cornices whenever possible. On buildings where cornices have been removed, restoration of the original is recommended, if possible. Where restoration is not practical, use paint schemes or simplified cornices to strengthen the visual unity of building tops.

12. Significant historic signs (integral, attached, or painted) should be preserved if possible and if they do not cause confusion or conflict with the existing use.

13. New signs should relate to the building in size, style, materials, and placement.

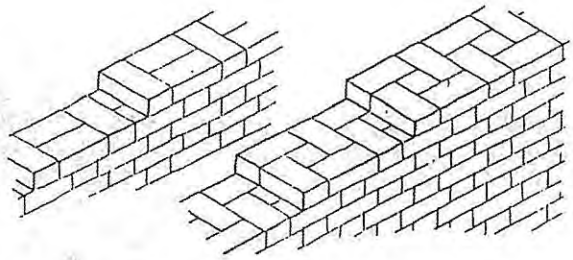
14. Signs should not obscure or damage significant historic details.

MATERIALS

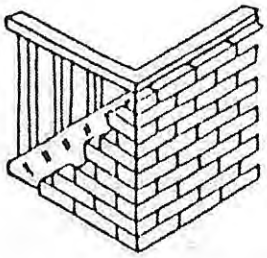
MASONRY

Masonry building materials encompass a wide variety of natural and manufactured materials including, but not limited to: brick, tile, terra cotta, stone, cast stone, concrete, as well as mortar and stucco.

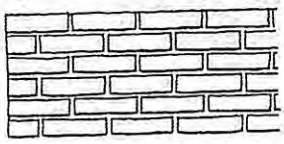
Brick and stone are fairly common building materials. Brick and stone were commonly used throughout the 19th century and continue to be popular today. Early brick walls were constructed of several thicknesses of brick units, which were bonded in a variety of patterns. Early locally-made bricks vary greatly in size and quality, but by the late 19th century, brickmaking was a standardized process. It was not until the early 20th century that the ubiquitous brick veneer, the process of applying a thin layer of brick to the outside of a frame building, was developed.



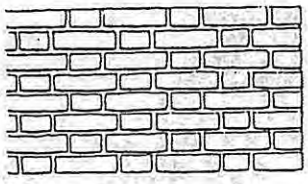
Structural wall



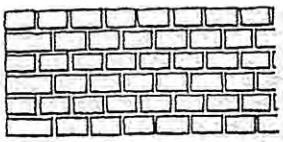
Masonry veneer



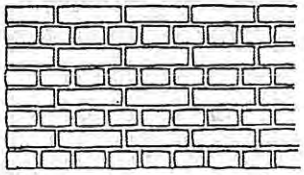
Running Bond



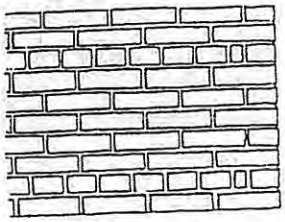
Flemish Bond



Header Bond

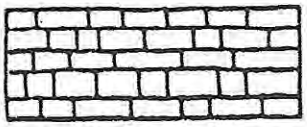


English Bond



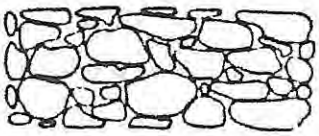
Common Bond

Stone construction in the 18th and 19th centuries utilized irregularly-hewn rubble or finished blocks of stone as structural units. Thin slabs of stone facing or veneer applied to rubble or brick walls were common by the mid-19th century.



Ashlar - square cut

Rubble - rough cut



Rubble - uncut

Concrete, cast stone and other man-made materials were developed and incorporated in buildings around the turn of the century. Terra cotta and other decorative tiles were also incorporated on a wide range of buildings around the turn of the century.

Color, texture, mortar joints and patterns of masonry define the overall character of masonry buildings. Masonry may also be incorporated into cornices, pediments, lintels, sills, and decorative features, in addition to use as wall surfaces.

Brick or stone walls can be very durable, but masonry is not permanent and maintenance free, as is commonly believed. It is susceptible to slow deterioration due to age, moisture, pollution, neglect, and even use of improper procedures and materials during well-intentioned repair and maintenance.

MOISTURE PROBLEMS

Water causes nearly all problems associated with old masonry buildings. The appearance of mold, efflorescence (a white deposit), or other discoloration of a masonry surface; spalling, crumbling, powdering, or "rotting" brick/stone and mortar; cracks, especially between the brick/stone and mortar joints; bulging or delaminating stucco; and constant dampness are all indicative of a moisture problem.

Moisture commonly enters through the top of a wall or where the wall meets the roof. Damage can also be caused by moisture from a clogged drain spout, a broken gutter, inadequate or deteriorated flashing and drip edges, or from water splashing up from the ground.

Water that washes over a brick wall during a rainstorm carries with it dissolved acid. Soluble salts or chemical pollutants collect in pores and crevices on the brick surface and alternate freezing and thawing may cause crumbling and spalling of the outer layer of brick. Ground water, which collects alongside the building due to improper drainage, rises by capillary action and causes rising damp. This condition leaves a residue of salt deposits after the masonry dries, resulting in deterioration of the masonry surface.

Once saturated, stone and brick decay. Eventually, neglected masonry will scale, crumble, or disintegrate. Chronic dampness can also result in damage to interior walls and rot in adjacent wooden members. Adequate protection from the damaging effects of moisture should be the property owner's highest maintenance priority.

* Inspect and repair all gutters, downspouts, and other water run-off systems and keep them clear of debris. Damaged or blocked gutters can cause rain run-off, carrying water-borne pollutants, to deluge masonry walls.

* Missing or deteriorated pieces of coping on parapet walls should be repaired or replaced; repair and maintain flashing around chimneys and openings; inspect and repair any loose or damaged sections of eaves, cornices, roof, etc.

* Conditions conducive to "rising damp," splashback, and foundation wetness should be corrected.

* Inspect mortar joints for erosion and cracks, and repoint where necessary with appropriate mortar. Mortar joints, which can represent as much as 20% of a masonry wall's surface area, are a primary source of water entry.

* All joints between masonry and other materials, such as wooden window frames, doors, eaves, etc., should be kept well caulked.

* Plants or other vegetation growing on or near masonry walls can trap moisture and should be cut back or removed.

* Salt should not be used to melt snow anywhere near masonry walls.

CLEANING AND PAINT REMOVAL

There are a variety of cleaning and stripping techniques available, each with its own advantages and disadvantages.

Cleaning

Cleaning should be carried out only when necessary, and by the gentlest method possible. The recommended cleaning method is simply water or a combination of detergent and water, with the water applied under low pressure (not more than 600 psi). High pressure water cleaning (over 1000 pounds per square inch) can damage masonry surfaces. If dirt is resistant, bristle brushes can be used on the surface. Wire brushes should not be used, as they can disturb the mortar and damage masonry.

Steam cleaning is an alternative only for stone that is not highly porous; but it must be used with caution, because this method forces large amounts of humidity into the structure, which could cause water damage to the interior.

Particularly dirty surfaces may be cleaned using an extremely weak chemical solution, but great care must be taken to neutralize completely the action of the chemicals and remove any residue. The masonry should be prewet to help soften dirt. Acidic cleaners are used on granite and some sandstones, but will erode limestone,

marble, or brick. Alkaline cleaners are used for those acid-sensitive materials. Hydrochloric (muriatic) acid should not be used on stone or brick buildings. A test patch, preferably on a rear wall, should always be made and observed for several months first to ensure that the proposed cleaner is suitable for the particular masonry and dirt conditions of the building. Look for possible damage to the mortar joints and any residue on the wall surface caused by the cleaning process. Also look for any damage to the masonry units, such as rounded edges or powdering of the face. Some masonry surfaces may be too soft to be cleaned. When using chemicals, precautions must be taken to avoid damage to surrounding materials such as wood trim, metals, etc., as well as landscaping, by careless use.

Abrasive cleaning, otherwise known as sandblasting, should NEVER be used on masonry. (See "Sandblasting" under "Paint Removal.")

Whatever method used, avoid overly saturating masonry walls, as damage to the interior, as well as deterioration of embedded iron ties and wooden structural members may result. Never clean a building if there is any possibility of frost, because the moisture may crack the masonry if it freezes. Always allow adequate time for masonry to thoroughly dry before applying any type of coating. The exterior of a thick masonry wall may appear dry, while the interior may still be damp. Trapped moisture could cause failure of any coating applied to the wall, and possible deterioration of the masonry itself.

Paint Removal

Careful consideration should be given before stripping painted masonry. It is important to realize that historically, some porous brick buildings were originally intended to be painted and need paint as a protection against moisture. Paint may also have been applied to mask rough brickwork that was never intended to be seen, or later alterations to the structure.

Chemical Removers

If paint must be removed, it should be done chemically, with a paint remover designed for masonry. As with chemical cleaners, paint strippers can be either alkaline or acidic. Acidic strippers are used on granite and some sandstones, but will erode limestone, marble, or brick. Alkaline strippers are used for those acid-sensitive materials. Hydrochloric (muriatic) acid should not be used on stone or brick buildings, as it will etch mortar joints and possibly burn the brick/stone. A test patch on a rear wall should be made and observed for several months to ensure that the proposed product is suitable for the particularly masonry and paint on which it is to be used. Look for possible damage to the mortar joints and any residue on the wall surface caused by the stripping process. Also look for any damage to the masonry units, such as rounded edges or powdering of the face. Some masonry surfaces may be too soft to be stripped. The masonry should be prewet to help soften dirt. Great care must be taken to completely neutralize the action of the chemicals and remove any residue. When using chemicals, precautions must be taken to avoid damage to surrounding materials such as wood trim, metals, etc., as well as landscaping, by careless use.

When prewetting and rinsing, avoid overly saturating masonry walls with water, as damage to the interior, as well as deterioration of embedded iron ties and wooden structural members may result. Never strip a building if there is any possibility of frost, because the moisture may crack the masonry if it freezes. Always allow adequate time for masonry to thoroughly dry before applying any type of coating. The exterior of a thick masonry wall may appear dry, while the interior may still be damp. Trapped moisture could cause failure of any coating applied to the wall, and possible deterioration of the masonry itself.

Sandblasting

Sandblasting is an abrasive process which removes dirt, stains, and paint from the surface of masonry. In doing so, however, it also removes much of the outer layer of the masonry.

Masonry should NEVER be sandblasted. It is damaging to brick and softer types of stone, as well as to mortar. Under the strenuous bombardment of abrasives, soft stones will be eroded and pockmarked, and even hard, polished stones will be dulled and scarred, their vital protective layers, developed through years of exposure, worn away.

Brick is even more vulnerable than stone to sandblasting. The fired outer surface of the brick serves to protect the brick from water penetration and pollutants. This hard surface is pulverized in the sandblasting process, exposing the soft, porous interior. It is not unusual for sandblasting to result in removal of 1/4 inch or more of the brick surface, and disintegration of the mortar joints, one of the most vulnerable areas where problems arise.

The porous, pitted surface of sandblasted masonry allows water from precipitation, run-off, and even moisture in the air to penetrate more easily. Problems occur in the form of spalling, crumbling, and powdering brick/ stone and mortar, or as efflorescence, as well as chronic dampness that can damage interior walls and rot adjacent wooden members.

Sandblasting also results in a loss of detail because masonry edges and corners, not to mention any decorative elements, are worn away in the process.

APPLYING PAINT OR WATER REPELLENTS/SEALERS

Normally, painting or waterproofing masonry is not necessary or desirable. It presents an added maintenance problem (once applied it must be frequently maintained or renewed) and offers little extra protection to sound masonry. In addition, since paint is applied over both the masonry and the mortar, the decorative relationship between the two is eliminated. There are certain situations in which application of paint or sealer to masonry may be acceptable.

As stated previously, some porous brick buildings were originally intended to be painted, and should remain painted. Deteriorating sandblasted brick or stone has already been seriously compromised, and may gain a measure of protection from some type of sealant.

Paint

Properly applied and maintained, paint can help prevent water from penetrating, while allowing water vapor to escape from the masonry underneath. Some paints, however, can seal the surface, preventing evaporation and actually worsening the situation. Oil- or epoxy-based paints and other non-porous coatings should not be used on masonry. Acrylic latex and vinyl latex paints allow the masonry to "breathe" while offering protection from water penetration. They are usually mildew- and alkali-resistant (important when applying paint over lime mortar). Cement based paints might be considered for masonry which has been extensively pitted or cracked due to sandblasting. While not completely waterproof, cement paints do allow water vapor to escape.

All paint should be applied with a brush, rather than roller or spraying, to ensure proper coverage on masonry. Proper preparation is important; any previous peeling paint should be scraped and brushed, masonry should be clean and dry, repointed and repaired as needed, and caulked before painting.

Water Repellents/Sealers

Water repellents or sealers differ from paint because they are colorless and are not just a surface coating but actually penetrate the brick to some extent. Sealers generally come in two types of solution: water-based and solvent-based. Usually better penetration is achieved from solvent-based solutions.

There are several problems with sealers, though. They can be expensive, they need to be reapplied regularly, and can sometimes cause more problems than they cure. Some sealers can change the color of the masonry, even though they are transparent, or give the surface an inappropriate sheen. Most sealers have a limited lifespan and require frequent reapplication. Once applied, the coating must be adequately maintained to avoid trapping moisture in the masonry, which can lead to spalling or other deterioration. Efflorescence on sealed masonry can result in the formation of a whitish film behind the transparent coating, eventually causing failure of the coating and spalling of the masonry. Choosing a sealer with a certain amount of porosity, to allow the masonry to breathe, should help reduce some of these problems.

Sealers can make future repointing of mortar and removal of efflorescence more difficult; therefore, all repairs and cleaning should be done before applying sealers. In fact, all the preparations recommended before painting masonry apply equally for sealers.

REPAIR AND REPLACEMENT

Repointing

Repointing, the process of raking out deteriorated mortar by hand and replacing it with fresh mortar is perhaps the most common repair to a masonry building. When done correctly, repointing will help keep masonry watertight while maintaining its historical accuracy. The results of misguided repointing, however, can be expensive or impossible to correct, and may cause irreparable damage not only to the appearance of the building, but to its physical and structural integrity as well.

Chemical cleaning of masonry, if needed, should be done before removing the old mortar for repointing, to deter the chemical cleaner from penetrating the soft sides of newly exposed bricks. This also allows for a better color match of new mortar to old because cleaning will alter the color of mortar by removing dirt and grime.

Avoid using electric saws with masonry blades or power grinders to remove old mortar. It is preferable to rake out old mortar, by hand, using a hammer and chisel. It is time consuming, but less likely to damage the brick/stone.

Mortar

New mortar should match the original in strength, hardness, profile, and color. Early mortars were usually light in color; darker mortars became popular later in the 19th century. A frequent mistake in repointing old buildings is the indiscriminate use of hard mortars containing Portland cement. Though commonly used

today with modern hard brick, portland cement did not become popular until the 1880s. Earlier mortars contained lime or natural cement (a form of hydraulic lime). These soft mortars, paired with soft brick or stone, provided a relatively elastic cushion between masonry units. This flexibility is lost when joints are repointed with a high proportion of portland cement, and the freezing thawing action or changing stresses of the wall can cause all deterioration to take place in the soft brick or stone instead of the harder mortar. Masonry and mortar should always be of compatible hardness. To duplicate old lime mortar, the following is a frequently used formula that will yield soft mortar that is easy to work with:

1 Part Portland Cement: ASTM C 150, Type 1, White

* 5 Parts Lime: ASTM C 207, Type S, High Plasticity

** 9-10 Parts Sand: ASTM C 144, Fine Washed

Admixture: Use a water reducing and plasticizing agent to reduce water content and drying shrinkage.

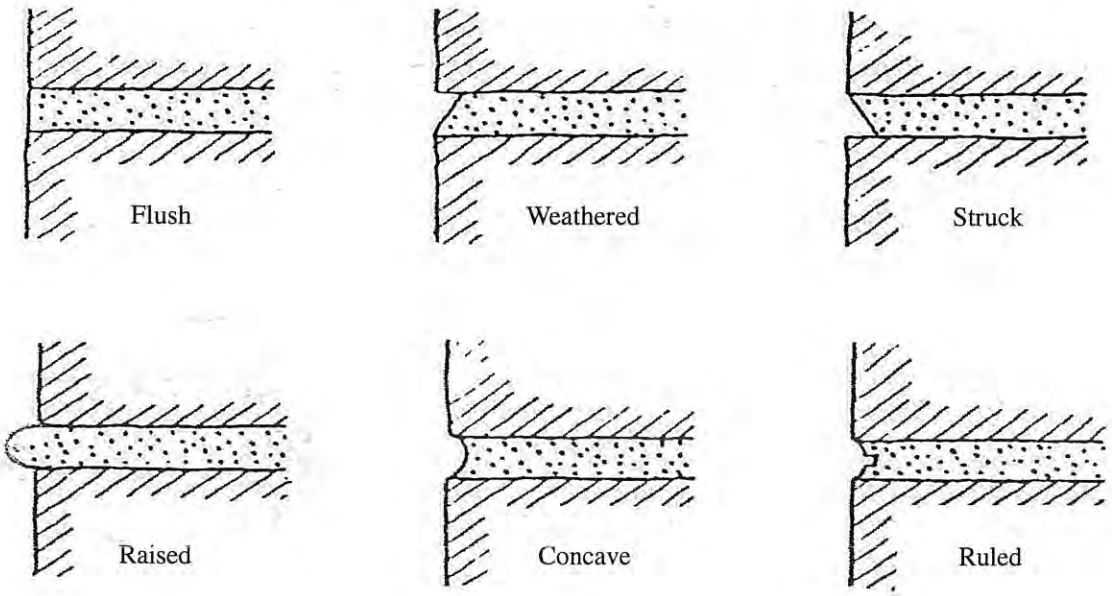
Water: Free of impurities and organic material

* *(A higher lime content is possible, and in many cases desirable, as relatively more lime makes the mixture more "plastic." Too much lime, however, can cause cracking and shrinking; too much sand makes the mixture harder to trowel smooth, and weakens the mortar.)*

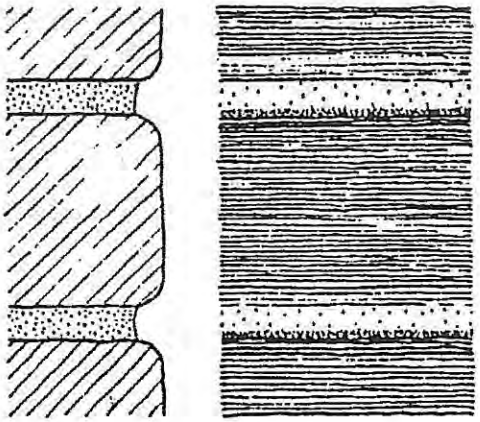
** *(Color and texture may be effected by the coarseness and type of sand used.)*

Joint Profiles

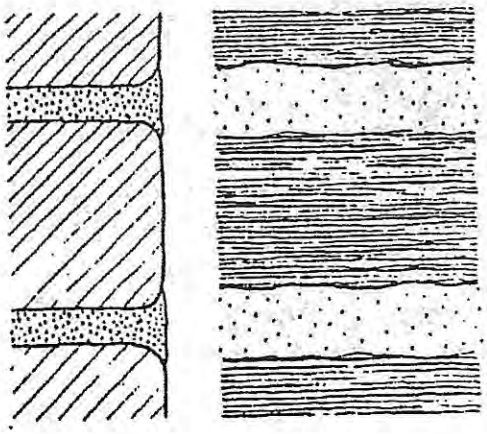
As a guide to its replacement, the profile of an existing joint should be studied before it is raked out. Although a concave mortar joint is considered the most weathertight, the mortar may instead have been trowelled flush with the masonry surface, recessed in a variety of ways, or raised.



Care should be taken not to feather the joints or spread the mortar onto the surface. Not only does it alter the appearance of the joint, but the feathered edges of the mortar are prone to spalling.



Right. Mortar has not been spread on the surface of the brick. Joints look normal.



Wrong. Thin mortar edges may spall. Joints look too wide.

Replacement

Patching of brick and stone masonry is another aspect of repair that calls for careful matching of original size, color, texture, and type. When brick is severely deteriorated, it should be replaced, preferably with old matching bricks salvaged from some other less visible part of the building. If this is not possible, other old bricks of the same approximate age, color and dimensions should be sought.

If using salvage bricks, be sure to use only those originally intended for exterior exposure. Old bricks varied in their surface hardness depending on the conditions under which they were fired (temperature, length of time, even location within the batch, etc.) The harder bricks were separated out for exterior use, and the softer bricks were sometimes used for more protected locations, such as interior walls. These softer brick deteriorate more quickly when exposed to the elements and should not be used for exterior replacement. Be aware that a load of old brick purchased as salvage will probably contain a mix of both types.

Contemporary handmade bricks may be available in the suitable color, size, and texture. Hard modern bricks should not be used as replacements in historic brick buildings, not just because of their inappropriate appearance, but because of the same types of problems caused by a lack of flexibility in reaction to stresses that portland cement shares.

Small areas of severely damaged stone can be patched with a mixture of crushed stone (the same type as the original) and cement, called a plastic repair. This process involves cutting back all decayed stone to a sound surface and building up the area with a series of applications of the mixture. Large areas of extensive deterioration may have to be removed completely and replaced. Original stone quarry sources or closely matched replacements should be located, if possible. Reinforcing rods may be used to strengthen the connection between the new stone and the rest of the building.

STUCCO

While water is the cause of most stucco failure, other stucco problems are often caused by improper mixing of mortar, poor installation, building settlement, and just plain exposure to the elements. Stucco that bulges or falls away from the building is usually the result of water penetration that causes the coats of stucco to delaminate and, where present, the lath or lath fasteners to fail (wood lath can warp, metal lath and nails can rust). Stress cracks, caused by building settlement or movement of framing members, appear as "clean" cracks, with no surrounding bulging or decayed stucco. Water can, of course, enter a stress crack, resulting in both problems at once. The cause of the cracking (water damage or structural stress) should be determined and remedied (see "moisture problems") prior to attempting stucco repairs, or the problem will just reoccur.

ˇAfter solving the moisture or structural problems, the next step is to patch or replace the stucco as necessary. Remove the smallest amount possible, making cuts through the stucco around the damaged area. Don't just start peeling off the loose stucco, or you could break off sound keys along with the bad ones. Care must be taken to match the appearance, texture, design details, and thickness of the original covering.

Stucco Mortar

Lime mortar (see "mortar") was most commonly used for stucco on earlier masonry. As with mortar, old stucco got its color and texture from the coarseness and type of sand used. Also, various additives, such as horse or cow hair were not uncommon.

Portland cement was not in general use until the early 20th century and is not only inappropriate for use on structures dating much before then, but can damage softer brick and stone. When applied to older brick or stone, a new portland cement coating will be a rigid surface, with a completely different rate of expansion and contraction than the area to which it is applied. This new surface, even as little as 1/4 inch or less, is thick enough to have strength of its own and can literally rip off the face of the old work to which it has been applied.

Metal Lath

Metal lath should not be used when patching an old structure that has lime stucco over a masonry base. When deteriorated, old lime mortars simply fall off the building, exposing the masonry underneath. The exposed bricks or stones can withstand weather reasonably well until the wall can be patched. But, if the wall is resurfaced with new mortar over metal lath, not only will the underlying masonry be damaged by the nails used to fasten the lath, but should water penetration recur, the patch will cling tightly enough to hold in the water, resulting in further deterioration of the masonry wall.

GUIDELINES FOR MASONRY

1. Retain original masonry and mortar, whenever possible. Avoid removing significant architectural features, such as cornices, brackets, lintels, sills, window architraves, doorway pediments, and other decorative features.

2. Repair or replace deteriorated or missing material with new material that duplicates the old as closely as possible in structural compatibility, size, shape, texture, material color, and all other visual qualities.

3. Exterior masonry walls and details should not be covered, obscured, or removed. Avoid applying new material which is inappropriate or was unavailable when the building was constructed, such as artificial brick siding, artificial cast stone, or brick veneer.

4. When repointing, avoid using electric saws and hammers to remove mortar as they can seriously damage adjacent brick.

5. Repointing should duplicate old mortar in composition, color, texture, joint size and joint profile, and method of application. Avoid repointing with mortar of high Portland cement content which can often create a bond that is stronger than the building material. This can cause deterioration as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

6. Repair stucco with a stucco mixture that duplicates the original as closely as possible in composition, appearance, and texture.

7. Clean masonry only when necessary to halt deterioration or to remove graffiti and stains and always with the gentlest method possible, such as low pressure water and soft natural bristle brushes. Avoid sandblasting (including dry and wet grit and other abrasives) and high pressure waterblasting on masonry. This method of cleaning erodes the surface of the material and accelerates deterioration. Also avoid using chemical cleaning products that would have an adverse chemical reaction with the masonry materials, i.e., acid on limestone or marble.

8. Retain the original or early color and texture of masonry surfaces, including early signage wherever possible. Brick or stone surfaces may have been painted or whitewashed for practical and aesthetic reasons. Avoid removing paint from masonry surfaces indiscriminately. This may subject the building to damage and change its appearance.

9. Avoid applying paint to historically unpainted masonry. This may subject the building to damage and will change its appearance.

10. Avoid applying waterproof or water repellent coatings or surface consolidation treatments unless required to solve a specific technical problem that has been studied and identified. Coatings are frequently unnecessary, expensive, and can accelerate deterioration of the masonry.

EXTERIOR WOOD

Wood exterior materials include all wood siding, shingles, decorative wooden elements, logs, and framing. The flexibility and versatility of wood have made it an extremely popular building material throughout history. Wood is fairly inexpensive and relatively plentiful. Because it is easy to shape, plane, carve, and saw, it is used for a great variety of architectural details and trim work.

If properly cared for, wood will last for centuries. Wooden structures decay only because they have not received proper maintenance. It is always better to maintain and repair existing exterior wood than to replace it. Replacement should only be undertaken when absolutely necessary. Any wood added to lower structural members of the structure should be pressure-treated with insecticide-fungicide chemicals such as chromated copper or zinc naphthenate. Exterior woodwork should never be covered with synthetic siding materials.

MOISTURE PROBLEMS

The overwhelming damage to exterior wood is caused by moisture. Rot-causing fungi need moisture to grow. Moisture that causes rot usually comes from one of the following sources: 1) Ground Moisture; 2) Rain and Snow; 3) Plumbing Leaks; 4) Condensation.

Ground Moisture

Ground water will migrate from soil to the house through several avenues:

- Direct contact of wood with the soil. The soil level around a house can rise slowly over the years resulting in exterior woodwork that is touching the ground. Porches and steps are especially vulnerable. There should be at least 8 inches of clearance between sills and the ground level.

- Condensation of water vapor in crawl spaces under the house. Steps should be taken to eliminate any source of excess moisture, such as improper grading at the foundation, lack of gutters, etc. Heavy plastic or roofing felt can be laid over the dirt floor to keep moisture out.

- Strands of water-conducting rot will transmit ground water far into a wooden structure. Removing the source of moisture, drying the wood and use of a wood preservative may control the problem if not too advanced. However, the wood may have to be replaced.

- Masonry foundation walls can allow water to migrate upward several inches through capillary action, resulting in wet sills. In addition, changes in grade level may have resulted in floor joists set into the foundation below the current ground level. Water entering the masonry can cause the ends of the beams to rot.

Rain and Snow

Any exterior surface that has an open joint or seam that is unprotected by caulk or a paint film is subject to water penetration. Water from rain and snow can be drawn into very thin cracks in wood joints and remain in such confined spaces for long periods. The end grain of wood is especially vulnerable. Particular problem areas include the ends of siding where it meets vertical trim, porch posts and railings, door and window frames, shutters, and decorative trim such as Victorian gingerbread. Saturation with a wood preservative and proper application and maintenance of caulk and paint or stain will help to protect the wood in these areas. Lateral cracks in siding present an open invitation to rainwater, and should be plugged with caulk and painted, or replaced.

Edges of roofs also present problems. Gutters can become blocked with leaves, or ice, causing water to back up under the roofing and flood down into the cornice and interior partitions. Proper eave flashing at the roof edge will prevent such flooding, but most old buildings do not have adequate flashing. The same type of flooding can occur during heavy downpours if the downspout is not big enough to handle the run-off.

Cracks in stucco or other masonry walls can also admit enough water to generate rot in adjacent wooden members.

Rainwater splashing up from the ground can saturate lower sections of siding. Plants or other vegetation that are growing on or too close to a building can inhibit evaporation of moisture in the siding resulting in rot.

Leaky Plumbing

It is possible for plumbing and fixtures to develop slow leaks that may go unnoticed until considerable damage has been done to surrounding wood.

Cracks in tile grout on floors and tub enclosures can admit enough moisture to rot timbers and cause structural damage. Gaps in tiling around bathroom fixtures, and loose grout should be regrouted or caulked. All other plumbing fixtures should be checked periodically for leaks.

Condensation

Condensation occurs when warm, moisture-laden air contacts a cold surface. Since the water comes from vapor in the air and not from an obvious source, it is the most insidious source of moisture damage.

Damp dirt in a crawl space beneath a building can be a source of moisture that will condense on sills and joists. This is especially likely if the building is air-conditioned in the summer. Corners, in particular, are prone to suffer from condensation and rot because of reduced air circulation. To inhibit condensation in a crawl space, the ground should be covered with polyethylene sheets or asphalt roofing paper.

Humid weather can cause condensation to form on cold water pipes. Pipes with this problem should be wrapped with special insulation that is sold for this purpose.

In cold weather, condensation may also form inside wall partitions when warm moist interior air comes in

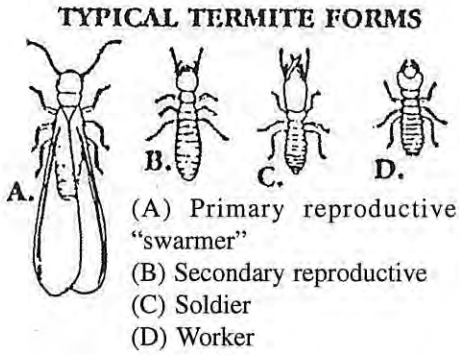
contact with cold exterior walls. This is especially likely if insulation was installed with no vapor barrier, or with the vapor-resistant barrier placed towards the exterior, directly under the siding. This problem should not occur if insulation has been properly installed with a vapor barrier towards the inside wall. Condensation may also form on window panes in winter, resulting in staining and eventually causing soft rot in the sash. Where this occurs, the sash should be treated with a wood preservative.

WOOD DESTROYING INSECTS

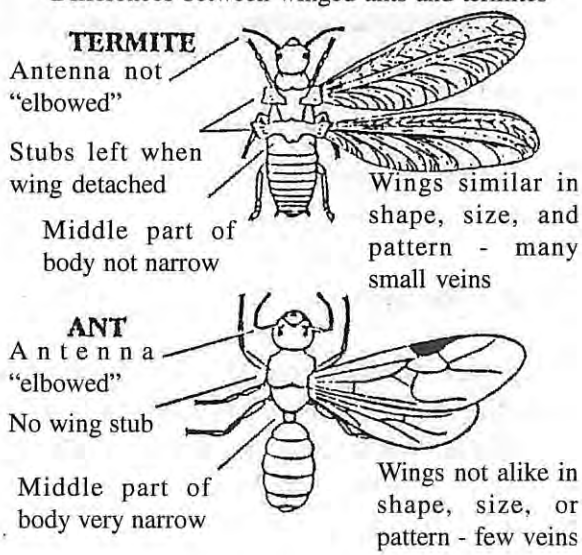
Subterranean termites, powder-post beetles, old house borers, and carpenter ants can all attack wood causing extensive damage before discovered. These pests tunnel through and feed on the sapwood of lumber, severely undermining its strength while often leaving a deceptively sound-looking outer shell. Damp wood, or wood touching or near the ground, is their preferred environment, however, once infestation has occurred it will eventually spread throughout a building if not adequately treated. In addition, wood that has been mined by wood destroying insects is extremely vulnerable to rot because it is much more porous and soaks up moisture like a sponge.

Termites

Subterranean termites get into buildings through the ground. To look for signs of termite infestation, walls should be examined simply by knocking or by probing with an icepick, knife, or screwdriver; foundations should also be examined for termite trails, although these are often hidden from view. Hidden tunnels in the wood, following the grain and packed with mud; earthen tubes on foundation walls or piers connecting wood to soil; swarms of termites or evidence of shed wings in the spring, are all evidence of termite infestation.



Differences between winged ants and termites

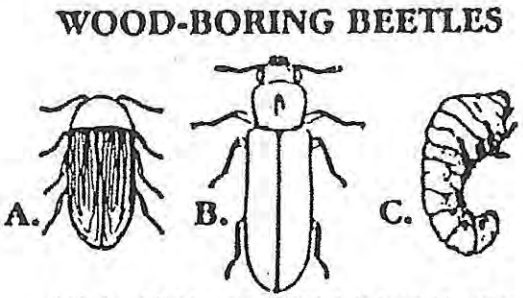


If termites are discovered, the ground around the building and the building itself should be treated by a professional exterminator. In isolated areas, wood preservatives (such as chromated copper or zinc naphthanate, both anti-fungicides as well) or other similar preservative treatments can be applied. This treatment, however, is less effective than professional ground treatment with pesticides or tenting and treatment of the structure.

To help prevent termite attack, soil and foundations should be treated (and retreated if either are subsequently disturbed during repair or construction), wooden and paper debris should be cleared from around or under the building, when possible, a metal shield should be placed above the foundation.

Beetles

Powder post beetles and old house borers pass through four distinct stages during their lifespan: adult, egg, larva, and pupa. The adult, egg, and pupal stages only last about 2 weeks each, while the larval stage lasts from about 3 - 7 years. It is in the larval stage that the damage to wood occurs. And while these pests are rarely visible themselves, the presence of an active infestation is indicated by the following evidence:



(A) Anobild beetle (B) Adult lyctid beetle
(C) Lyctid beetle larva

- A rasping or ticking sound made by larvae while feeding.
- Blistering of wood when the larva works close to the surface.
- Powdery sawdust packed in tunnels in sapwood or the larva in its tunnel, made visible by breaking the surface with a sharp instrument where tunneling is suspected.
- Powdery sawdust on surfaces below infested timbers.
- Emergence holes on wood surface - tiny shot holes for powder post beetles or 1/4 inch wide broadly oval holes for old house borers.
- Beetles in the building.

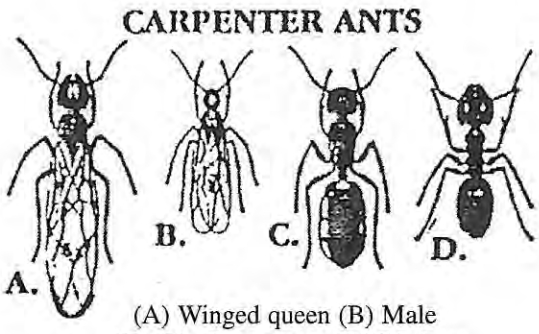
If powder post beetles or old house borers are discovered in isolated areas of a building, wood preservatives (such as chromated copper or zinc naphthanate, both anti-fungicides as well) or other similar preservative treatments can be applied. If, however, the infestation is extensive, tenting and fumigation of the structure may be required.

To discourage beetle attack, all wood should be kept as dry as possible, with adequate ventilation and vapor barriers provided.

Carpenter Ants

Carpenter ants make their nests in damp wood close to or touching the soil. Wooden porch posts or columns and railings are particularly susceptible to attack. As the ants tunnel to enlarge their nest, the wood becomes progressively weaker.

Evidence of carpenter ants includes coarse sawdust near the timbers; tunnels following the grain, but no sawdust or debris in the tunnels; and of course the ants themselves.



(A) Winged queen (B) Male
(C) Wingless queen (D) Worker

Where carpenter ants are present, the infested wood should be thoroughly dried and treated with a strong insecticide appropriate for use against carpenter ants, such as rotenone, followed by a wood preservative.

To discourage invasion by carpenter ants, all wood should be kept as dry as possible, with adequate ventilation and vapor barriers provided.

REPAIR AND MAINTENANCE

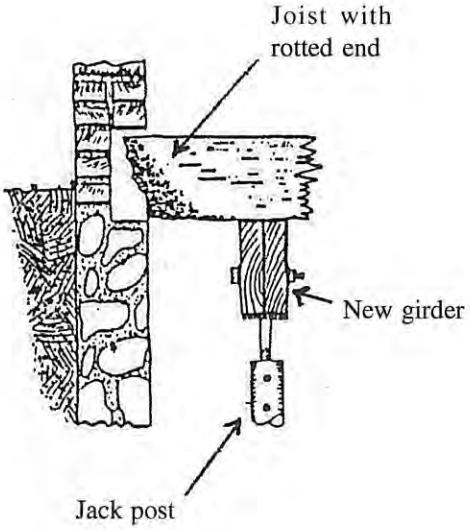
Wood which has been damaged by insects, rot, inadequate support, or improper notching must be repaired. Wooden elements can be replaced by new wood or other material appropriate to the situation, or may be salvaged by various strengthening or consolidating techniques.

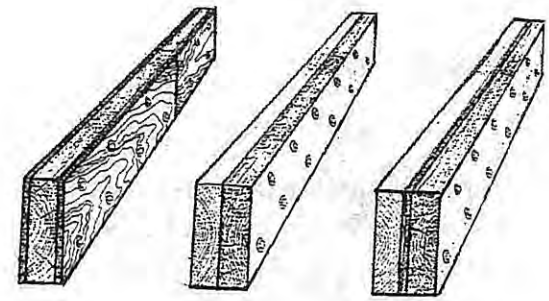
Before replacing wood materials entirely, other less dramatic repairs should first be considered. Often a wooden piece can be assisted (adding additional supports), sistered (new wood attached alongside the old for support), spliced (a new piece inserted to replace a damaged section) or treated and infilled with epoxy consolidants and fillers. Epoxy treatment should be considered especially for elements where the original shape or decorative treatment of the piece is itself significant.

Assisting or Sistering

When structural timbers, such as beams, floor joists, or posts/studs have suffered damaged only in isolated areas, it is possible in some cases to repair rather than replace the member.

Where the ends of joists over an unfinished basement or crawlspace have rotted, but the remainder of the wood is sound, a new supporting system can be constructed to carry the floor by adding girders made from 2 x 10s bolted together running under the joists and supported by jacking posts.

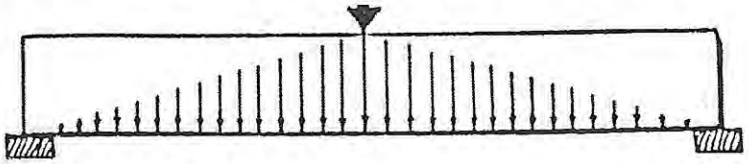


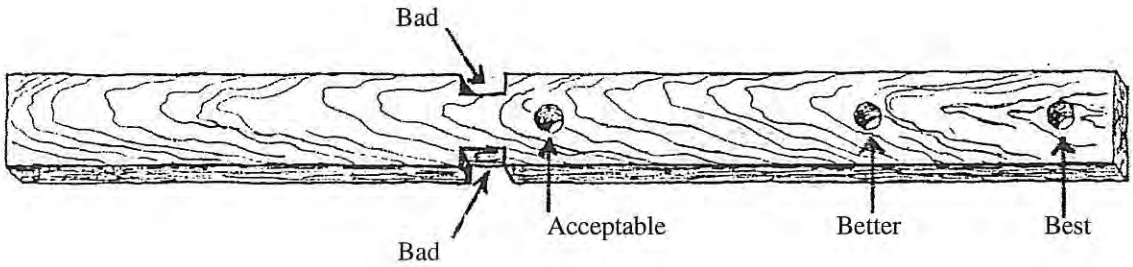


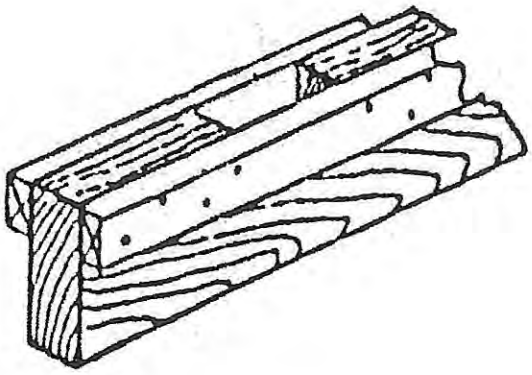
New girders can by bolting 3/4" plywood to the sides of a 2x10; a stronger girder is made by bolting two 2x10s together. The strongest girder is made by sandwiching plywood between two 2x10s and bolting together. Bolts should always be staggered along the beam. Older joists can be strengthened in the same way.

Sometimes, beams or joists have been damaged by indiscriminate cutting to make room for plumbing or old gas pipes, wiring, or furnace ducts. It is never a good idea to notch a beam on the edge, and it is especially bad to notch a beam in the middle where the stresses on the beam are greatest. For example, a 3 inch deep notch cut in a 2 x 8 beam will reduce its effective carrying capacity to that of a 2 x 5.

The stress load on a beam is greatest neaer the center.

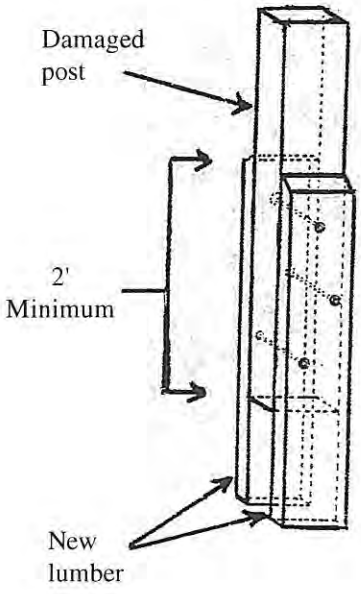






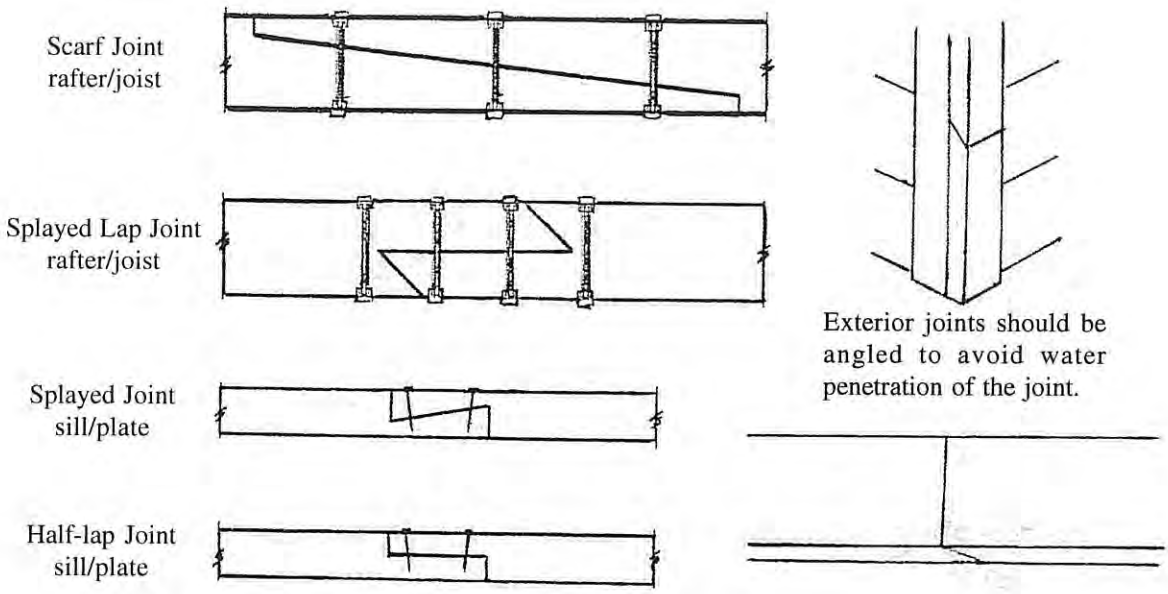
Where notching has weakened joists or beams, cuts can be bridged over with lengths of treated 2 inch thick lumber of the appropriate width and length, bolted to the joist or beam.

Posts or studs which have localized damage can be strengthened by adding treated lumber, 2 inch thick, of appropriate width and sufficient length to extend at least two feet above and/or below the damaged area (to allow attaching solidly to good wood), bolted alongside.



Splicing

To repair damaged wood with a splice, all infected or deteriorated wood should be cut back to healthy, sound timber, and new wood, of the same dimensions, inserted and bolted in place. Any replacement pieces should be made of pressure treated wood or of good quality wood thoroughly soaked with preservative before installing. It is also advisable to brush or spray preservative on all wood adjacent to the patch. Backpriming (painting primer on all surfaces and edges that will be inaccessible after installation) is advised for all replacement wood that is to be painted.



Epoxy Repairs

Modern high-tech epoxy materials are extremely useful for wood repairs on historic buildings. Decay causes a progressive loss of wood. Early in the process, the mass of the wood is diminished but its original size and shape are retained. As the decay progresses, the wood shrinks and eventually crumbles. Epoxy consolidants replace the lost mass, restoring strength to the wood by soaking it with liquid resin, which then solidifies into a tough, resilient adhesive that bonds the wood particles in a mass as strong or stronger than the original wood. Voids or holes can then be filled with an epoxy-based paste that, when hardened, maintains characteristics similar to wood.

Wood is a flexible material. Temperature and weather conditions can cause its shape and size to change slightly due to fluctuation in the moisture content, no matter how well the wood is caulked or painted. Materials used to repair and fill wood must be at least as flexible as the surrounding wood or the repair will fail. Auto body fillers such as Bondo are too rigid to adjust to the movement of wood and will work loose eventually. In addition, auto body fillers, as well as common wood putties and spackles, are not adhesive enough to stick to exterior wood if the paint film should fail. Epoxy formulated for wood repairs is weatherproof, flexible and extremely adhesive, sticking well to almost all common building materials. Also, it is usually more economical to use epoxies rather than replace decorative parts like moldings, turnings, and carvings. As a general rule, the more significant or irreplacable the part, the more practical it is to use epoxy.

Epoxy repairs have been used successfully on:

- Ends of porch floorboards
- Porch posts, Columns, and capitals
- Balustrades and railings
- Window sills, casings, shutters
- Sill plates
- Doors, trim and moldings
- Gingerbread or other decorative trim

Answering the following questions should help determine if epoxy repair is appropriate:

1. What is the extent of the damage? There must be enough wood left to consolidate and patch. If the damage is extensive and there are large areas missing, it may be cheaper to patch with wood.

2. What structural demands will be placed on the piece? Most epoxies can generally be used without reinforcement in non-structural areas. They can stand some compression - for example, in a column where a substantial portion of the wood is sound and carrying capacity has not been significantly reduced - but are not recommended where the element is in tension, such as the end of a floor joist. Harder structural epoxies formulated especially for structural use are available.

3. Does the piece have historical and/or architectural significance, or is the location such that its replacement would be difficult or would damage significant surrounding pieces? If an element is important historically and/or architecturally, every effort should be made to preserve it. Because epoxies make preservation of the original elements possible, they are valuable aids in restoration.

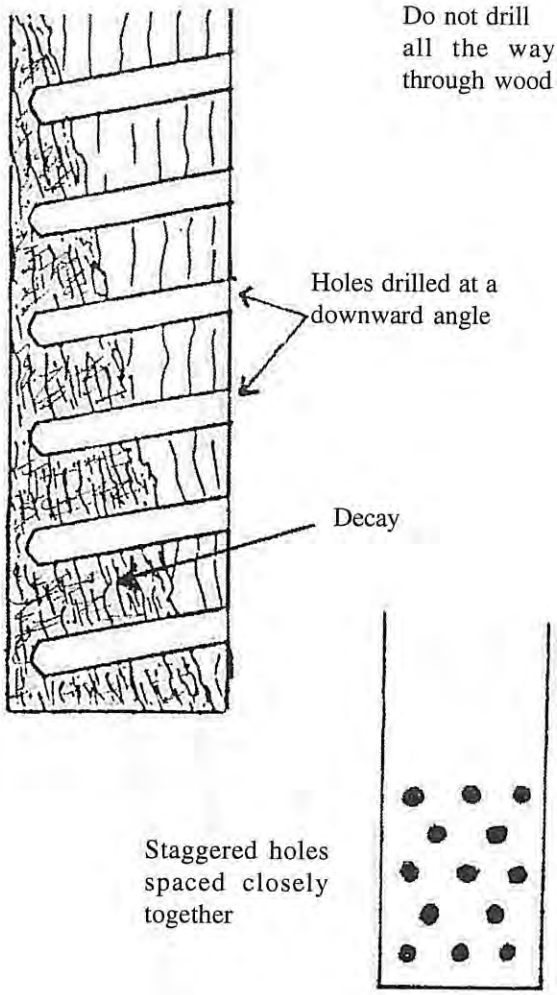
4. Will the repair be visible? The visual impact of a wooden patch compared to an epoxy repair should be evaluated. As epoxy patches on unpainted surfaces are very noticeable, a wood patch may be preferable in highly visible locations.

5. Can the piece be duplicated or replaced at a reasonable cost? Decorative elements such as cornices, moldings, gingerbread, and column bases/capitals can be extremely expensive or impossible to duplicate or replace. Epoxies can be very effective in these cases.

Application

Both consolidant and adhesive paste-filler epoxies come as two-part systems that you mix together. The mixture hardens due to a chemical reaction from within. After several days the epoxy reaches its final strength and hardness, and will be more or less flexible to match the characteristics of the surrounding wood.

Consolidants are thick liquids formulated especially to soak into the fibers of decayed wood. Maximum penetration is essential for effective consolidation of decayed wood. Often, deep decay is hidden behind a thin layer of sound wood. Since consolidants will not penetrate the side grain of the wood, drilling staggered holes (at a slight downward angle on vertical pieces) speeds and increases penetration by exposing as much end grain as possible and exploiting its absorption characteristics. Holes should not be drilled all the way through (the consolidant will just drain out the back before it has a chance to soak in.) This should be done carefully, as too many holes can destroy the wood. Using wax or clay plugs can stop leakage and allow optimum penetration. Also, epoxy dripped on brick or stone is very difficult to remove and may leave permanent stains.



Consolidant should be reapplied as necessary prior to hardening to saturate the wood thoroughly. It is important to apply the consolidant carefully and effectively, working progressively from one end of the decayed area to the other. Improperly used, epoxy consolidant can actually trap moisture, causing further decay.

After thorough mixing, epoxy filler is applied much like any other wood filler. If the area to be patched is large, imbedding a piece of wood in the center of the patch can save material. After the filler has cured, excess can be removed and the patch worked with the same tools and materials used on wood. The wood should then be treated with a preservative and painted, where appropriate (paint adheres very well to epoxies.)

Because epoxies are toxic and flammable, all safety precautions should be observed.

REPLACEMENT

If replacement of wooden elements is necessary, it is important that replacement materials which will be easily visible should resemble the original design as closely as possible.

Exterior Detailing, Decorative Sawn Work, and Other Decoration

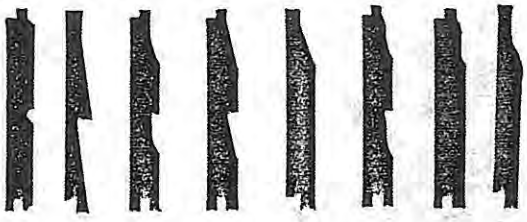
If decorative wooden elements must be replaced, the replacement material should resemble the original as closely as possible. Great care must be taken to maintain or duplicate the details of exterior walls such as window and door surrounds and trim, endboards at corners, etc. If original trim cannot be matched exactly, the important thing is to duplicate the mass and rhythm of the original. As long as vacant spaces are filled with reasonable facsimiles, the fact that an exact match has not been made will be less noticeable. Sometimes, seemingly complex detail can be built up from simple stock pieces. Materials hidden from view may be of a less historic character.

Siding/Shingles

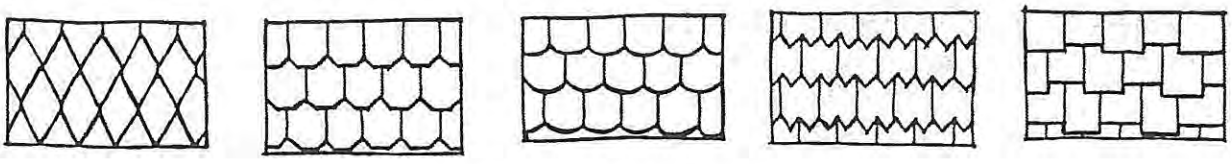
There are basically four kinds of wood siding that might be found in Lexington: lapped weather-boarding (some with a bead), bevel siding (or clapboards), drop siding (or "novelty" board), and shingles.

Weatherboarding

Bevel Siding (Clapboards)

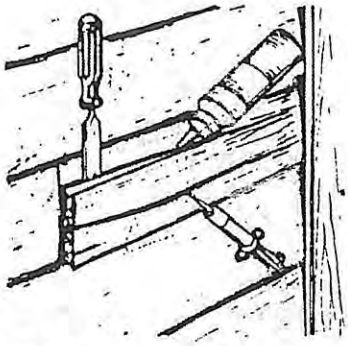


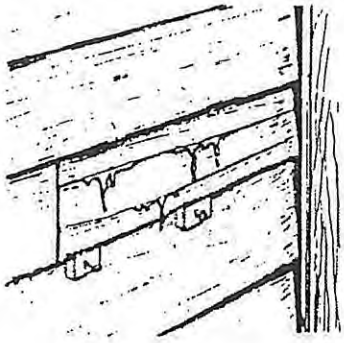
Drop Siding
(Novelty Board)

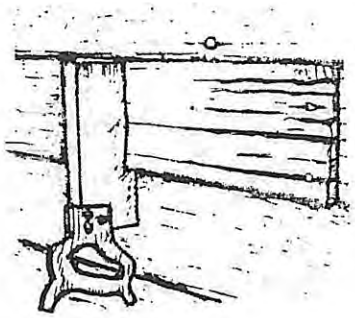


Common Shingle Patterns

Siding should not be removed unnecessarily. Often spot repairs such as gluing and splicing can prolong the life of damaged siding. Whenever replacement is necessary, using material closely resembling the original is highly recommended. When damaged shingles on the front of a building must be replaced, it is possible to use original shingles carefully removed from a less visible location for replacement, lessening the visual impact of new, unweathered shingles. Original exposure width of both lapped siding and shingles should also be duplicated to maintain the intended visual effect of the completed siding.







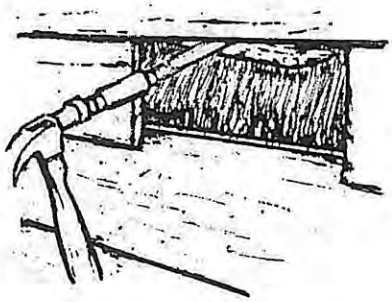
GLUEING CRACKED SIDING

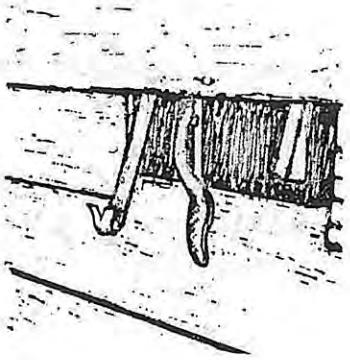
1. Use nozzle applicator or syringe to apply glue to edges of split.

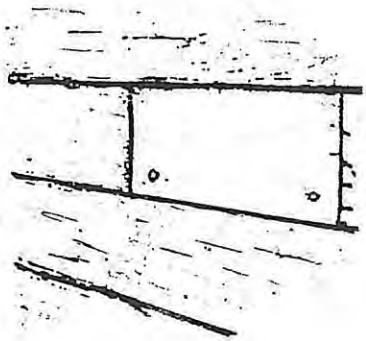
2. Use wood blocks to hold siding in place until glue dries.

REPLACING DAMAGED SIDING

1. Use backsaw to cut out the damaged section of siding.







REPLACING DAMAGED SIDING (cont)

2. Use chisel to remove all of damaged wood.

3. Remove nails, using hacksaw, if necessary.

4. Tap replacement wood into place and nail.

Artificial Siding

Modern siding materials include asphalt, vinyl, aluminum and exterior insulation. They have been used to artificially create the appearance of brick, stone, shingle, stucco, and wood siding surfaces. These materials should never be used on historic buildings. They are marketed on the premise that they reduce maintenance costs, but they do not hold up well over time. In addition, problems with these materials may include:

- Lack of visual and historic authenticity;
- Loss of architectural details and damage to the underlying surface during installation;
- Moisture and/or insect problems within the wall structure of the building;
- Prevention of regular inspection of wood siding and structural members.

Replacement Materials

Use of pressure treated materials with at least a limited guarantee against termite infestation and/or rot, or naturally resistant woods, such as redwood, or cedar, is generally recommended for the exterior.

There is an assumption that since treated wood is rot resistant, it will also be immune to the usual weathering problems of untreated wood - shrinking, swelling, cupping, bowing, warping, or splitting - even if left unpainted. Unfortunately, however, while treated wood does offer some protection against decay, it otherwise responds to weathering like any other wood. Newer materials, particularly pine or fir, are often not as well-cured as original wood materials, and therefore are more subject to warping or twisting. This is particularly true of "wolmanized" materials, which may be relatively damp at the time of purchase.

Whether treated, or untreated, good kiln-dried wood should be used whenever possible.

- Choose the appropriate wood treatment for the intended use. Untreated wood may be used satisfactorily on the exterior, above ground, if protected by some type of water repellent coating. Some treated wood is intended for exterior, above ground, use; some for use in contact with the ground; some can be used indoors. Check the specific manufacturer's product literature.

- Choose the appropriate wood species. The availability of treated and untreated wood types varies by region. The more common types are southern yellow pine, red pine, Douglas fir, hemlock, spruce, and white pine. Some woods like yellow pine are known for being dimensionally unstable and holding paint poorly and probably should be used only for rough carpentry. Porch floors are best laid from good, hard, vertical-grain Douglas fir, not soft pine.

- Use only dry lumber. Even wood that has been kiln-dried before being pressure treated will be damp inside after treatment. It may be kiln-dried or only air-dried after treatment. Thoroughly kiln-dried wood is less liable to warp or split.

- Pick the pieces carefully. The dimensional stability of wood depends on its species, grain pattern, and natural defects such as knots.

- Use good construction techniques with both treated and untreated wood. Avoid leaving open joints, seams, or exposed end-grain that allow water penetration. Avoid designs that allow water to stand on the surface. Whenever possible, lay boards bark side up (with the outside curve of the growth ring facing up.)

- Avoid long spans wherever possible. Each board or beam should be securely anchored along its length. The greater the distance between anchors or fastening points, the more likelihood of movement there will be.

- Do not use lumber wider than 6 inches for flooring or steps on an outdoor surface. Because moisture on wide boards can cause them to cup, it is preferrable to use, for instance, two 2 x 6s instead of one 2 x 12.)

- Use the appropriate type and number of anchors. Only hot-dipped, zinc-coated nails should be used with treated wood. Exposure to the weather and even the preservative itself can cause other ferrous fasteners to rust. Ring-shank or spiral-shank nails or galvanized power-driven screws will provide greatest holding power. As a general rule, 2 x 4s require two nails across to hold the wood securely and avoid cupping; use three nails across for 2 x 6s. Pre-drill nail holes located near the ends of boards to reduce splitting.

- Finish the wood with either a water repellent preservative, water-repellent stain, or paint (on pressure treated wood use a type compatible with the preservative used to treat the wood) if it is to be exposed to the weather. If the wood is to be painted, it is a good idea to apply a paintable water repellent preservative prior to the primer coat. Bare wood will soak up and give off moisture readily, causing excessive dimensional movement, which leads to cupping, warping, shrinkage, and splitting.˅

GUIDELINES FOR EXTERIOR WOOD

1. Retain and preserve significant wood siding, shingles, and architectural features, wherever possible. Avoid removing architectural features such a siding, cornices, brackets, window architraves, and doorway pediments. These are, in most cases, an essential part of a buildings character and appearance that illustrate the continuity of growth and change.

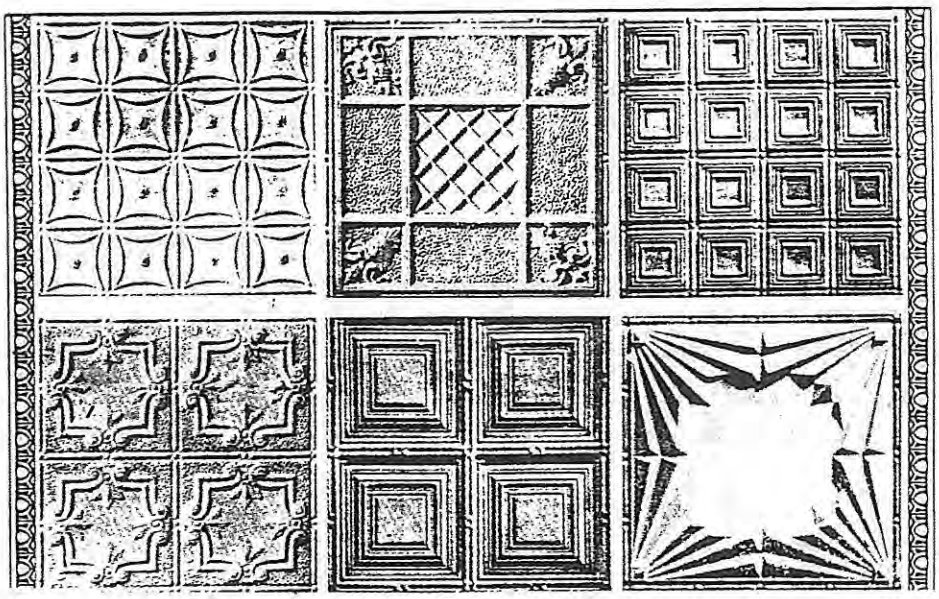
2. Deteriorated material that must be replaced should duplicate the size, shape, texture, and other visual qualities of the old as closely as possible.

3. Damaged structural members should be repaired or replaced as needed to insure the safety of the building.

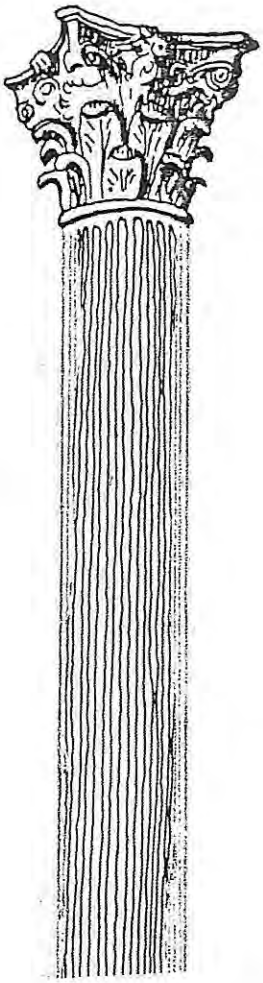
4. Avoid resurfacing frame buildings with new material that is inappropriate or was unavailable when the building was constructed such as artificial stone, brick veneer, asbestos or asphalt shingles, and vinyl or aluminum siding. Such material can also contribute to the deterioration of the structure from moisture and insects.

EXTERIOR METALS

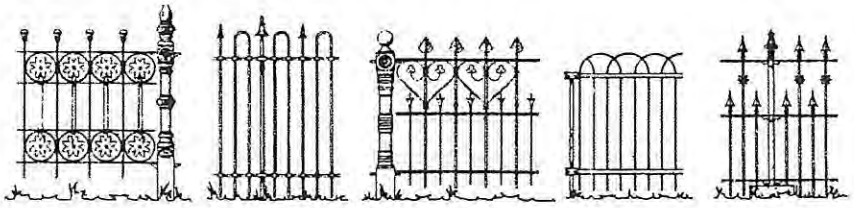
New technology evolved in the 19th century which made it possible to produce cast and wrought iron, and sheet metal cheaply and in large quantities. Important new products included prefabricated iron and sheet metal building parts. In Lexington, exterior ironwork and sheet metal are not common elements, except as roofing (see section on Roofs) and are found only as a decorative column and stamped metal ceilings at the entrances of one or two commercial and governmental buildings, and as fencing at the Presbyterian Cemetery.



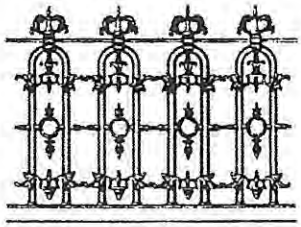
Stamped Metal Ceiling Patterns



Cast Iron Column



Iron Fence Patterns



The key to proper maintenance of exterior metal is to keep it properly painted, because paint protects the metal from moisture and subsequent rust. This means that rust must be removed, joints caulked, and rust retardant primer applied before repainting.

REPAIRS AND MAINTENANCE

Cleaning and Paint Removal

The first step is to clean the metal, removing all rust, dirt, and loose scaling paint. This can be accomplished using a wire brush, scraper, and heavy sandpaper. Chipping the paint can be dangerous, however, because a sharp blow can fracture brittle cast iron.

Occasionally, metal is so caked with paint that it is necessary to first remove all of it before repainting. This can be done by means of chemical paint removers (this is the only method that should be used on stamped sheet metal), heat methods, or low pressure sandblasting.

When using chemical paint removers, make sure they are formulated to be compatible with the metal being stripped. Also, chemicals may require rinsing with large amounts of water, the worst enemy of exterior metals. Any exposed metal that has been wetted down should be dried quickly and thoroughly.

Paint can also be burned off using a scraper and electric hot air gun or an inexpensive propane gas gun. These can be very dangerous if not used properly, as their high heat can ignite subsurface wood if held in one place too long.

Really extensive jobs may warrant low pressure sandblasting (80 - 100 psi,) however, extreme care should be taken not to damage the metal (although some pitting is probably inevitable with this method.) Surrounding surfaces should be masked completely, since adjoining glass, stone, or brick can very easily be damaged by sandblasting.

Painting

In all cases, the resulting bare metal should be primed immediately with a good quality rust retarding metal primer. Joints and bolt holes, which hold moisture, must be caulked after priming. A top coat of exterior enamel (brushed on rather than sprayed for best bond) should be applied over the primer. Oil-based enamel rather than latex is recommended.

Repairs

Welding can be an expedient solution for cracks in iron, however, extensive welding of cracked pieces or of one piece to another should be avoided. Welding units which were originally bolted together, such as in an entire fence, prevents the normal expansion and contraction of the units in response to seasonal weather changes. This produces stress in the original bolted assembly which may eventually lead to major structural breaks at the weakest points.

Small holes and tears in sheet metal can be filled with a "liquid solder" or an epoxy auto body repair filler.

Concrete should never be poured into hollow cast iron, because it absorbs water which has no chance to

evaporate, causing the iron to rust from the inside out.

Replacement

Where metal is missing because of corrosion there are several alternatives. Old metal ceilings can often be patched with new matching sections. There are several firms still making sheets and borders from the original dies. Missing cast iron parts can be recast in aluminum or fiberglass, using the existing pieces as mold patterns, then painted to match; or they may be duplicated using wooden pieces. Using wood is generally only acceptable for free pieces such as finials, caps, balls, etc. Splicing wood into an existing iron piece is not recommended because the expansion/contraction co-efficients of wood and metal are very different. If a replacement part is fashioned from wood, it should be saturated with a paintable water repellent preservative, then primed and painted on all surfaces, to prevent it from absorbing moisture, which could lead to rust deterioration in adjacent iron. The wood must be completely sealed with paint and caulk so this cannot happen. Sheet metal patches are an acceptable solution. On iron, the patches should be made of a compatible metal such as steel, aluminum, or terne metal. Both sides of the patch should be primed and the underside painted before installation, and the seams caulked.

GUIDELINES FOR EXTERIOR METAL

1. Retain and repair original material, whenever possible.

2. Architectural features that are an essential part of a building's character and appearance, should not be removed or obscured or covered by new construction or artificial coverings.

3. Repairs to exterior metals should avoid permanent damage to the metals and should use appropriate repair techniques.

4. Clean when necessary with the gentlest and most appropriate method possible. Metals should be cleaned by methods that do not abrade the surface. Do not use cleaning methods which alter the color, texture, or tone of the metal.

5. Avoid exposing metals which were intended to be protected from the environment. Metals that were historically painted should remain painted.

EXTERIOR FINISHES

Paint colors and the way paints are applied are important to the character of historic buildings as well as to the overall appearance of a historic area. Owners should be aware of the impact that selected colors may have, not only on their building, but on their neighborhood, and make considerate choices. While paint colors are a matter of personal preference, and not a matter for review by the Lexington Historic Preservation Commission, owners are encouraged to use traditional colors on historic buildings.

Pre-1800 houses were painted whatever colors were obtainable using natural pigment materials available locally, such as:

White
White-lead, chalk (white), white clay (white or cream), shells (pearl or oystershell white)

Browns (including orange/brown and red/brown)
Iron oxide (brown ocher, orange), brown coal (earth brown), wood soot (bistre), clay (reddish brown)

Green
Dissolved or corroded copper and brass (verdigris), also made from mixing yellows and blues

Red
Roots and trunks of trees (red), dried insects (red), heated lead (burnt sienna), iron oxide (Indian red), iron ore (red), clay with high iron content (red ochre), sulpher and arsenic (orange-red)

Yellow
Sulpher with arsenic or mercury (king's yellow), clay and hydrated ferric oxide (yellow ochre), roots and trunks of trees (yellow), berries (yellow), tumeric (yellow), saffron (yellow), ground gall stones (golden yellow), evaporated bile (golden yellow)

Black
Carbons made from burning organic materials (black), asphalts (black), vine stalks (blue-black), peach pits (blue-black), lampblack (black), burned bone (ivory black)

Blue (not a very plentiful pigment)
Cobalt ore and flint (zaffre), prussic acid with copperas and alum (Prussian blue), ground lapus lazuli (rare - ultra-marine blue)

White paint in a pre-mixed form became available around 1800. Between 1800 and 1840, houses were mostly painted in whites and creams with green shutters, a reflection of the interest in classical architecture.

The introduction of the Romantic styles of architecture in the 1840s led to the use of soft natural stone and field colors.

The Victorian era, in the later 19th century, saw an increasing use of color on buildings. Colors on early

Victorian buildings tended to be dark with reds and greens predominating. The Queen Anne style, popular in the late 19th century, with its wealth of textures and details to highlight, triggered an explosion in the use of color on buildings. At first, they were painted predominately natural earth tones such as green and rust, but later more vivid colors were used in plentiful and fanciful combinations.

Around the turn of the century, the Colonial and Classical Revival styles brought about a return to white and cream paint colors. The Arts and Crafts style, however, continued the use of darker, more subdued colors found in nature, such as browns, dark greens, rusts, and grays, though these were more often than not the natural, unfinished (or occasionally stained) colors of the actual building materials, themselves.

SURFACE PREPARATION

The key to obtaining a successful exterior finish is proper surface preparation. It is particularly important with older buildings which may contain many deteriorated surface areas. Paint or other finishes applied over deteriorated wood, damaged or deteriorating masonry and/or mortar, rusting metal, or dirty/peeling/ alligatored paint, will only temporarily hide and may ultimately aggravate already serious conditions and undermine preservation efforts. It is therefore important to determine and remedy the source of any problems, and complete all necessary repairs prior to applying an exterior finish.

Adhesion is crucial to good paint and finish performance. Paint and other finishes will not adhere to a surface that is not dry, stable, and free of dirt, films, or other residues. To provide a clean, stable surface, all loose material and deposits, such as flaking or chalking paint, dirt, dust, mildew, efflorescence, etc. must first be removed by the method most appropriate to the material involved, i.e. wire-brushing, scraping, sanding, and/or washing as follows:

Add 2/3 cup household detergent, such as Tide or Spic'n'Span, to a gallon of hot water;

Add to the above mixture 1/2 cup tri-sodium phosphate (TSP) for serious deposits;

Add up to a gallon of chlorine bleach, such as Clorox, to detergent mixture if mildew is present;

Scrub with a natural bristle brush;

Rinse thoroughly and allow to dry completely).

Because the build-up of too many coats of paint can ultimately lead to paint failure, washing should be the first option considered for an exterior that looks dingy or faded. Repaint only when the existing paint is no longer providing adequate protection. If existing paint is not peeling, but is severely cracked, crazed, or alligatored, it may need to be removed prior to repainting.

PAINT REMOVAL - EXTERIOR WOOD

There are many paint removal processes available, only some of which should be used on historic buildings.

Hand Scraping, Wire-brushing, and Sanding - (Wood)

Scraping, wire-brushing, and sanding by hand are all methods which when done carefully will remove loose

paint and cause minimal damage to the wood. If large areas of wood need to be sanded, an electric pad or belt sander, running with the wood grain, and used carefully, can be very effective, but is time and labor intensive.

Heat Tools - (Wood)

Heat tools, such as electric heat plates, heat guns, and high-intensity "torch" lamps, (as opposed to flame tools) can also be very effective, if used carefully. The heat softens the paint, which can then be easily scraped off the surface. A cautionary note, however: Heat tools can ignite paint or debris if left in one place too long, and so must be used carefully, but the chance of starting a fire is much less than when using a flame, such as in a blowtorch. Heat tools used on window sashes can cause glass to break if adequate precautions to protect it are not taken.

Chemical Paint Removers - (Wood)

Chemical paint strippers are the quickest, most effective, and least damaging method of removing paint. Chemical strippers can be divided into three basic groups: 1) methylene chloride (organic solvent- or water-based); 2) Alkaline (caustic); and 3) Dibasic Acid Esters or DBE's. All three work differently and require different precautions when used.

Methylene chloride strippers are the most commonly used solvent based paint removers on the market. This type of stripper works by partially dissolving and then lifting the paint film. Methylene chloride strippers are fast and effective on many types of finishes, and run the least risk of harming delicate wood or water-based glues. These strippers are flammable and toxic and should be used with care.

Alkaline strippers are among the oldest, simplest, and most inexpensive formulas for removing finishes. They work by breaking down the binder in the coating. This type of stripper is caustic, however, and are not ideal for every surface. Hardwoods tend to darken significantly or change color when exposed to alkalies. Caustics also attack the glues in veneers and plywoods, causing them to delaminate. Caustic strippers that include water will raise the grain on many woods. Aluminum, tin, and zinc will corrode in the presence of these compounds. After using a caustic stripper, neutralizing the surface with an acid wash (a weak muriatic acid solution, or diluted vinegar) is essential prior to applying the new finish.

The strong alkalies in the stripper change the ph balance of the surface (wood is particularly susceptible), which can affect the performance of subsequent finishes. Alkaline strippers should never be used on wooden buildings without testing on an inconspicuous section, first. Because caustic strippers are very corrosive and can cause burns to the eyes, respiratory system, and skin, they should be used with extreme caution.

DBE's, while not as effective as methylene chloride or alkaline strippers, do have the virtue of being non-flammable, biodegradable, and waterrinsing (requiring no neutralization). These strippers are irritants to eyes and skin and protective precautions should be taken when using them.

Rotary Tools - (Wood)

While sanding and wire-brushing may be required for proper surface preparation, **using rotary tools for this purpose should be done with caution on historic buildings.** Rotary sanders are fairly effective in feathering edges of small areas of old paint after scraping, and may also be used to de-gloss the existing paint

film prior to repainting. These tools should not be used in an attempt to take paint down to bare wood, because they will inevitably leave circular gouges and swirl marks in the wood. **Rotary wire brushes should NEVER be used on historic buildings.** These attachments tear into the surface of the wood, doing a great deal of damage and leaving unsightly results, which will require considerable sanding to remove if paint is to adhere to the surface.

Flame Tools - (Wood)

Flame tools, such as blowtorches that soften paint so that it can be scraped off, are fast and favored by some painting contractors. **Flameproducing tools should NEVER be used on historic buildings.** These tools can char the wood surface. In addition, heat and/or sparks from these tools can ignite dust, animal nests, or even old dry wood within the walls of an old building, causing a fire that may not be immediately apparant.

Sandblasting - (Wood)

Another method of paint removal popular with painting contractors is sandblasting. **Sandblasting should NEVER be used on historic buildings.** Sandblasting erodes the softer sap wood leaving the harder grain raised, leaving an unsightly appearance very much like driftwood. The resulting surface cannot shed water as quickly and easily as before, and does not hold paint well. For these reasons, wood which has been sandblasted is subject to accelerated deterioration.

Waterblasting - (Wood)

Waterblasting, without the addition of abrasives, is not necessarily harmful when used at low pressure. However, when used at high pressure (up to 2,000 psi.) it can be as abrasive to wood as sandblasting. In addition, at high pressures, a tremendous amount of water is forced into the walls of the building, which could lead to structural problems and damage to interior finishes. **High pressure waterblasting should NEVER be used on historic buildings.**

APPLYING PAINT, STAIN, AND WATER REPELLANT PRESERVATIVES - WOOD

Exterior wood (even pressure treated materials) must have some type of coating to protect it from the elements.

Water Repellant Preservatives - Wood

Water repellant preservatives (WRP) should be applied to all wood that is to be left "natural." It is also a good practice to use a water repellant preservative on all BARE wood prior to applying any other coating, such as paint. WRP's give wood the ability to repel water, contain a fungicide that kills and protects against mildew and rot, and also include a resin that improves paintability. WRP's can be applied by brushing or soaking (when possible, this is the preferred method). with particular attention given to end grain and joints. Freshly treated wood should be allowed to dry thoroughly (from 2 days to a week, depending on the weather and whether the wood was brushed or soaked with WRP). Wood preservatives are toxic and should be handled with caution.

Exterior Stains - Wood

Exterior stains are either oil or latex based. Oil-based stains, particularly those with a water repellant preservative base offer the best protection for some applications, however good quality acrylic latex stains also hold up well. Exterior stains do not build up or peel as easily as paint, and they provide a breathable coating that allows water vapor to escape. Stains, however offer less protection than paint and must be reapplied at least every three years, depending on location and conditions.

Exterior Primers and Paints - Wood

Exterior primers and paints are made in many different formulations. The two most recommended types are good quality 100 % acrylic latex and oil/alkyd based. Use of Oil/alkyd primers and paints have been traditionally preferred on older wooden buildings because of their appearance, superior bonding and adhesion to older surfaces, and because the existing paint is likely to be oil-based. However, modern top-quality 100% acrylic latex paints and primers can also be a good choice, depending on the application.

Modern top-quality latex paint with 100% acrylic binders offers significant improvements and advantages over older formula latex paint, including better adhesion in wet conditions. The 100% acrylic latex is especially durable and highly flexible. It can be used most successfully over a previous coat of latex paint that has been properly prepared or on unpainted new wood. It can also be used on an old building on which all old paint has been removed; and even, if necessary, over a previous coat of oil paint, though, for best results it is recommended that after proper surface preparation, an oil/alkyd primer coat be used before application of the latex, because it binds better to older bare wood and previous older coats of paint, and is compatible for use both over and under oil and latex top coats. For these reasons, oil/alkyd primers are often the best choice for exterior wood, particularly on old buildings. Whether 100% acrylic latex or oil/alkyd, primer and top-coat should be considered together as a system, formulated to be compatible with each other. The best way to insure this is to use primer and top-coat made by the same manufacturer; don't mix brands.

Primer should never be allowed to remain on a building for any length of time without a top-coat. Primer has little weather resistance by itself and needs the protection of a top-coat. It is also prone to mildew severely if left uncoated.

Some paints are formulated to be "self-cleaning", meaning they are intended to chalk slightly as they age, with the idea that dirt will not be able to accumulate. These paints should never be used above a stainable surface such as brick, unfinished or stained wooden shingles, etc., as unsightly streaking may result.

Advantages of oil/alkyd based paints:

1. Oil-based paints are historically accurate, and therefore, look appropriate;

2. Since it is a traditional coating, most old structures probably already have many layers of oil-based paints on them. Because oil-based and latex paints differ in flexibility and respond to aging and weathering differently, a coat of latex paint applied directly over oil-based paint is likely to peel and fail. Oil/alkyd paint can be used over latex paint, however. (It should be noted, also, that an oil/alkyd primer can and should be used under a latex top coat on an old building.)

4. Oil/alkyd based paints forms a strong initial bond to most surfaces and have better adhesion on dirty or chalky surfaces.

5. Oil/alkyd based paints are less sensitive to temperature.

6. Oil/alkyd based paints offer excellent one-coat hiding, generally causing less buildup and, if maintained, can be longer lasting than latex.

7. Oil/alkyd based paints do not raise wood grain.

8. Oil/alkyd based paints protect metal and will seal nail heads protecting them from rust more so than latex.

9. Oil/alkyd based paints seal stains better.

10. Oil/alkyd based paints wash well and resists smearing and marking.

11. After drying oil/alkyd based paints will not stick to rubber weather stripping from contact.

12. The oil/alkyd based formula is thought to discourage certain insect pests, such as carpenter bees.

Disadvantages to oil/alkyd based paints:

1. Oil/alkyd based paints are more susceptible to mildew problems than latex paints, particularly in the South; however, mildew resistant paints, and additives for paint that inhibit mildew growth can combat the problem and are readily available.

2. Oil/alkyd based paints are less breathable than latex paints, and thus more likely to fail if there is a moisture problem (though any moisture problem should be corrected prior to painting, no matter what type paint is used);

3. Clean-up is more trouble with oil/alkyd based paints, as a solvent such as turpentine or mineral spirits must be used as opposed to soap and water clean-up for latex paints.

Advantages of 100% acrylic latex paints:

1. 100% acrylic latex paints are inherently more weather resistant than older traditional latex, or vinyl or vinyl-acrylic latex formulas.

2. 100% acrylic latex paints resist chalking and fading, and provide good retention of color and gloss, especially in sunny conditions.

3. 100% acrylic latex paints are less brittle and more elastic, offering resistance to cracking as they age. This flexibility allows the paint to better move with wood that expands and contracts with temperature and humidity changes.

4. 100% acrylic latex paints are breathable (allow moisture to pass through). The breathability allows

water vapor generated inside the house to pass through the paint film rather than being trapped underneath, which can cause blistering and peeling.

5. 100% acrylic latex paints dry quickly.

6. 100% acrylic latex paints are less susceptible to mildew growth than oil/alkyd based paints.

7. Easy soap and water clean-up requires no chemical solvents.

Disadvantages of 100% acrylic latex paint:

1. No latex paint should be applied directly over previous coats of oil/alkyd paint. An oil/alkyd primer coat must be applied first.

2. All latex paints have difficulty adhering to surfaces that are even slightly dirty or chalking. Surfaces, other than bare new wood, must be thoroughly cleaned prior to painting.

3. All latex paints shrink when drying, creating surface stress.

4. All latex paints are more temperature sensitive than oil/alkyd based paints.

5. All latex paints are more susceptible to staining and bleed-through of stains from rusting nail heads and resins than oil/alkyd based paints.

6. When fully cured, all latex paints are softer and less durable than oil/alkyd based paints and should not be used in high wear areas.

"Miracle" or "Life-time" Exterior Liquid Coating Products

A number of new "miracle" or "life-time" spray-on exterior coating products have been developed fairly recently. They are usually referred to as liquid siding, liquid vinyl, liquid ceramic, and liquid stucco coatings. The products seem to involve a two-or three-coat system applied by spray equipment. The manufacturers claim that the materials can be applied over wood, brick, stucco, aluminum siding, concrete block, vinyl, etc., and that the product will never peel, blister or chip and can provide enormous energy savings.

There is not yet sufficient data to evaluate claims made by the manufacturers as to the longevity or effectiveness of these products, although, it should be pointed out that the Federal Trade Commission has barred them from making any further claims regarding energy savings. Also, a number of problems have been reported by consumers. It is unclear if these problems are attributable to failure of the products, themselves, or to faulty application. However, because these coatings create a textured surface appearance that does not resemble traditional paints, and because extensive damage can result from moisture being trapped behind these coatings, and because removal of these coatings is extremely difficult should it become necessary, their use is not recommended at this time and, under no circumstances, should they be used on historic buildings.

Painting Weathered Wood

Weathered wood will not hold paint. Any exterior wood that has been without paint and exposed to the

weather should be lightly sanded and treated before priming to prevent the wood from drawing all the binder out of the paint. A very effective, inexpensive treatment consists of a mixture of one part turpentine to one or two part(s) boiled linseed oil. This mixture is absorbed by the wood, conditioning it and making it water resistant and better able to hold paint. A commercial water repellant preservative can also be used, providing resistance to insects and rot. Both the turpentine/linseed oil mixture and the WRP should be applied only to bare wood (any excess on painted surfaces should be wiped off). Treated wood should be allowed to dry thoroughly (at least 48 hours), then primed and painted as discussed above.

CAULKING - WOOD

To help protect a building against paint failure and material damage caused by exterior moisture, all joints and cracks that might permit water to enter should be sealed with a high quality caulking compound, preferrably a paintable (if used on painted wood) or non-paintable (if used on unpainted or stained wood) silicone- or urethane-type. These types of caulk, while initially more expensive, offer much longer life, better adherence to all kinds of materials, less shrinkage, better weathering ability, and are mildew-proof. They are also available in colors or clear formulas (nonpaintable) that are less visible on materials that will not be painted such as natural or stained wood. High grade butyl and acrylic latex caulks are reasonable lower cost alternatives, however they will have to be replaced sooner and may not perform as well. Cheap latex and oil caulks are not recommended for exterior use.

Particular attention should be given to problem areas such as the joint between the bottom of window frames and sills; joints on porch columns, posts, balusters, railings, and decorative details; between siding and corner boards or door and window frames; joints between different materials such as wood and masonry; joint between porches and/or steps and the front wall or foundation of the building. Do not run caulk under each piece of siding; it is usually unnecessary and may prevent interior moisture from escaping, resulting in paint failure and decay within the wall.

Caulk, like paint, will not bond well to dirty or flaking surfaces. On wooden buildings, caulk which will be painted should be applied after completing all surface preparation and priming but before applying the top coat. New wood should also be primed prior to caulking with paintable caulk.

PAINT REMOVAL - MASONRY

Careful consideration should be given before stripping painted masonry. It is important to realize that historically, some porous brick buildings were originally intended to be painted and need paint as a protection against moisture. Paint may also have been applied to mask rough brickwork that was never intended to be seen, or later alterations to the structure.

Chemical Removers-(Masonry)

If paint must be removed, it should be done chemically, with a paint remover designed for masonry. As with chemical cleaners, paint strippers can be either alkaline or acidic. Acidic strippers are used on granite and some sandstones, but will erode limestone, marble, or brick. Alkaline strippers are used for those acid-sensitive materials. Hydrochloric (muriatic) acid should not be used on stone or brick buildings, as it will etch mortar joints and possibly burn the brick/stone. A test patch on a rear wall should be made and observed for several months to ensure that the proposed product is suitable for the particularly masonry and paint on which it is to be used. Look for possible damage to the mortar joints and any residue on the wall surface

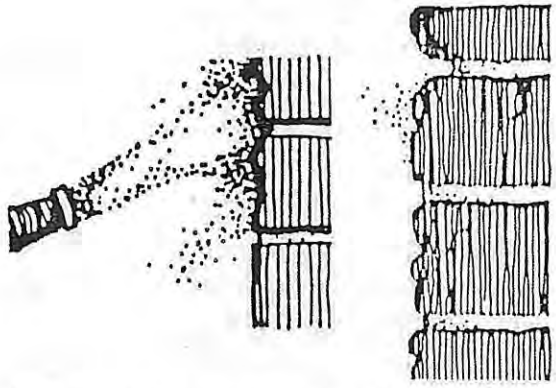
caused by the stripping process. Also look for any damage to the masonry units, such as rounded edges or powdering of the face. Some masonry surfaces may be too soft to be stripped. The masonry should be prewet to help soften dirt. Great care must be taken to completely neutralize the action of the chemicals and remove any residue. When using chemicals, precautions must be taken to avoid damage to surrounding materials such as wood trim, metals, etc., as well as landscaping, by careless use.

When prewetting and rinsing, avoid overly saturating masonry walls with water, as damage to the interior, as well as deterioration of embedded iron ties and wooden structural members may result. Never strip a building if there is any possibility of frost, because the moisture may crack the masonry if it freezes. Always allow adequate time for masonry to thouroughly dry before applying any type of coating. The exterior of a thick masonry wall may appear dry, while the interior may still be damp. Trapped moisture could cause failure of any coating applied to the wall, and possible deterioration of the masonry itself.

Abrasive Cleaning (Sandblasting) - (Masonry)

Sandblasting is an abrasive process which removes dirt, stains, and paint from the surface of masonry. In doing so, however, it also removes much of the outer layer of the masonry. **Masonry should NEVER be sandblasted.** It is damaging to brick and softer types of stone, as well as to mortar. Under the strenuous bombardment of abrasives, soft stones will be eroded and pockmarked, and even hard, polished stones will be dulled and scarred, their vital protective layers, developed through years of exposure, worn away.

Brick is even more vulnerable than stone to sandblasting. The fired outer surface of the brick serves to protect the brick from water penetration and pollutants. This hard surface is pulverized in the sandblasting process, exposing the soft, porous interior. It is not unusual for sandblasting to result in removal of 1/4 inch or more of the brick surface, and disintegration of the mortar joints, one of the most vulnerable areas where problems arise.



The porous, pitted surface of sandblasted masonry allows water from precipitation, run-off, and even moisture in the air to penetrate more easily. Problems occur in the form of spalling, crumbling, and powdering brick/ stone and mortar, or as efflorescence, as well as chronic dampness that can damage interior walls and rot adjacent wooden members.

Sandblasting also results in a loss of detail because masonry edges and corners, not to mention any decorative elements, are worn away in the process.

APPLYING PAINT OR WATER REPELLENTS/SEALERS - MASONRY

Normally, painting or waterproofing masonry is not necessary or desirable. It presents an added maintenance problem (once applied it must be frequently maintained or renewed) and offers little extra protection to sound masonry. In addition, since paint is applied over both the masonry and the mortar, the decorative relationship between the two is eliminated. There are certain situations in which application of paint or sealer to masonry may be acceptable.

As stated previously, some porous brick buildings were originally intended to be painted, and should remain painted. Deteriorating sandblasted brick or stone has already been seriously compromised, and may gain a measure of protection from some type of sealant.

Paint - (Masonry)

Properly applied and maintained, paint can help prevent water from penetrating, while allowing water vapor to escape from the masonry underneath. Some paints, however, can seal the surface, preventing evaporation and actually worsening the situation. Oil- or epoxy-based paints and other non-porous coatings should not be used on masonry. Acrylic latex and vinyl latex paints allow the masonry to "breathe" while offering protection from water penetration. They are usually mildew- and alkali-resistant (important when applying paint over lime mortar). Cement based paints might be considered for masonry which has been extensively pitted or cracked due to sandblasting. While not completely waterproof, cement paints do allow water vapor to escape.

All paint should be applied with a brush, rather than roller or spraying, to ensure proper coverage on masonry. Proper preparation is important; any previous peeling paint should be scraped and brushed, masonry should be clean and dry, repointed and repaired as needed, and caulked before painting.

Water Repellents/Sealers - (Masonry)

Water repellents or sealers differ from paint because they are colorless and are not just a surface coating but actually penetrate the brick to some extent. Sealers generally come in two types of solution: water-based and solvent-based. Usually better penetration is achieved from solvent-based solutions.

There are several problems with sealers, though. They can be expensive, they need to be reapplied regularly, and can sometimes cause more problems than they cure. Some sealers can change the color of the masonry, even though they are transparent, or give the surface an inappropriate sheen. Most sealers have a limited lifespan and require frequent reapplication. Once applied, the coating must be adequately maintained to avoid trapping moisture in the masonry, which can lead to spalling or other deterioration. Efflorescence on sealed masonry can result in the formation of a whitish film behind the transparent coating, eventually causing failure of the coating and spalling of the masonry. Choosing a sealer with a certain amount of porosity, to allow the masonry to breathe, should help reduce some of these problems.

Sealers can make future repointing of mortar and removal of efflorescence more difficult; therefore, all repairs and cleaning should be done before applying sealers. In fact, all the preparations recommended before painting apply equally for sealers.

CAULKING - MASONRY

To help protect a building against paint failure and material damage caused by exterior moisture, all joints and cracks, not remedied by repointing, that might permit water to enter should be sealed with a high quality caulking compound, preferrably a paintable (if used on painted masonry) or non-paintable (if used on unpainted masonry) silicone- or urethane-type. These types of caulk, while initially more expensive, offer much longer life, better adherence to all kinds of materials, less shrinkage, better weathering ability, and are mildew-proof. They are also available in colors or clear formulas (nonpaintable) that are less visible on materials that will not be painted such as masonry. High grade butyl and acrylic latex caulks are reasonable lower cost

alternatives, however they will have to be replaced sooner and may not perform as well. Cheap latex and oil caulks are not recommended for exterior use.

Particular attention should be given to problem areas such as joints between different materials such as wood and masonry; and the joint between porches and/or steps and the front wall or foundation of the building.

Caulk, like paint, will not bond well to dirty or flaking surfaces. On painted masonry buildings, caulk which will be painted should be applied after completing all surface preparation and priming but before applying the top coat. On unpainted masonry, that will remain unpainted, nonpaintable caulk should be applied after all surface preparation and has been completed, and sealants, if needed, applied.

PAINT REMOVAL - METALS

Cleaning and Paint Removal

The first step is to clean the metal, removing all rust, dirt, and loose scaling paint. This can be accomplished using a wire brush, scraper, and heavy sandpaper. Chipping the paint can be dangerous, however, because a sharp blow can fracture brittle cast iron.

Occasionally, metal is so caked with paint that it is necessary to first remove all of it before repainting. This can be done by means of chemical paint removers (this is the only method that should be used on stamped sheet metal), heat methods, or low pressure sandblasting.

When using chemical paint removers, make sure they are formulated to be compatible with the metal being stripped. Also, chemicals may require rinsing with large amounts of water, the worst enemy of exterior metals. Any exposed metal that has been wetted down should be dried quickly and thoroughly.

Paint can also be burned off using a scraper and electric hot air gun or an inexpensive propane gas gun. These can be very dangerous if not used properly, as their high heat can ignite subsurface wood if held in one place too long.

Really extensive jobs may warrant low pressure sandblasting (80 - 100 psi,) however, extreme care should be taken not to damage the metal (although some pitting is probably inevitable with this method.) Surrounding surfaces should be masked completely, since adjoining glass, stone, or brick can very easily be damaged by sandblasting.

PAINTING AND CAULKING - METALS

In all cases, the resulting bare metal should be primed immediately with a good quality rust retarding metal primer. Joints and bolt holes, which hold moisture, must be caulked after priming. A top coat of exterior enamel (brushed on rather than sprayed for best bond) should be applied over the primer. Oil-based enamel rather than latex is recommended.

GUIDELINES FOR EXTERIOR FINISHES

Wood

1. Exterior wood should have an appropriate coating and be properly caulked to protect it from the weather.
2. When paint removal is necessary always use the gentlest method possible. Avoid rotary tools, sandblasting (including dry and wet grit and other abrasives) and high pressure waterblasting. These methods of paint removal damage the surface of the wood and accelerate deterioration. Avoid using chemical paint removers that are not compatible with the type of wood being stripped, and which might adversely affect the wood.
3. (The following is offered as recommendation, only, as the Historic Preservation Commission does not have authority over paint colors.)

   Paint colors are a matter of personal preference. However, owners are encouraged to use traditional colors and applications on historic buildings that illustrate the distinctive character of the property. Avoid repainting with colors that would not be appropriate to the building and neighborhood.

Masonry

4. Retain the original or early color and texture of masonry surfaces, including early signage wherever possible. Brick or stone surfaces may have been painted or whitewashed for practical and aesthetic reasons.
5. Avoid removing paint from masonry surfaces indiscriminately. This may subject the building to damage and change its appearance. When paint removal is necessary always use the gentlest method possible. Avoid sandblasting (including dry and wet grit and other abrasives) and high pressure waterblasting on masonry. This method of stripping erodes the surface of the material and accelerates deterioration. Also avoid using chemical paint removers that would have an adverse chemical reaction with the masonry materials, i.e., acid on limestone or marble.
6. Avoid applying paint to historically unpainted masonry. This may subject the building to damage and will change its appearance.
7. Avoid applying waterproof or water repellent coatings or surface consolidation treatments unless required to solve a specific technical problem that has been studied and identified. Coatings are frequently unnecessary, expensive, and can accelerate deterioration of the masonry.

Metals

8. Clean when necessary with the gentlest and most appropriate method possible. Metals should be cleaned by methods that do not abrade the surface. Do not use cleaning methods which alter the color, texture, or tone of the metal.
9. Avoid exposing metals which were intended to be protected from the environment. Metals that were historically painted should remain painted.

ENERGY RETROFITTING AND WEATHERIZING

While retrofitting for better energy efficiency may be a primary consideration in a stiflingly hot, or cold and drafty building, it is important to realize that certain materials and methods used to effect this are not only inappropriate, but can actually damage a historic building.

Most buildings, built before central heating and air-conditioning, were designed and built with local climate in mind. In the South, where hot weather was more of a problem than cold, buildings were frequently oriented to avoid southern exposures. Porches, wide roof overhangs, louvered blinds, awnings, and large trees provided cooling shade. Windows were plentiful and located to provide cross-ventilation. Light colored paints reflected the sun. Owners should recognize and take advantage of these inherent energy-saving qualities.

Heat loss and gain inside an older building is generally affected by two things: 1) Infiltration - air movement or drafts through cracks and joints; and 2) Conduction - heat transfer through materials.

Of the various methods and materials that can be taken to increase the energy efficiency of an older building, some provide a better cost/impact/benefit ratio and cause fewer problems than others. These should be the first choice when implementing energy retrofitting.

INSULATION MATERIALS

Batts and Blankets

Batts and blankets are made of fiberglass or mineral wool and generally come with an integral vapor barrier (either kraft paper or foil) on one side, though unfaced (no vapor barrier) material is readily available, if needed. This is the most commonly used type of insulation. In new construction, or where wall cavities are accessible due to replacement of severely deteriorated wall surfaces, it is easy to install, relatively inexpensive, provides good insulating quality, and, if faced, requires no additional vapor barrier. This type of insulation, properly installed, is recommended for use in historic buildings; the only drawback is that historic wall surfaces must be removed to allow installation.

Poured Or Blown Insulation

Poured or blown insulation may be made of either fiberglass, mineral wool, cellulose, perlite, or vermiculite. This type of insulation is used to insulate existing construction in which the wall cavities are inaccessible for installing batts or to add additional thickness to existing attic insulation. It is impossible to provide a vapor barrier when using blown insulation in wall cavities, which may result in damage to the structure.

Perlite and Vermiculite:

Perlite and vermiculite are expensive, often pack down too densely, and because of its granularity, may dribble out of cracks and holes in the wall.

Fiberglass Wool:

Fiberglass wool is easily blown around by wind or drafts when used loose in an attic, resulting in uneven

coverage. When blown into wall cavities, it has a propensity to hang up on irregularities such as nails, splinters, plaster keys, etc., leaving serious voids in the coverage. In addition, some people are sensitive to fiberglass wool irritation.

Cellulose:

Cellulose insulation is made up of short cellulose fibers (often reclaimed paper). This material MUST be fire-proofed to government standards, through chemical treatment with a fire-retardant. Sometimes, the fireretardant chemical used is a sulfate compound, which will form sulfuric acid when it comes in contact with water vapor. Cellulose treated with a sulfate compound should never be used. Some of the cellulose insulations are damp when installed and the moisture must dissipate before the insulation is fully effective. There may be a risk of structural damage to the building as a result of introducing this moisture into the wall. Cellulose insulation may also pack down too densely or dribble out of cracks or holes in the wall.

Foamed Insulation

Foamed insulation is composed of plastic material mixed on site, making it hard to regulate quality control in the mixing of the material. All foams are about 70% water when installed, which dissipates as the foam cures. There may be a risk of structural damage to the building as a result of introducing this moisture into the wall. Foams may not completely fill the wall cavity when installed, leaving voids, and are also subject to shrinkage as they cure, creating gaps in coverage. The chemicals used in some foams may present a health hazard.

Rigid Insulation

The rigid type of insulation is made from cellulose or foamed plastic, such as polystyrene (styrofoam); comes in sheets that are 1/2 to 2 inches thick; and may be faced with foil. With the seams properly taped, it provides a good vapor barrier. It is expensive, but easy to handle and install, generally being attached to wall surfaces, though it may be installed in an open wall cavity. Rigid insulation releases toxic fumes when burned, and should not be left exposed.

METHODS OF INSULATION

Steps for energy retrofitting and weatherizing historic buildings are listed below in the order in which they should be considered, from high priority to low priority based on the benefits derived, cost, and the potential for adverse impact on the building.

Caulk and Weatherstripping

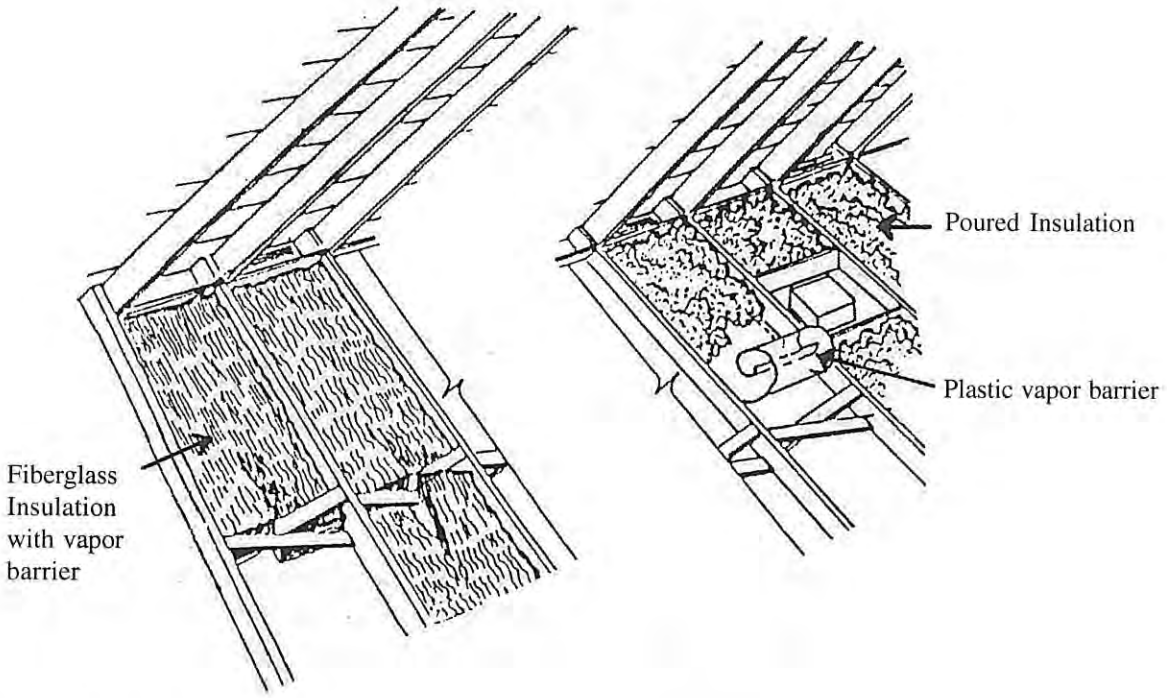
High priority should be given to stopping air infiltration, through the use of caulking and weatherstripping. Up to 20% of winter heat loss is due to air infiltration. All cracks and crevices, and spaces around electrical boxes and plumbing should be sealed, both inside and out, with a good quality, long-lasting caulk. Windows and doors should be tightly weatherstripped. Caulking and weatherstripping are low cost and have little to no adverse impact on the building. In addition, they also help protect against water penetration.

Attic Insulation

Adding insulation to the attic space is another very effective way to increase energy efficiency. Because heat rises, about 25% of heat loss in the winter is through the roof. In the summer, the hot sun beating on the roof causes heat build-up in the attic, which is transferred into the rooms below.

Insulation is fairly easy to add to unfinished attic spaces and if installed properly, causes few problems. Fiberglass batts or blankets, or pouring insulation are recommended for use in attics.

Insulating The Unfinished Attic:



Unfloored Attic Spaces:

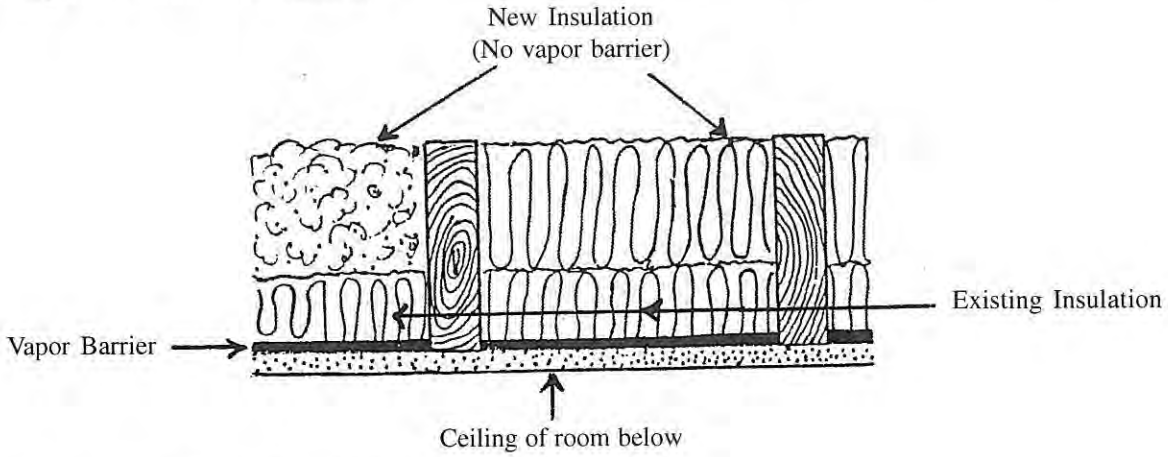
In unfloored attic spaces, faced fiberglass insulation (batts or blankets with a vapor barrier, such as kraft paper or foil, already attached) of the proper thickness, should be laid, vapor barrier down and butted tightly together, between the joists. Poured insulation or unfaced batts should be used only over a vapor barrier (except when being installed over existing insulation). This can be simply plastic sheeting laid in the space between joists and lapped against the joists for best seal. When adding attic insulation, be careful not cover electrical boxes (a potential fire hazard), or to block the soffit vents in the eaves or cornice (decreased ventilation can cause moisture problems possibly leading to reduced effectiveness of insulation and/or rot). As a safety precaution, a wooden dam can be built around chimneys, electrical boxes, and vents.

Finished or Floored Attics:

Finished attic spaces or attics with floors should have insulation installed in the spaces between the roof rafters with the vapor barrier facing the attic space (toward the interior). Insulation should not be installed so that it is in direct contact with the roof decking. Air must be able to circulate behind the decking to allow ventilation and prevent rot.

Supplementing Existing Attic Insulation:

When adding to existing attic insulation, use unfaced batts or blankets, or poured insulation added directly over the existing material. Never use material with an integral vapor barrier or install a vapor barrier between layers of insulation material.



Basement and Crawlspace Insulation

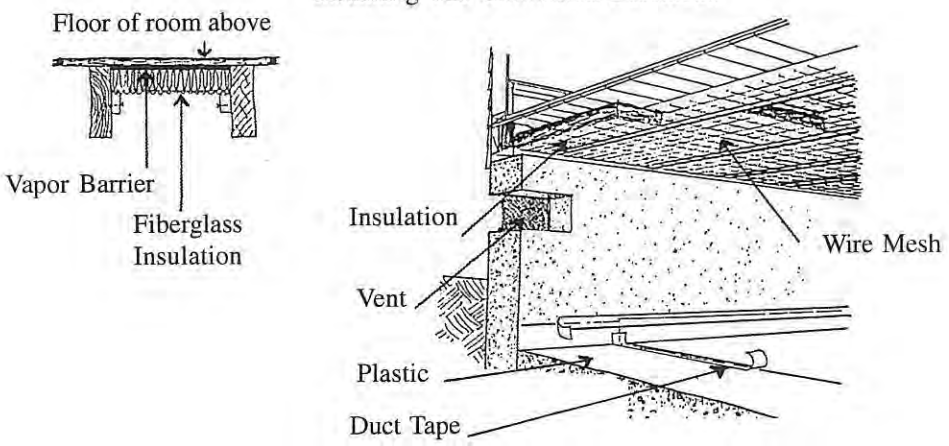
Substantial heat loss also occurs through cold basements and crawl spaces. Since air infiltration is the primary culprit, the first line of defense should be to fill all gaps, cracks, crevices and holes where cold air can enter. If floors are still cold, insulation can be installed in the basement area.

Unfinished Basements and Crawlspaces:

In unfinished basements and crawlspaces, faced fiberglass batts or blankets should be installed, vapor barrier up (next to the underside of the floor above), butted tightly together, in the space between the floor joists. Stapling insulation in place is not recommended because staples often rust. Special insulation anchors designed for use in moist areas should be used, instead.

The surface of the ground in the unfinished basement or crawlspace should be covered with heavy plastic sheeting, held in place with bricks or stones. Basement vents should only be closed after the winter freeze has set in. In the South, however, because of the mild winter weather, it might be advisable to leave vents open year round, particularly if there is a serious moisture problem.

Insulating The Unfinished Basement:



Finished Basements:

In finished basements which are heated or which contain the furnace, water heater, etc. insulation should be installed against the interior foundation walls, with the vapor barrier facing the basement area (toward the installer).

Storm Windows

Old, loose-fitting windows in poor repair can be a major source of energy loss, both from conduction through the glass (glass is a very poor insulator) and through infiltration.

The first step should be to repair and reglaze windows as needed. After windows are in good condition and properly reglazed, the sashes should be tightly weatherstripped, and caulk applied to all cracks, crevices, joints, and around all immoveable parts (such as a fixed upper sash). Pulley seals should be installed on weighted double-hung windows. This may be all that is necessary to make the energy efficiency of windows acceptable.

Because glass is such a poor insulator, existing single-thickness windows may require the addition of storm windows for improved thermal performance. Prior to the installation of storm windows, all previous steps including repair, caulking, and weatherstripping, should be completed. If this is not done, the performance of the storm windows will be degraded and problems with condensation, peeling paint, and rot can occur.

Exterior storm windows used on historic buildings should be as unobtrusive as possible. They should be the same size and shape as the existing window, and should fit the opening properly, being slightly recessed within it if possible. Storm window frames may be made of wood or metal, but should be factory finished or painted to match the color of the existing window frames. Unfinished aluminum frames are inappropriate on a historic building and should not be used. Storm windows should be installed carefully, so as not to damage historic window frames.

Interior storm windows are available and may be preferable for use on a historic building. They are as effective as exterior storm windows and do not detract from the appearance of the building. However, interior storm windows are not without potential problems. Air may enter around the original exterior window and become trapped between it and the interior storm window. Condensation may form on the cold, outer sash or sill, causing peeling paint and rot. To prevent this, interior storm windows should be operable, and opened periodically to allow condensation to evaporate.

Side Wall Insulation

Adding wall insulation to a historic building should have a low priority when retrofitting for energy efficiency. It should be undertaken only, if after implementing all of the other measures listed above, there is determined to be a great need for it. The combination of caulking, weatherstripping, attic insulation, basement insulation, and storm windows, when combined, contribute far more toward thermal efficiency and are much more cost effective than adding wall insulation to historic buildings. Also, there is a very serious potential for damage to the building from improper use and/or installation of wall insulation.

Side wall insulation is accomplished by placing material on either the inner or outer wall surfaces or within the wall cavity.

Insulation Attached To Inside or Outside Wall Surfaces:

Adding insulating material to either the inside or outside surfaces is rarely successful. On the inside, if there are NO historic wooden or plaster moldings, wooden paneling, or wall coverings, it might be possible to add 1 - 2 inches of rigid insulation to the walls. However, window and door frames, and baseboards which are certain to be present will generally have to be removed, shimmed out, and reset (damaging historic materials in the process) in order to accommodate the extra wall thickness. This method seldom adds enough insulation value to be worth the effort and loss of historic finishes and materials. It may be the only method, however, by which insulation can be added to solid masonry walls where there is no wall cavity.

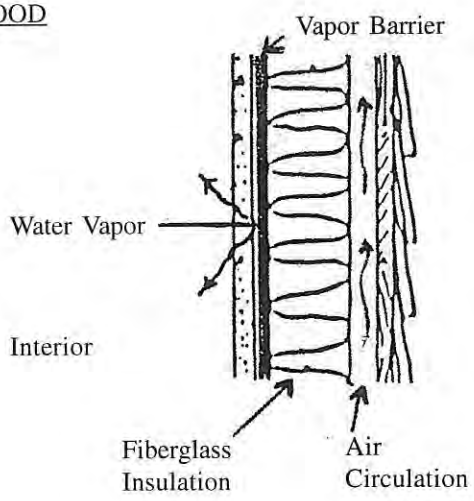
Attaching insulation on the outer wall surfaces leads to similar finish and trim problems and again adds too little insulation value to be worth the effort.

Fiberglass Installed In An Open Wall Cavity:

In a frame building where either the existing interior or exterior wall surfaces must be removed for some reason (such as severe deterioration requiring replacement), side wall insulation can be installed very successfully.

Fiberglass batts or blankets with an integral vapor barrier should be placed in the space between the wall studs with the vapor barrier facing the interior of the building. The insulation should not be compressed in the space (i.e. using 6 inch thick insulation in a 4 inch deep cavity; compressing fiberglass reduces the insulating value); nor should it be in contact with the back of the exterior siding (air must be able to circulate behind the siding to allow ventilation and prevent rot).

GOOD

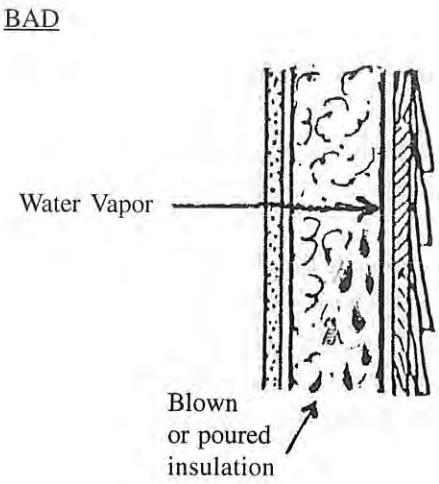


Insulating Closed Walls Cavities:

Installing insulation in closed walls presents many problems and potential dangers for the building and its occupants. Application generally involves drilling holes into the top of each wall cavity on either the interior or exterior wall surfaces, through which insulation is blown or foamed in, after which the holes are plugged.

With this type of installation, it is impossible to insure good coverage because older buildings have diagonal and cross bracing, pieces of framing, and debris in the walls which prevent the insulation from completely filling the cavity. There is also a danger of ruptured walls where equipment is not properly handled and there is pressure build-up. After installation, the insulation is prone to settling or shrinking resulting in voids or spots where there is no insulation at all. Foamed insulations contain about 70% water when installed. As the foam cures, the water is dissipated, and may have an adverse affect on the wooden framework of the building (causing warping, twisting, swelling, rotting of the wood, rusting nails, peeling paint, etc.). **NOTE: Many people are allergic to certain foams and some foams may emit toxic fumes in the event of a fire.**

More importantly, because there is no way to install an adequate vapor barrier when using blown or foamed insulation in closed walls, the building may suffer serious damage as the consequence of moisture in the walls. Without a vapor barrier, moisture from inside the building passes into the wall cavity. In cold weather, when the moisture comes in contact with the cold insulation or rear surface of exterior siding, it condenses into water. The presence of water inside the wall cavity may result in saturated insulation, making it ineffective; peeling paint and mildew problems; and, more seriously, structural damage, not only from the water itself, but from the sulfuric acid which can form when some cellulose insulations are soaked with water.



For these reasons, adding insulation (blown or foamed) to closed wall cavities of historic buildings is not recommended.

Synthetic Siding

Synthetic sidings have little or no insulation value. They are not maintenance-free, and they do not prevent deterioration. Progressive rot and insect damage, hidden from view, may go unnoticed and untreated. Synthetic sidings may even accelerate deterioration by acting as an exterior vapor barrier, trapping excess moisture with in the wall, and causing structural damage. Synthetic sidings change the character of a historic building, hiding or requiring removal of important design details and ornamentation, and their installation damages the underlying historic fabric. Synthetic sidings should not be used on historic buildings.

GUIDELINES FOR ENERGY RETROFITTING AND WEATHERIZATION

1. Give highest priority to caulking, weatherstripping, and adding insulation to attic spaces and basement areas, before adding side wall insulation to historic buildings.

2. Avoid installing foam, glass fiber, or cellulose insulation into wall cavities of either wooden or masonry buildings, as serious moisture damage and other problems may result.

3. Exterior storm windows should be unobtrusive and match the size and shape of the existing historic window opening. Storm window frames should be painted or factory finished to match the color used on the historic window frames. Bare anodized aluminum frames are inappropriate for use on historic buildings, and should be avoided.

4. Avoid using synthetic sidings on historic buildings. Such sidings not only look inappropriate, but they obscure and may require removal of historic details, and could result in serious damage to the structure.

NEW CONSTRUCTION

New construction within historic districts falls into one of two categories:

1) Construction of an entirely new structure with the district boundaries (infill); or 2) Construction of new additions to historic buildings.

The purpose of guidelines for new infill construction and construction of new additions is to assist in the design and construction of contemporary buildings that will be located on undeveloped land located within the historic district, or new additions that will be added to historic buildings. Both types of new construction should be reviewed to determine the appropriateness, compatibility, and the impact of the proposed work on the existing building and/or district.

It is important for the design of new buildings and/or additions to acknowledge the historic context in which they will be located. In historic districts, the character is usually derived from the collective elements of properties in the district: houses or commercial buildings, streets and sidewalks, landscaping, etc. The character of individual properties is derived from the form, details, materials, and landscaping for a specific property.

Except for documented reconstructions or recreations of historic buildings or building sections, it is not required, or even necessarily desirable, that new infill construction or new additions be exact replicas of existing historic buildings. The important concern is that new buildings or new additions relater, in terms of massing, scale, height, setback, orientation, and materials to the existing building (for new additions) or to the majority of existing historic buildings in the district, especially to buildings on adjacent sites (for new infill construction).

The design of new buildings should be influenced by the character of the district and should include not only the building, but also the site design and landscape treatment.

New construction should not be of such type, size, or design as to detract from the historic character of the area in which it is located, nor should it alter, damage, or destroy significant site of streetscape elements within the district.

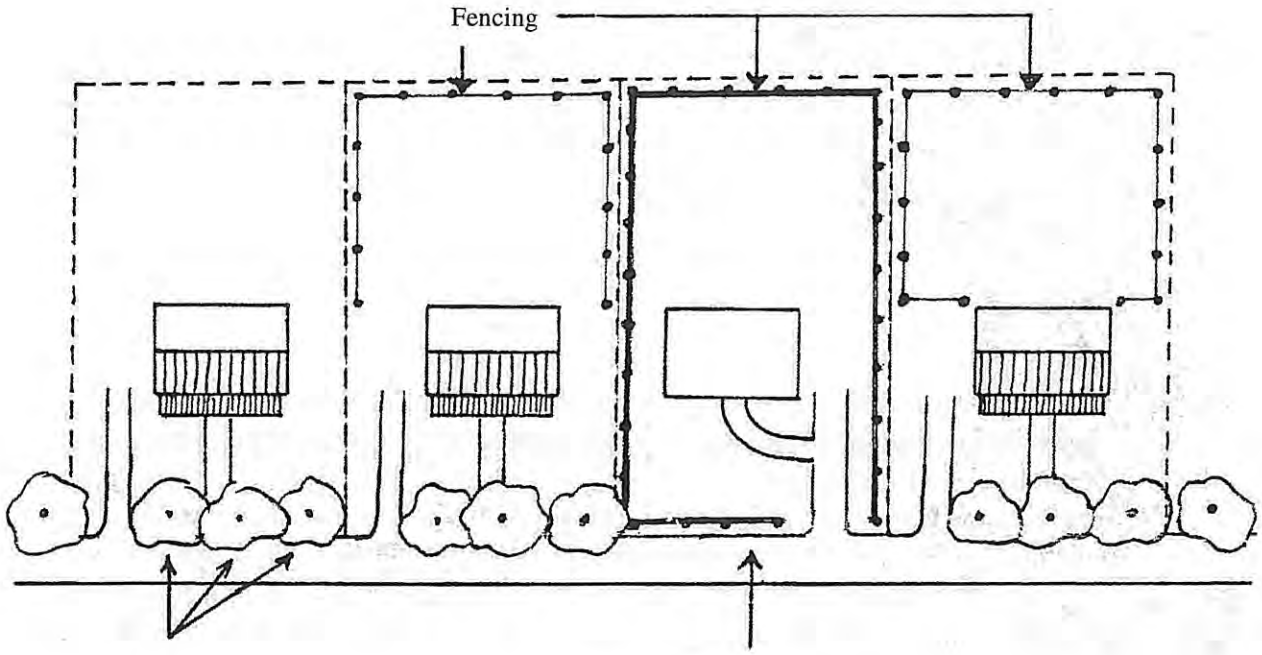
New additions to historic buildings should not be of such type, size, design, or location, as to detract from the historic character of the building, nor should they alter, damage, or destroy significant existing architectural elements or materials. In addition, new additions to historic buildings should not alter, damage, or destroy significant site elements located on the property.

GUIDELINES FOR NEW CONSTRUCTION

Building Site

1. New construction or additions should work around significant historic outbuildings, landscaping, trees, fencing, walkways, streetlights, and other elements wherever possible. Avoid making changes to the appearance of the site by removal of these elements before evaluating their importance.

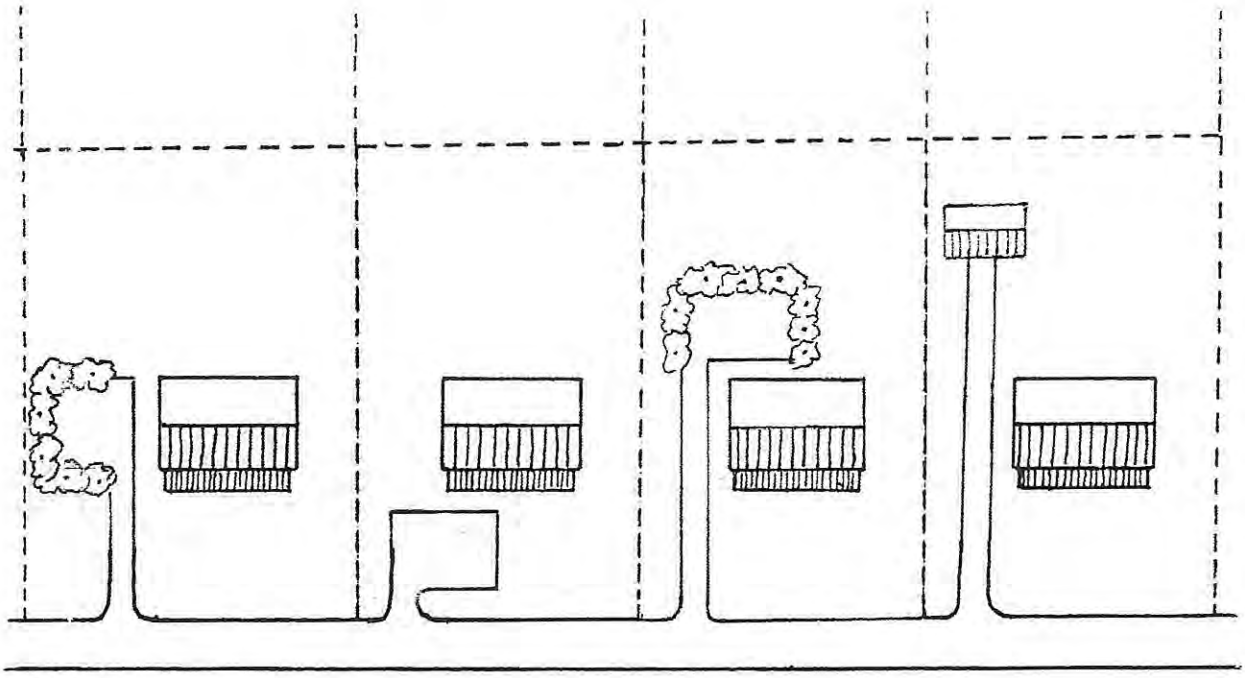
2. Landscaping for new construction should be compatible with existing landscaping in the surrounding area. Existing landscaping patterns, street trees, or an established pattern of walls/fences, walks, should be continued on the proposed site. Materials and location selected for new walls/fences and walks, should be appropriate and compatible with those located on compatible surrounding properties. In any case, these elements should not be intrusive.



Street trees

Inappropriate:
No street trees, does not repeat established fencing, drive, walkway patterns.

3. Parking requirements, as needed, should be designed to respect and preserve the historic character of the district. Parking wherever possible should be located off-street, to the rear of the property. Where parking cannot be located to the rear for the property,, or where, even at the rear, it impacts on property located behind or beside the proposed site, it is recommended that appropriate plant material or fencing be used to screen the parking area from view.



Acceptable No Good Good

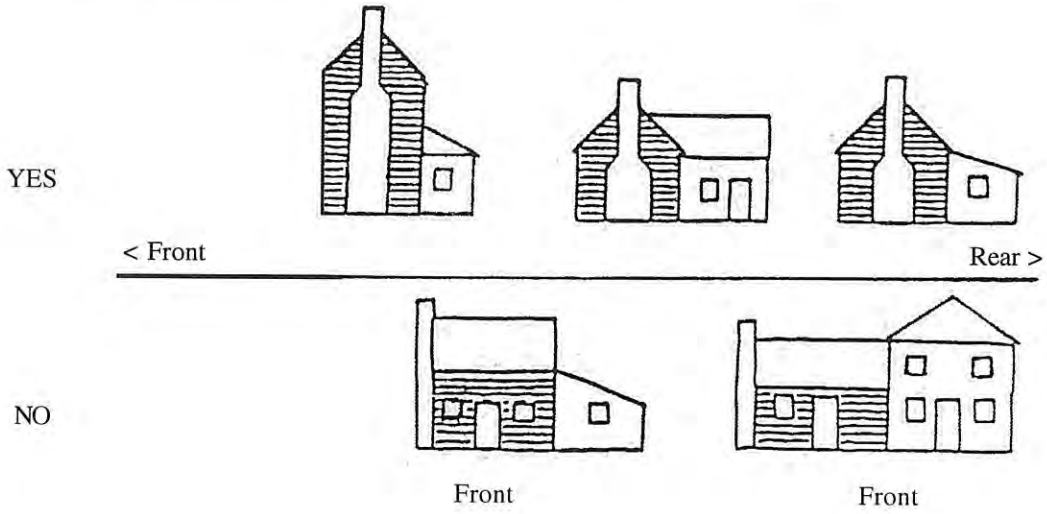
4. Leave known significant archaeological resources intact. Where the existence of significant archaeological resources is suspected, it is recommended that arrangement be made for an archeological survey of all terrain that must be disturbed during construction. Contact the State Historic Preservation Office of guidance. They, along with the University of Georgia Department of Anthropology, or the Northeast Georgia Chapter of the Society for Georgia Archeology may be able to provide trained students, volunteers, and /or professional personnel able to conduct such a survey at little or no cost.

5. Minimize disturbance of terrain around the structure, thus reducing the possibility of destroying unknown archaeological resources. Avoid introducing heavy machinery or equipment into areas where their presence may disturb significant archaeological resources.

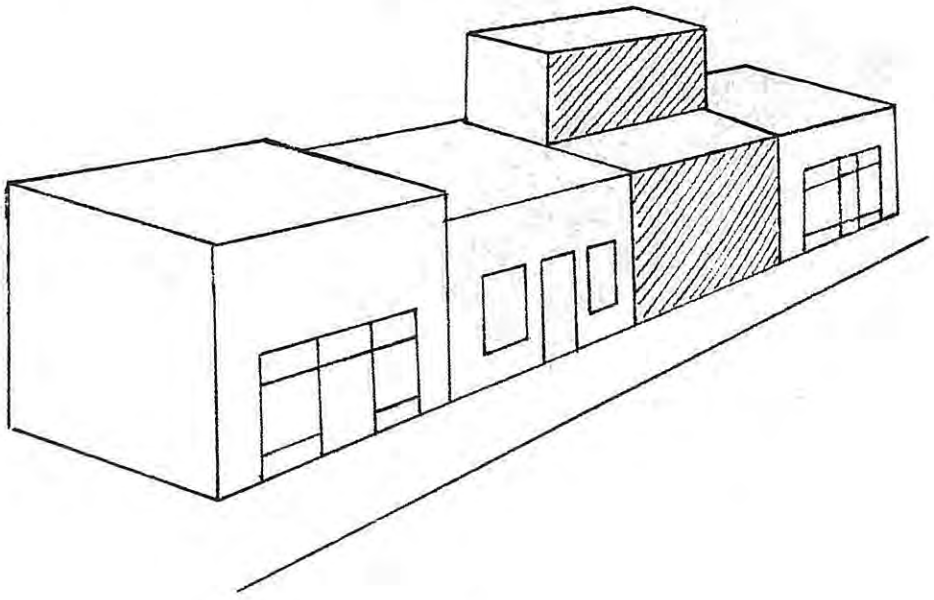
New Additions

6. New additions to historic buildings should be kept to a minimum.

7. New additions on historic buildings should be located to the rear or on an inconspicuous side of the building; and their size and scale in relationship to the existing building should be limited.



8. Avoid making alterations to the height of a historic building, either be adding new floors or removing existing floors, that destroys important architectural details, features and spaces, or that changes the scale and character of the building. If additional floors are absolutely necessary, they should be added to the rear of the building and set back sufficiently from the principal façade so as to lessen their impact and preserve the appearance of the historic facade and the streetscape.

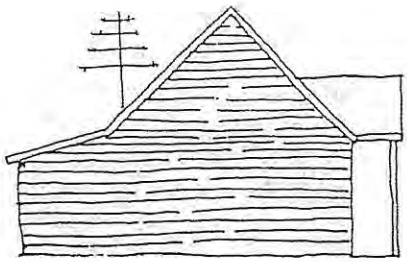


9. New additions should be constructed so that there is the least possible loss of historic materials and so that character-defining details and features are not obscured, damaged, or destroyed.

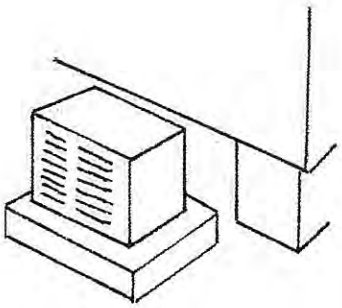
10. New additions to historic buildings, unless they are documented reconstructions of historic sections, now lost, should not attempt to recreate the exact design and details of the existing building, or imitate an earlier style or period of architecture. They should, instead, incorporate contemporary design that is compatible in size, massing, form, materials, color, and texture, with the existing building. Especially avoid imitating an earlier and inappropriate style of architecture in new additions that have a completely contemporary function such as a drive-in bank or garage.

11. Place television antennae an mechanical equipment, such as air conditioners, in as inconspicuous a location as possible.

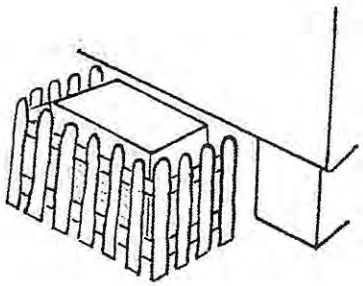
Rear



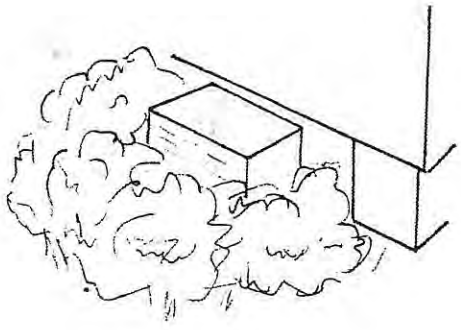
Front



No



Yes

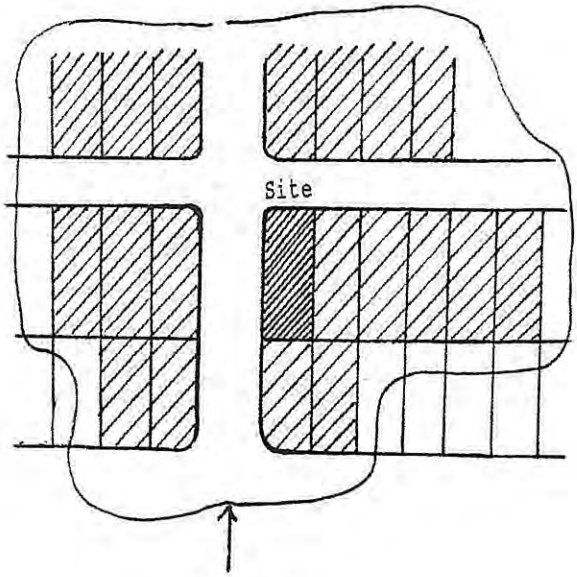


Yes

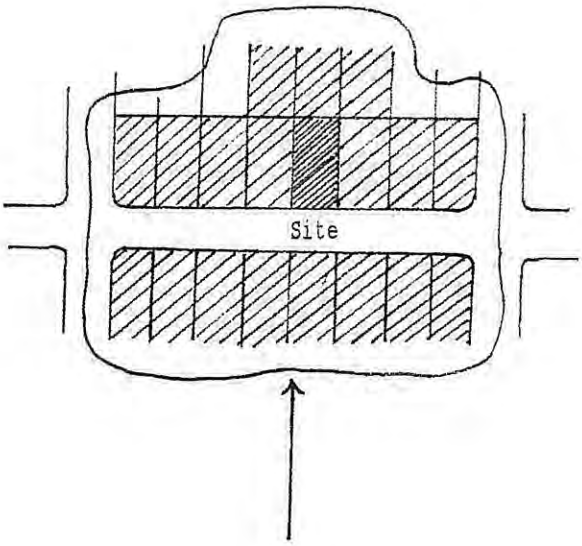
New Infill Construction

Identify the Historic Context:

12. Define The Area of Influence - This zone of influence is important to define at the outset to assure that proper consideration is given to the areas that will be impacted by the proposed construction. These areas will vary depending on the location of the proposed site within the district. Consideration should be give to the characteristics of and impact on properties located to the rear, as well as to those located in front of or beside the proposed site.

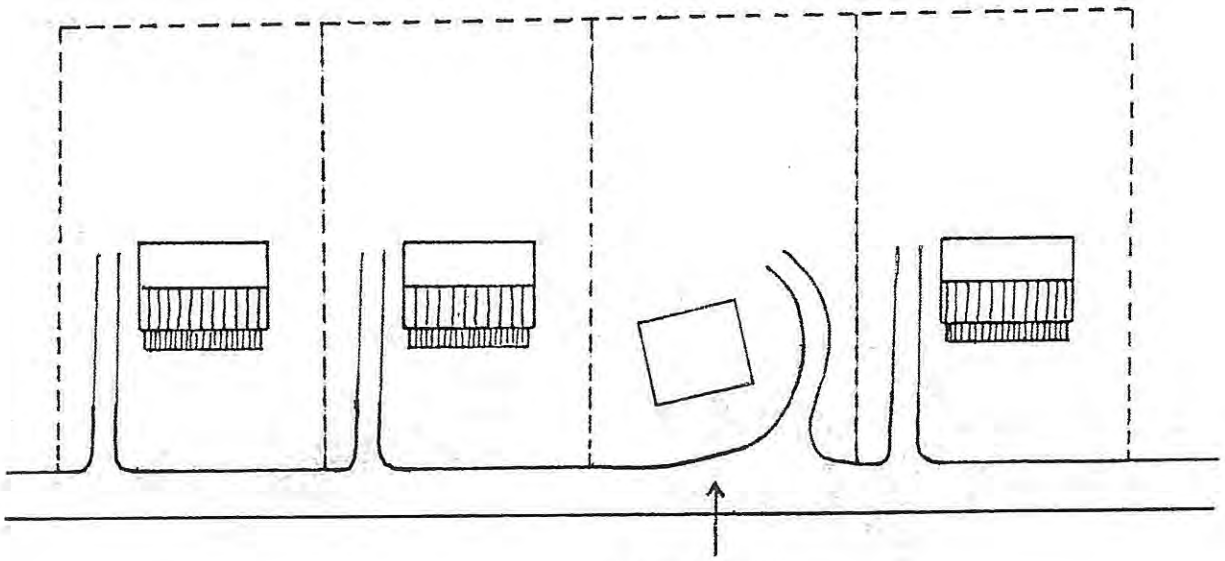


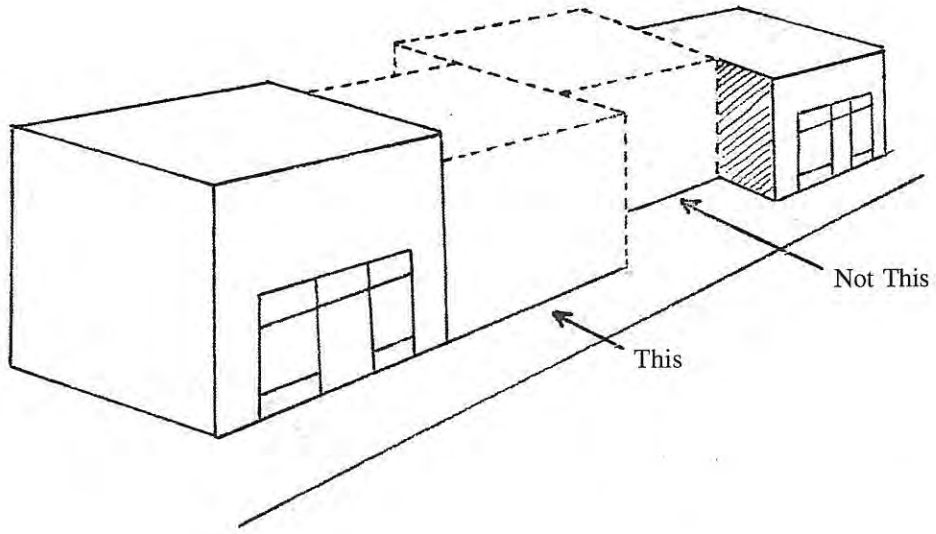
Area of Influence



Area of Influence

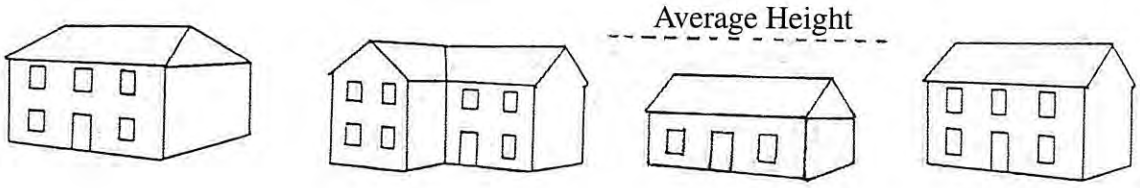
13. Determine Established Placement Patterns (Orientation, Setbacks) -New buildings in a historic district should relate to the established relationship of buildings to lot lines through orientation and setback. New buildings should not be recessed it adjacent buildings front directly on the lot line, nor should they be recessed or extended beyond the line created by other buildings on the same street.



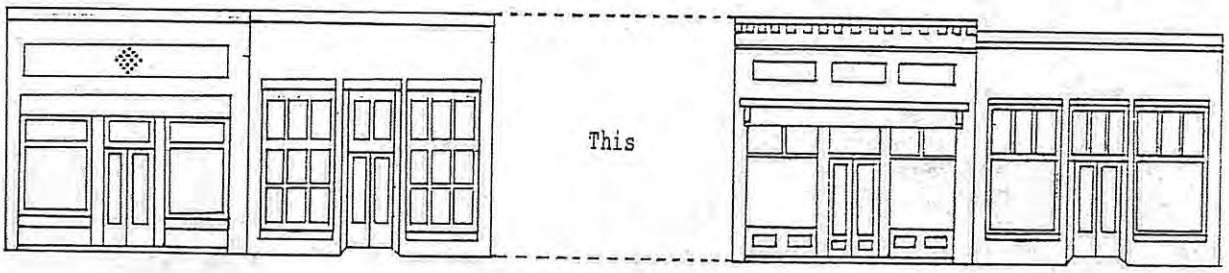


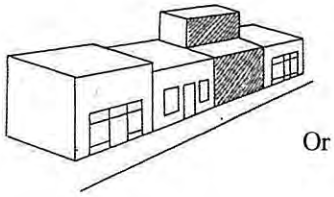
Utilize Established Design Concepts:

14. Height - New buildings in historic districts should conform with the heights of surrounding structures, and not stand out as significantly higher or lower. Divisions marking stories, windows, decorative molding, and cornices should be designed to relate to adjacent examples. If it is necessary to construct a building that is significantly higher that those surrounding it, an attempt should be made to reduce the impact of such a structure by relegating additional stories to the rear of the building, well set back from the facade.



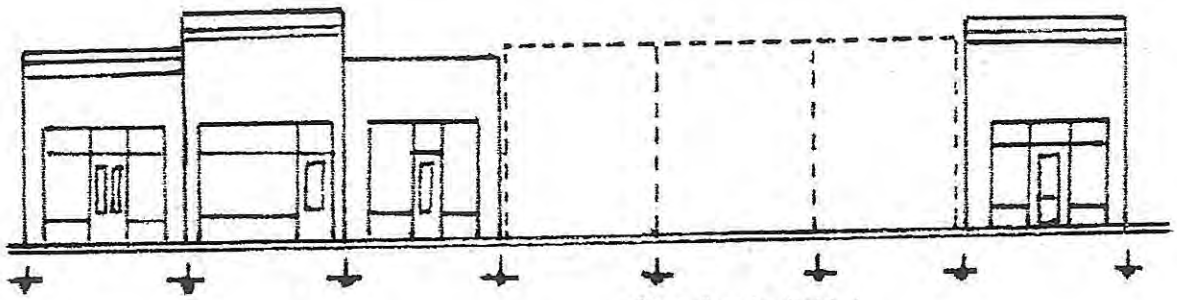
Inappropriate
Infill





Or This

15. Mass and Scale - Areas within a district may also share an established character of mass, and scale. New infill construction should reflect on the basic shapes of the surrounding buildings. If it is necessary to construct a new building that is considerably larger than those surrounding it, efforts should be made to break up the plane of the façade of larger or longer buildings, in order that such buildings might better relate to the size and scale of surrounding buildings in the district.

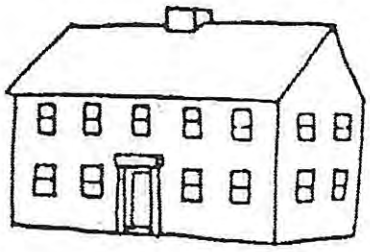


New facade divided into bays repeats existing pattern

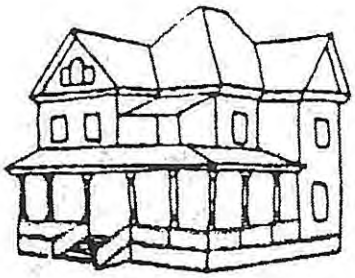
Inappropriate: Does not repeat established character of mass and scale.

Design Characteristics:

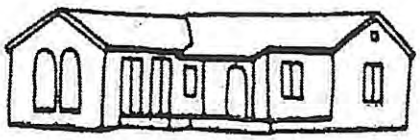
16. Identify Architectural Elements of Significance - Design characteristics of new buildings should reflect the significant common characteristic elements found on surrounding buildings, such as the size and placement of windows and doors, the ratio of wall surface to openings, wall planes, the height of the first floor above grade, the roof shape and pitch, the presence and placement of dormers and/or porches, etc. Inclusion of these elements helps to integrate a new building into a historic district.



Symmetrical
Simple roof shape
Flat wall surfaces

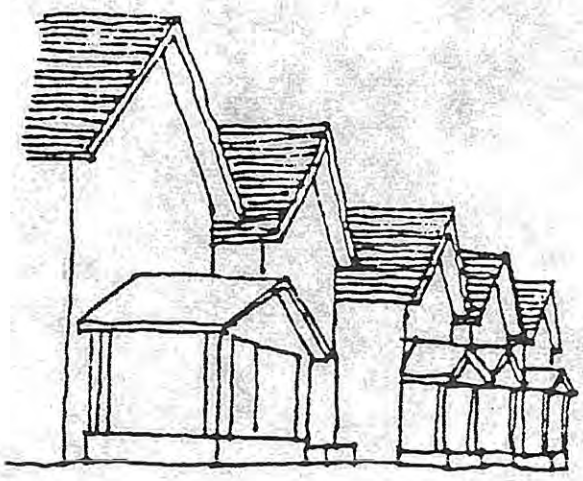


Asymmetrical
Complex roof shape
Irregular wall surfaces



Horizontal Emphasis
Near grade level
Low pitched roof
Little ornametation

Vertical Emphasis
Raised above grade level
Steeply pitched roof
Abundance of ornamental details



Porches are an important characteristic.

17. Materials/Texture/Color - New buildings should reflect the materials and general textural qualities of surrounding buildings. Commonly used material such as wood siding, brick, and stone, as well as common materials used for roofing, foundations, and chimneys should be identified and taken into consideration in the development of new building designs. Although paint color is not an issue requiring approval, a property owner is encouraged to be sensitive to surrounding buildings and to the character of the district when selecting paint. Colors of materials, such as brick and stone that are of a more integral and permanent nature, are to be subject to review, and their selection should reflect similar materials used in the district.

DEMOLITION AND RELOCATION

Demolition And Relocation (Removal) In A Historic District

Demolition or relocation (removal) is a regrettable occurrence in any historic neighborhood. The loss of a significant historic building or structure can alter the character not only of the individual site, but of the entire surrounding area. Demolition or relocation of all or part of such structures or buildings should be a last alternative, considered only when all other avenues for rehabilitation, adaptive reuse, protection, and preservation have been exhausted.

Prior to beginning any demolition or relocation activities, an individual is required to submit an application for a Certificate of Appropriateness. A public hearing will be scheduled for all such requests. The Commission will review the circumstances and the condition of the structure (or portion thereof) proposed for demolition or relocation.

The following criteria will be used in making a determination of whether to approve or deny the application:

1. Is the building (or portion thereof) under consideration of such architectural or historical interest that its removal would be to the detriment of the public interest? Would the building reasonably meet national, state, or local criteria for designation as a historic or architectural landmark?

2. Is the structure (or portion thereof) under consideration of such old or unusual or uncommon design, texture, or materials, that reproduction would be difficult?

3. Would retention of the structure (or portion thereof) help preserve and protect a historic place or area of historic interest in Lexington?

4. Would retention of the structure (or portion thereof) promote the general welfare by maintaining and increasing real estate values; generating business; attracting tourists, students, writers, historians, artists, or artisans; attracting new residents; encouraging study and interest in local history; stimulating interest and study in architecture and design; educating citizens in local culture and heritage; or making Lexington a more attractive and desirable place in which to live?

5. Is the demolition or relocation request for an inappropriate addition, a non-significant portion of a building or a non-significant accessory structure (providing that the demolition or relocation of such addition, portion, or structure will not adversely affect those parts of a building or buildings which are determined to be significant)?

6. Is the demolition or relocation request for a noncontributing structure where such demolition will not adversely affect the character of the district?

7. Is the structure (or portion thereof) under consideration in such a deteriorated condition that its rehabilitation cannot reasonably be considered.

No Certificate of Appropriateness for demolition or relocation will be granted by the Commission without first reviewing the plans for any building or other site improvements that would replace the original structure.

If a Certificate of Appropriateness for demolition or relocation of a structure is granted, all salvageable building materials should be collected and the structure (or portion thereof) quickly and thoroughly removed. The site should then be planted or otherwise maintained in respectable condition until its new use goes into effect.

Relocation Into A Historic District

Relocation of a structure into or within an existing historic district shall be considered as new infill construction and should follow the guidelines in that section. A building or structure moved into a historic neighborhood should be compatible with surrounding structures, and not compromise the historic character of the area. When moving historic buildings into a historic district, every attempt should be made to reestablish its historic orientation, setting, and environment, within the context of the character of the neighborhood. The architectural significance or structural soundness of a building or structure should not be compromised by moving.

EXTERIOR ENVIRONMENTAL AND SITE ELEMENTS

LANDSCAPES

From the 18th century to the present, tastes in landscaping styles underwent many changes, which closely paralleled the changes in architectural styles which took place during the same period. In the South, particularly in small towns such as Lexington, these changes took place more gradually, with the popularity of some styles persisting long after they had fallen out of favor and been replaced with new ideas, else-where in the country.

In smaller, rural Southern communities, like Lexington, there has long existed a strong agricultural tradition, with the land being worked to support the owner and his dependents. The extensive and elaborate formal or high style landscapes seen in larger, wealthier, more urban areas, were less common in communities like Lexington. There were decorative or ornamental gardens, but they were generally smaller in scale and simpler in design and detail; and were most often combined with "work" areas in the overall landscape.

COLONIAL/EARLY AMERICAN (LATE 18TH - EARLY 19TH CENTURY)

Landscape of Work

The "landscape of work" is the earliest form found in Georgia and examples can still be seen in most rural, agricultural areas, though they are fast disappearing. This is a simple, practical, functional landscape that includes the house; the outbuildings and work areas surrounding it, and the paths in between, where everyday activities such as cooking, washing, food production, storage, and domestic animal care and shelter, took place.

Swept Yard

The "swept yard" is another early vernacular landscape form, popular throughout the 18th and 19th centuries, now becoming scarce in Georgia. It was a variation of the "landscape of work" and "the ornamental yard" in which the areas around the house (often set off by a fence) featured a grass-free ground surface of packed dirt, clay, fine gravel, or sand, swept regularly, sometimes in decorative patterns. Swept yards, particularly in the front, were sometimes arranged in formal geometric patterns with the swept areas defining paths and low planting beds. Others featured trees and shrubbery in a more informal arrangement.

Traditional African-American Landscapes

Recent studies of the few remaining traditional African-American gardens have revealed that they share many common elements, derived from very early landscape forms. They are essentially "landscapes of work," commonly with "swept yards." They also feature shaded seating areas oriented near the front of the house which affords a view of approaching visitors. Ornamental elements might include flowers, planted in the ground and in pots, located near the entrance in welcome. Plants, frequently indigenous varieties gathered locally and transplanted are set out separately as specimens so each plant may enjoy individual attention. With the exception of privet, evergreen plants are not generally seen in these gardens.

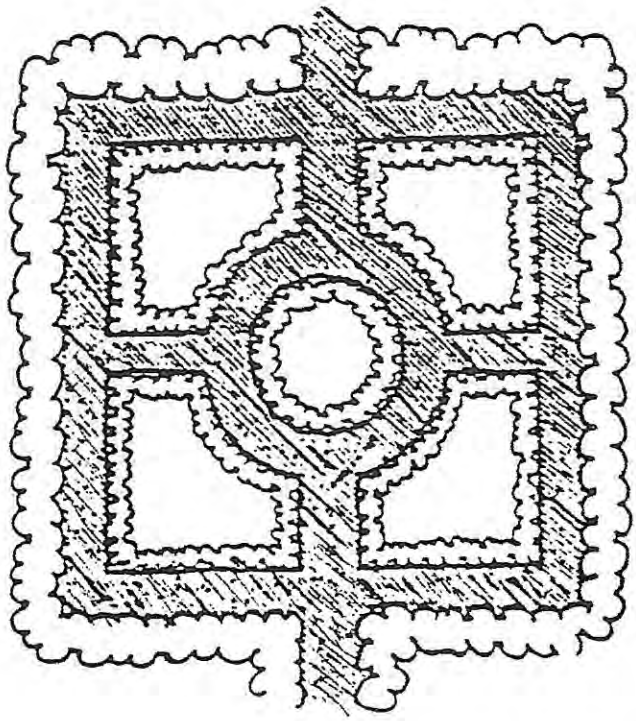
Ornamental Yards

This style was patterned after the 18th century English estates, and featured flowers and ornamental (and sometimes utilitarian) plants set in simple, symmetrical patterns and landscaped beds in the areas around the house (no foundation plantings), frequently enclosed by a picket fence or a wall to set them off from the more utilitarian areas, such as vegetable gardens and other work areas. Small fruit trees were prized and might be planted in long beds at the borders of the ornamental gardens, or in the dooryard. Walks of brick, sand, gravel, bark, or simply packed earth were a common feature. Plants were either imported from Europe or were indigenous varieties gathered locally.

Some of the plant materials (not inclusive) popular during this period include: Apple, pear, plum, and mulberry trees, the American Beech, live oak, sweet bay, sycamore, red cedar, tulip, Chinaberry, mimosa, and flowering dogwood trees; yapon holly, American holly, boxwoods, cherry laurel, waxmyrtle, Carolina allspice, and althea; wisteria, woodbine, jessamine, and Cherokee rose; African marigold, columbine, hollyhock, larkspur, tawny daylily, black-eyed Susan, sweet William, four-o-clocks, and yarrow.

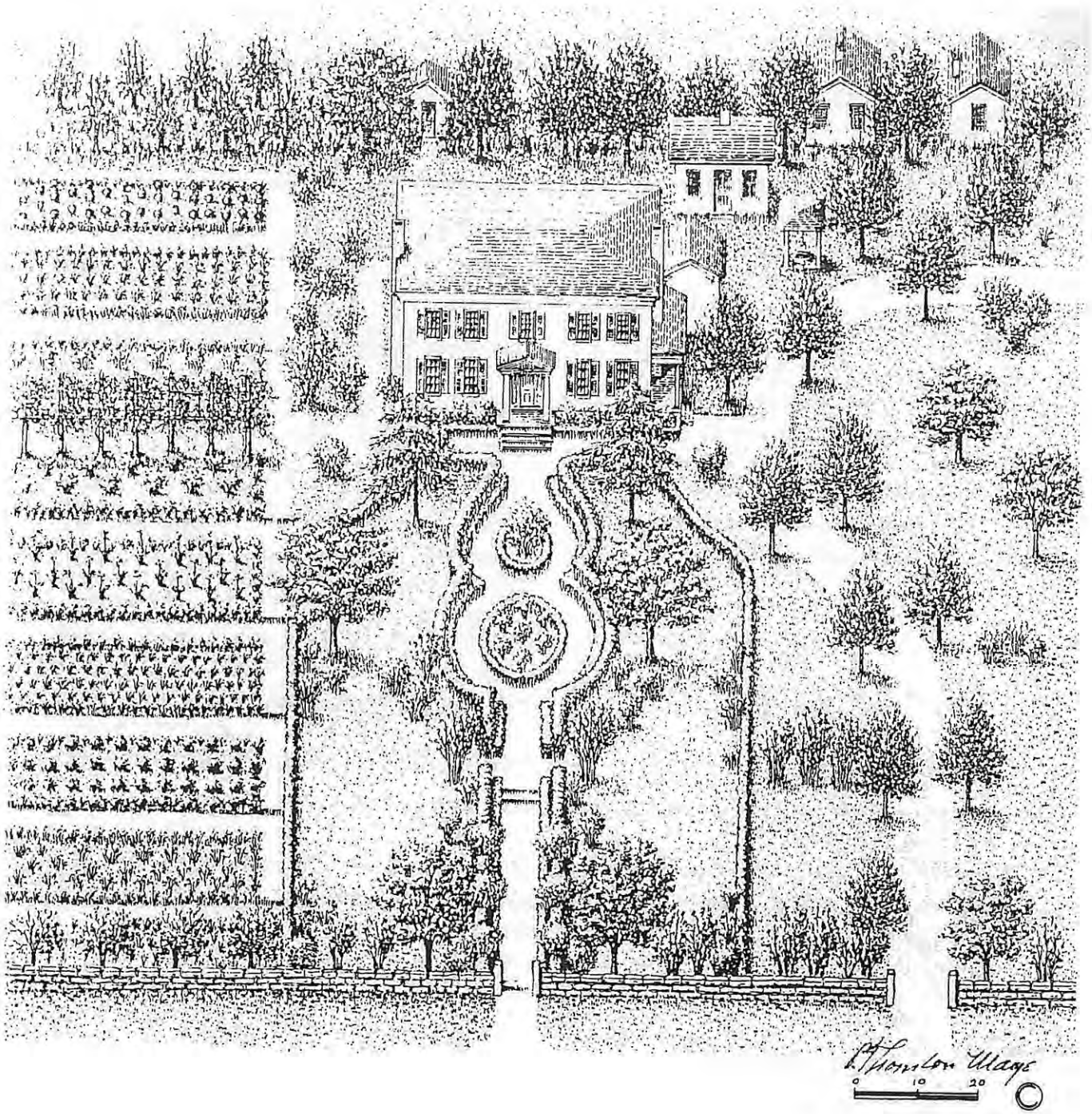
ANTEBELLUM PERIOD (1820 - 1860)

Landscaping early in this period was essentially a continuation of the "ornamental yard" form, except that designs and patterns for the ornamental plantings were more rigidly geometric in form, with the central axis aligned with the entrance or an important window. Boxwood edging for the ornamental areas was very popular in this period. William H. Crawford, who lived near Lexington in what was later to become the city of Crawford, introduced Bermuda grass into this country in 1825, but its use in the landscape was very limited at this time.



Toward the end of the period, the influence of the European "natural" style of landscaping was beginning to be felt. Introduced into this country in 1841 by Andrew Jackson Downing in his book, A Treatise On The History And Practice Of Landscape Gardening, the English naturalistic garden style maintained that architectural styles and landscape treatments should compliment each other.

Downing believed the classical architectural styles, such as Greek Revival were supposed to represent the beauty of harmony and grace and called for a beautiful landscape treatment, represented by softly flowing grassy lawns studded with stately, regular shaped trees and shrubs, with curving paths winding through the trees on the grounds, and cutting through a lawn studded with curvilinear flower beds, planted with one or two varieties of colorful blooming annuals.

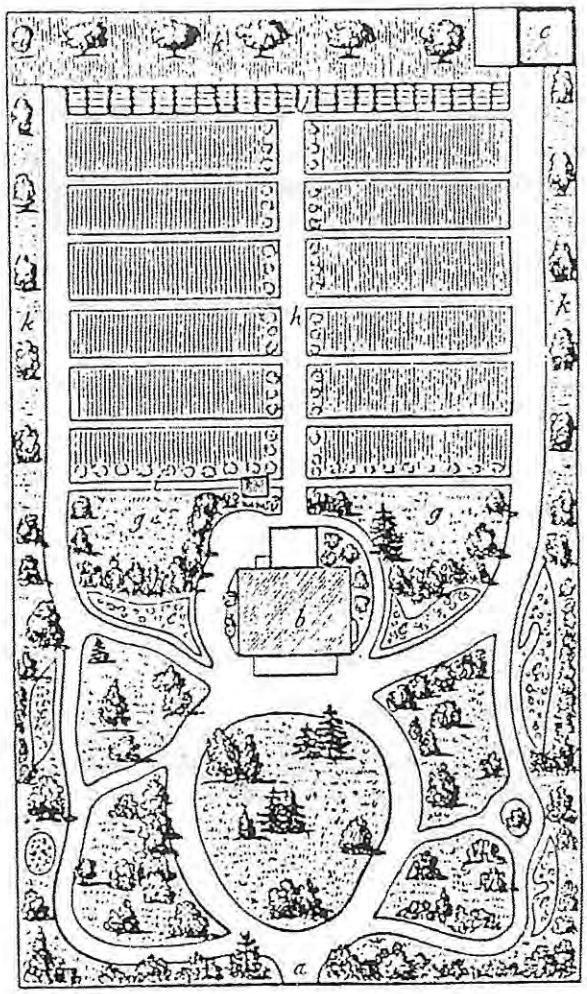


1822 - 1863

The encircling stone wall of this old Lexington place is a unique feature in Georgia. It was built by the Upsons in affectionate memory of their New England home. Here in place of a formal garden, we have hedge framed grass panels divided by an elaborate box bordered walk. This walk and the garden paths were of tan bark.

Reprinted from Garden History of Georgia, 1733-1933,
Courtesy of the Peachtree Garden Club

Downing suggested that the irregular architectural styles such as the Italianate and Gothic which appeared toward the end of this period required picturesque landscapes settings, represented by the use of irregularly shaped or dramatic trees, especially conifers, tightly grouped in groves or thickets and native shrubs used in naturalistic plantings, with rustic paths meandering through the grass and woods, sometimes with sharp changes in level. Flower beds were irregular, varied in outline, with no uniformity of arrangement. In high style examples, rockeries, grottos, or other oddities might be included in the landscape. Landscapes in this style, like the architectural styles they were meant to compliment, were less popular in the South, but the idea of "naturalistic" landscape treatment had a strong in-fluence on succeeding Victorian landscape designs.



Right:
Downing plan for a Gothic 1

Some of the plant materials (not inclusive) popular during this period include:

> Chinese elm, red maple, southern sugar maple, sweet gum, water oak, willow oak, weeping willow, ginkgo, redbud, crape myrtle trees, and southern magnolia trees; boxwoods, camellias, tea plant, gardenias, tea olive, oak-leaved hydrangea, and cutleaf lilac; Chinese wisteria, Virginia creeper, smilax, star jasmine, and Banks rose; bearded iris, daisy, sweet violet, peony, evening primrose, nasturtium, Stokes' aster, thrift, and verbena.

VICTORIAN PERIOD (1860 - 1900)

This was the horticultural period in landscaping. Increasing world exploration meant new and unusual plants became widely available to the masses. These exotic plants were treated as specimens and given prominent places in the landscape, sometimes to the detriment of an integrated design.

Large, stately trees and shrubs were strategically placed to provide shade or architectural accent. In Lexington, the many trees planted during this period are still very much in evidence and are an important element of the landscape, contributing much to the beauty and comfort of the town. Naturalized groups of shrubs were used for screening undesirable views, provide privacy, and to delineate property boundaries. Flowering shrubs were often planted along the edge of the veranda for beauty and fragrance, but foundation plantings in general were not used. Decorative groupings of flowers (annuals), planted in complex geometric forms called "carpet bedding," became popular.

Often the ground level of the lot was raised slightly above the sidewalk using a brick, or cut stone retaining wall or curb which served, instead of a fence, to delineate the boundary. The ground sloped up to the house from the street, making the house appear larger. This arrangement is commonly seen in Lexington.

Raised lot with a low granite retaining curb.

A straight or elegantly curving walkway leading to the front entrance, was placed and enhanced with plantings to give maximum effect to the house. A less elegant drive led to the work/service areas and buildings which were carefully located behind the house and screened from view with strategically placed plants. Concrete walks and drives began to be seen near the very end of this period. Though natural concrete had been available for decades, it was a less than satisfactory building and surfacing material. It was not until the development and production of portland cement based concrete during the late 19th century, that concrete began to see more widespread use.

Fencing such as iron railings or wire mesh (not to be confused with chainlink) was designed to allow maximum visibility. The local popularity of one particular fence type dating from this period is indicated by the large number of granite fence posts found throughout Lexington. These posts originally supported wire mesh fencing, and are usually located along the side and rear property lines, or used as field fencing. Though this type fence is used along the front property line of the Lexington Presbyterian Church, the use of fencing of any type along the front property lines is rare in Lexington.

Ornamental lawn furniture (particularly benches), urns, statuary, and fountains were common features and were often used as a

centerpiece of a decorative bed or arrangement of beds.

In Lexington, the scuppernong grape arbors, supported by granite posts, found on a number of properties, are an important landscape element of this period.

The naturalistic garden style reached the height of its popularity, especially in towns and cities, during the latter part of this period. The development of improved varieties of grasses and the introduction of the lawn mower meant that instead of relegating grass to certain spaces within the lot, the entire lot was given over to lawn, with certain areas designated for plantings, paths, drives, etc.

By the turn of the century, the landscape featured sweeping lawns with gently curving borders of pastel hued flowers, perennials, and shrubs, with individual species grouped together, used to delineate spaces. The concept of residential neighborhoods, with front yards and tree-lined streets had become fully developed by this time.

Some of the plant materials popular (not inclusive) during this period include:

> Purple and weeping Beech, Japanese maple, deodar cedar, Hinoki false cyprus, saucer magnolia, Japanese dogwood, and Japanese flowering crabapple trees; acubas, leatherleaf mahonias, eleagnus, spirea, abelia, forsythia, and camellia; Boston ivy, bigleaf wintercreeper, five-leaf akebia, clematis, and morning glory; canna, plantain lily, coleus, zinnias, periwinkle, ageratum, pansies, dusty Miller, and petunias.

EARLY TWENTIETH CENTURY

Landscape design during this period was very eclectic, but there were essentially two distinct styles which were tied directly to the two concurrent, but very different architectural movements in vogue at the time.

The interest in Renaissance, English Tudor, and Colonial Revival architectural styles popular at the time carried over to the landscape, giving rise to the grand landscape revivals of the period. Landscapes and garden designs were adapted from the historic styles appropriate to the architectural style of the house (an English Tudor Revival house would have landscaping based on historic English Tudor garden designs). Gardens in the grand landscape revival styles often had strong architectural elements such as walls, balustrades, fountains or pools, and garden structures. This style of landscaping was generally indulged only by the wealthy and would not have been seen in small, rural towns like Lexington.

The Craftsman movement, which abhorred ostentation and instead promoted natural materials and the smaller bungalow type house, was well suited to the average homeowner, and was adopted by the masses. Landscaping in the Craftsman style was cozy, homey, and informal, yet not really random, and made good use of the smaller lots that were becoming more common in towns. Landscape arrangement usually consisted of a front yard with open lawn and trees, with shrubs planted close to the foundation to visually tie the house to the grounds; and back yard with an open lawn area bordered by trees and shrubs. Flowers were located in the borders or as part of the overall design. Natural materials were used for walls and walks. Improvements in the quality of poured concrete made it a popular material for walks and drives during this period. Driveways, consisting of two concrete tracks, to accommodate cars appeared. Though some new plants were introduced to the landscape, older varieties were also still used.

Some of the plant materials (not inclusive) popular during this period include: Japanese and red maple, deodar cedar, hemlock, dogwood, crabapple, southern magnolia, and tulip trees; boxwoods, Japanese holly, wax leaf ligustrum, firethorn, weigela, spirea, mock orange, and winter jasmine; Boston and English ivy, Chinese wisteria, clematis, and yellow jessamine; peonies, chrysanthemums, dahlias, petunias, shasta daisies, hosta, Japanese iris, balloon flowers, purple cone flowers, and sundrops.

RESTORATION OR RECREATION OF HISTORIC LANDSCAPES

It is rare for historic landscapes to remain intact today. For the most part, only those of extremely important design, or associated with important historic properties or individuals are found in such a wellpreserved or restored state. It is much more common for historic properties to have suffered through a period of decline and neglect, at one time or another, with the resulting deterioration and loss of all or part of the plantings and other landscape features. Even with wellmaintained properties, landscapes will have changed due to the natural life span of the plant materials, changing use patterns and tastes in landscape design styles, and the introduction of modern equipment and maintenance techniques.

Even though a historic landscape may have been severely neglected, or changed drastically over the years, unless it has been completely cleared and regraded, or paved over, careful examination may reveal many clues to the original landscape design, such as vestiges of old features, as well as the existence and arrangement of historic plant materials that may be hidden from immediate view.

If the intention is to restore or recreate the original historic landscape, it is important not to clean up the site before carefully examining the property and accurately recording specific details of what is found, and the location (making simple sketches, to a usable scale, with notes will suffice). Examination of the property should be carried out over the period of a year, as certain clues to landscape elements, as well as plants materials, may or may not be readily visible depending on the season. Things to look for include:

- Existing buildings, or other structures including ruins and foundations (may be little more than a pattern of large stones or piles of bricks used as piers), and existing or abandoned wells (if filled in, may appear as a circular depression in the ground).

- Old walls, fences or fence lines (sometimes appearing only as scattered stones and rocks occurring roughly along a line, or linear growth patterns of certain plants and trees that were traditionally part of a fence row.

- Paths, driveways, and roads or their outlines, often appearing as depressions in the ground, areas where vegetation is less vigorous (dirt in old paths and roadways will have become hard-packed over the years); or outlined at certain times of the year when original bordering plants appear or bloom);

- Location and arrangement of trees and plant materials, particularly specimens exhibiting age, historically common plant varieties, groupings of plants, plants not indigenous to the area.

- Mounds of dirt, which may indicate raised planting beds, collapsed buildings or other garden structures, etc.

Additional sources of information in documenting historic landscapes may include official records (plats, deeds, probate records, etc.); written records (correspondence, diaries or journals, newspaper articles, etc.); graphic records (photographs, paintings, maps, etc.); and local tradition (commonly accepted but undocumented information gathered from conversations with older residents of the area).

WALLS AND FENCES

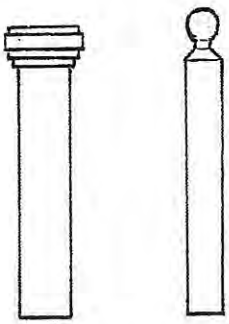
Walls and fences originally were purely utilitarian structures serving to keep animals or people in or out of certain areas or to set off areas for specific uses. They later evolved into more decorative forms, which became as valued for their ornamental contribution to the landscape as for their utilitarian uses.

Lexington, today, has very wooden fences, almost all of which are recent additions, and with one exception, located exclusively to the rear of the houses. The only examples of iron fencing are located in the Lexington Presbyterian Church Cemetery on Church Street. Wire fencing supported by granite posts was used extensively in the late 19th and early 20th centuries, but in most areas only the granite posts remain. There are a number of historic brick and stone retaining walls and curbs commonly used along the front edge of property, marking the line between the lot and the right-of-way or sidewalk. There is one example of a historic stone wall used as an enclosure.

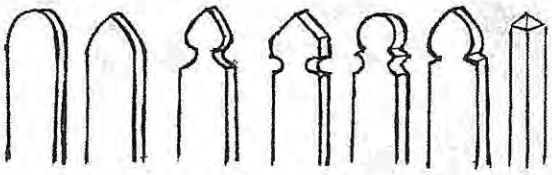
Fences

The earliest fences were rail fences first made by splitting small locally cut trees; later made with horizontal boards. These were utilitarian fences used to contain livestock and were never used in the residential landscape except at the rear of property to separate livestock/agricultural usages.

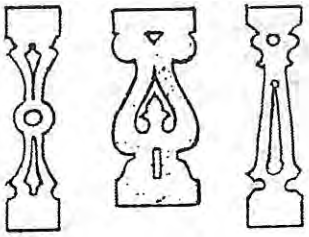
The wooden picket fence became popular toward the end of the 18th century, after the Revolution, and remained the most common residential fence type in the rural South through the mid-19th century. Early picket fences were generally of a light and open design, with simple posts. In the early 19th century the pickets and posts became heavier with shapes frequently designed to compliment architectural details of the main building. By the Victorian era pickets were often made of broad boards with fanciful cut-outs, mounted between large and elaborate posts.

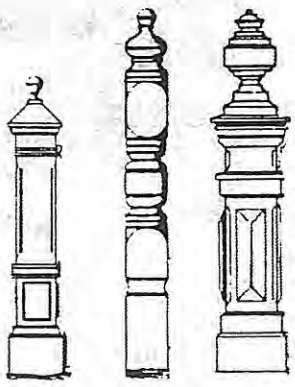


Above: Typical pre-Victorian fence posts.



Above: Pre-Victorian picket shapes.
Below: Victorian picket shapes.





Above: Typical Victorian fence posts.

Wrought iron fences and gates of a delicate design were used as early as the 18th century, but in most areas were not as common as wooden fencing. Cast iron fences appeared around 1830 and became very popular. Iron fencing, however, was found primarily in larger urban areas; its use in smaller, rural towns was generally restricted to public or governmental buildings, churches, and cemeteries. An example of iron fencing in Lexington is found at the Lexington Presbyterian Church where it is used to enclose some of the family plots in the cemetery.

A relatively unusual fence type very popular in Lexington in the late 19th century consists of slightly tapered granite posts which supported wire mesh fencing (not to be confused with modern chainlink). This fencing was used primarily along the sides and rear of properties, although cemetery and churchyard of the Lexington Presbyterian Church are enclosed by this type fencing. Many of these old posts remain throughout the town.

Walls

While brick walls are frequently found elsewhere in Georgia, they are not a common element in Lexington's landscapes. Where they are found, they are generally used as low retaining walls, and not as enclosures.

Stone walls are relatively uncommon in Georgia, particularly when used as enclosures. In Lexington, however, granite is seen used in several wall forms, throughout town.

An extremely significant example is the wall of dry stacked, large semi-dressed stone blocks, ca. 1822, that encloses the property of the Upson-Evans house on Church Street. The wall is reminiscent of stone walls found in New England, where the original owner, Stephen Upson, was born. Another example of this type wall, though not as fine, is seen at Lallie,s Hill on the corner of Church and Upson streets.

Stacked, semi-dressed granite wall

Retaining walls made of granite are also found in Lexington, such as that seen in front of the Turner cabin/ house on Main Street.

The most common type of stone wall found today in Lexington is the low cut granite retaining curb (used extensively in the late 19th - early 20th centuries) which delineates the front property line from the dirt paths that serve as sidewalks along many of the streets.

Low granite retaining curb.

With the rise of the Downing style of naturalistic landscaping, in which properties merged visually into each other creating a natural, parklike setting, the use of walls and fences, particularly in the front of a property, declined.

Repair and Replacement

Fences and walls should be repaired as needed and elements replaced, if necessary, using methods and guidelines recommended for the particular materials involved.

In general, wooden fences present particular problems. To prevent decay, they should shed water; be water repellent; use appropriate materials, joints, and finishes;

The use of pressure treated wood is recommended for fencing material. Rails should be rigid and well supported to prevent sagging and opening of joints. Tenons, screws, or dowels are the recommended methods for attaching rails to posts or columns. Nailing rails to posts is the weakest method of attachment, and top-nailing should never be used because water will enter around the nails, causing decay. Rails should have sloping surfaces to shed water. Post caps, if used should be of one- piece construction, also designed to shed water. Use of a water repellent wood preservative is recommended, particularly on end grain, and all joints should be thoroughly caulked. Adequate drainage should be provide at the base of wooden posts (placing gravel in the bottom of the hole works well), even if set in concrete. Metal fence post anchors, which reduce contact with the soil and cut down on moisture penetration, should be considered for installation.

New or replacement walls or fencing, whenever possible, should follow historic examples, either through documentation of the original walls/fencing, or by using comparable local examples as models. In all cases, the new walls or fencing should be appropriately located and compliment the scale, style, materials, and level of ornamentation of the main building on the property.

Modern fencing materials, such as chain link and certain types of wire, are not appropriate to historic properties. If these materials must be used, their location should be as inconspicuous as possible. Also, modern fencing can be helped to blend into the historic landscape by using plant materials, such as vines, grown to cover the fence, shrubs planted in front of it, or even the addition of paint to help it blend into the background.

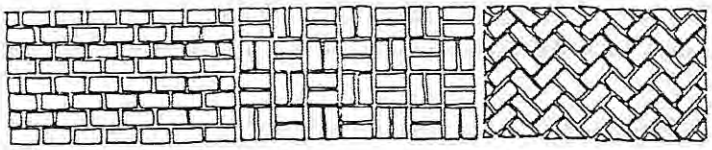
WALKS, PATHS, AND DRIVES

Historically, walks, paths, and drives of brick, sand, gravel, bark, or simply grass or packed earth were common features in the Southern landscape. The earliest paths and drives were packed earth that probably evolved from use patterns. It was not until the late 19th - early 20th centuries that poured concrete and concrete pavers began to be used for paving purposes.

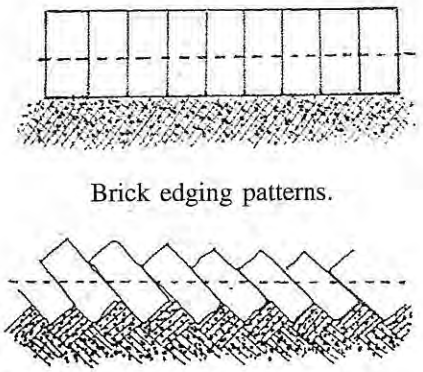
Residential driveways in Lexington have traditionally been dirt or gravel, though the number of paved drives has increased in recent years. Traditional surfaces should be preserved where possible.

Bricks were traditionally used for paving in more important locations such as entrance walks, with secondary walks, paths and drives finished with gravel or bark, or simply left in grass or packed dirt. Brick was usually tightly laid, without the use of mortar, over a solid base of sand and gravel, although mortared brick was sometimes used in later periods. The most common brick paving patterns were running bond, herringbone,

and basketweave. There are many examples of this type of walk throughout Lexington. Brick was also traditionally used as edging, where it might be laid flat, on end, or in a diagonal sawtooth pattern that was popular in the Victorian era.



Running Bond Basketweave Herringbone



Brick edging patterns.

Grass paths were sometimes seen after the early 19th century. And though grass was not typically used on primary walkways, there are several examples in Lexington, such as the Billups- Clark House and the McWhorter-Epps House, both on Main Street, where it has been used this way. Also, with the exception of the downtown area, Lexington sidewalks are grass/dirt, and are separated by a low granite retaining curb from the slightly raised adjoining properties.

Residential sidewalks are grass/dirt set off from the front edge of properties by a low granite retaining curb.

Concrete pavers in square, rectangular, hexagonal, or octagonal shapes were a popular sidewalk material, frequently used in downtown areas in the late 19th and early 20th centuries. A section of sidewalk with these pavers can still be seen in downtown Lexington, in front of Watkins Hardware Store.

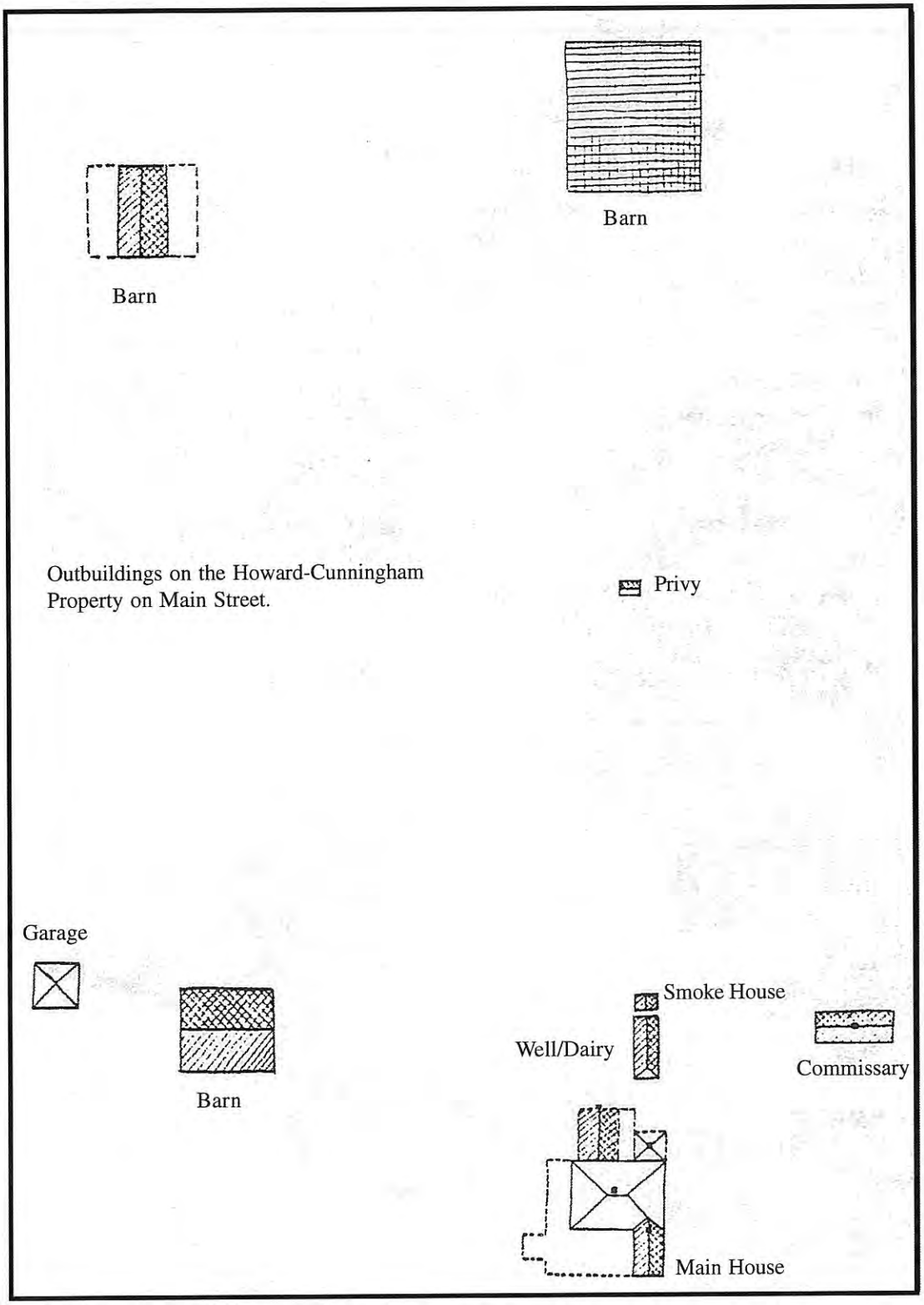
The majority of the downtown Lexington sidewalks are modern poured concrete, with granite curbs at the street's edge.

GUIDELINES FOR LANDSCAPING

1. Significant historic landscapes (including plant material and their arrangement), landscape features (including paths, walks, drives, walls, fences, etc., and other landscape elements (including trellises, arbors, lighting, planters, statuary or other decorative ornaments, site furniture, etc.) should be preserved wherever possible.
2. New landscaping, landscape features, or other landscape elements such as trellises, arbors, lighting, site furniture, statuary or other decorative ornaments, planters, etc., located on historic properties and visible from the street should be compatible with the principal building on the property and/ or with surrounding historic properties. In any case, they should not be visually dominant, intrusive, or suggest a false sense of history.
3. Trees with trunks greater than 10" in diameter should not be removed unless diseased or unsafe.
4. It is recommended that new construction or rehabilitation of buildings or landscaping should work around trees with trunks greater than 10" in diameter wherever possible.
5. Significant historic walls and/or fences should be preserved wherever possible.
6. Materials used in repair or replacement of historic fences and/or walls should duplicate the appearance and consistency (for mortar, etc.) of the originals as closely as possible. Dry stacked walls should remain dry stacked.
7. New walls and/or fences on historic properties should be compatible in scale, materials, style, and level of ornamentation with the principal building on the property.
8. Location of new walls and/or fences on historic properties should be historically appropriate.
9. The use of modern fencing materials such, as chain link, is discouraged on historic properties. If modern materials must be used, the new fencing should be made as inconspicuous as possible by choosing locations that will not be visible from the street, or by the addition of paint or of plant material on or in front of the fencing to soften its impact.
10. Significant historic paths, walks, or drives should be preserved wherever possible.
11. Materials used in repair or replacement of historic paths, walks, and drives should duplicate the appearance and consistency (for mortar, gravel, sand, etc.) of the originals as closely as possible. Dry-laid brick or stone should remain dry-laid.
12. New paths, walks, and drives on historic properties should be compatible in scale, materials, style, and level of ornamentation with the principal building on the property. The use of poured concrete or asphalt paving on historic properties should be avoided, unless it can be documented as historically accurate.
13. Location of new paths, walks, and drives on historic properties should be historically appropriate.
14. The determination of archaeological significance is recommended before any major site work on historic properties is begun. If it is determined that the property contains significant archeological elements, this should guide proposed site alterations, new construction, or demolition on the property.

OUTBUILDINGS

In addition to the main building, many historic properties in Lexington also have a number of smaller secondary buildings and support structures, primarily located to the rear or side of the main building. These were functional outbuildings, such as barns, carriage houses, garages, smoke houses, detached kitchens, privies, and tenant houses.



Outbuildings on the Howard-Cunningham Property on Main Street.

The appearance of these outbuildings varies considerably. Materials and details used in their construction are typically similar to those used in the main building, though they be much plainer and simpler. Most were of utilitarian construction.

Above Left: *Howard-Cunningham granite barn*
Above Right: *Crawford Barn*
Left: *Howard-Cunningham Privy.*

Many of these outbuildings have disappeared, left to rot away after many years of hard use, because their original purpse has become unnecessary to the modern way of life.

However, it is important that these outbuildings be preserved, whenever possible, because they are an essential part of the historic context of a historic property and may stand as the only evidence of a way of life which is now gone.

REPAIR AND MAINTENANCE

Repair of existing outbuildings should be carried out using the methods recommended for the specific elements and materials involved, and retaining as much of the original materials as possible. Replacement materials should duplicate the design and composition of the originals as closely as possible. Replacement of a former outbuilding that has been lost, should be based on historical evidence, if possible. If no evidence is available, or when adding a new outbuilding, the design, materials, scale, and placement should be appropriate to and compliment the main building on the property.

GUIDELINES FOR OUTBUILDINGS

1. Existing historic outbuildings should be preserved whenever possible.

2. Rehabilitation of outbuildings should follow the same guidelines established for the rehabilitation of principal structures.

3. New outbuildings should be appropriate to the site on which they are located, and should compliment the principal historic structure in design, materials, scale, and placement.

MECHANICAL EQUIPMENT AND UTILITIES

Mechanical and utility equipment such as telephone and power lines and poles, transformers and meters, television antennas and satellite dishes, air-conditioning units and condensers, were not original to Lexington's historic properties, but were added much later to buildings and streets within the historic district.

Though these elements are not compatible with the appearance of historic buildings or districts, they are considered essential to modern life. Therefore, incorporating modern mechanical and utility equipment into historic building and/or streetscapes should be done in the most unobtrusive way possible.

Overhead telephone, cable TV, electrical wiring and poles are a particular problem, as they are not only unattractive, they are often in direct conflict with the historic canopy of street trees, resulting in removal or drastic and unsightly pruning of these trees. Overhead wiring and poles should be kept to a minimum, and if possible, placed underground.

Power transformers, service entrances, and meters should be located at the side or rear of the building (never on a significant facade), with the wiring to the building placed underground, whenever possible.

Television antennas and satellite dishes should be located to the rear of the building so as not to be visible from the street. If it is necessary to place a satellite dish to the side of the property, it should be completely screened from view with plantings.

Individual air-conditioning units should be placed on less visible facades, away from public view, if possible. If units are mounted in a window, original window sashes and other elements should be preserved. Through-the-wall installation should not be used on either historic masonry buildings or on significant facades of historic frame buildings, where damage to original materials would be required.

Condensers for central air-conditioning systems should be located in the rear of historic buildings, or where they will be hidden by other features, such as ells, steps, walls or fences, etc. If they must be located where they will be visible (never on the front facade), they should be hidden by shrubs or fencing appropriate to the structure.

GUIDELINES FOR MECHANICAL EQUIPMENT AND UTILITIES

1. Mechanical equipment and utilities should be placed where they will be the least visible and the least intrusive when located on an historic building or historic property. Avoid placing mechanical equipment and/or utilities on or in front of significant facades.

2. Screening with shrubs or appropriate fencing should be used whenever mechanical equipment or utilities must be located where they will be visible from the street.

3. Power, telephone, and cable lines should be placed underground whenever possible.

TOWNSCAPES - STREETSCAPES

Within a town, historic buildings and their landscaping are not isolated, but are only two of the elements that contribute to the character of the area or neighborhood in which they are located (the streetscape); and that area or neighborhood is only one of the elements that contributes to the character of the town (the townscape).

Consideration of the streetscape should include the buildings, their landscape, sidewalks, trees, streets, utilities, special spaces and how they all relate to each other in a given area. Consideration of the townscape should include the relationship of all of these elements/areas within the overall context of the town itself.

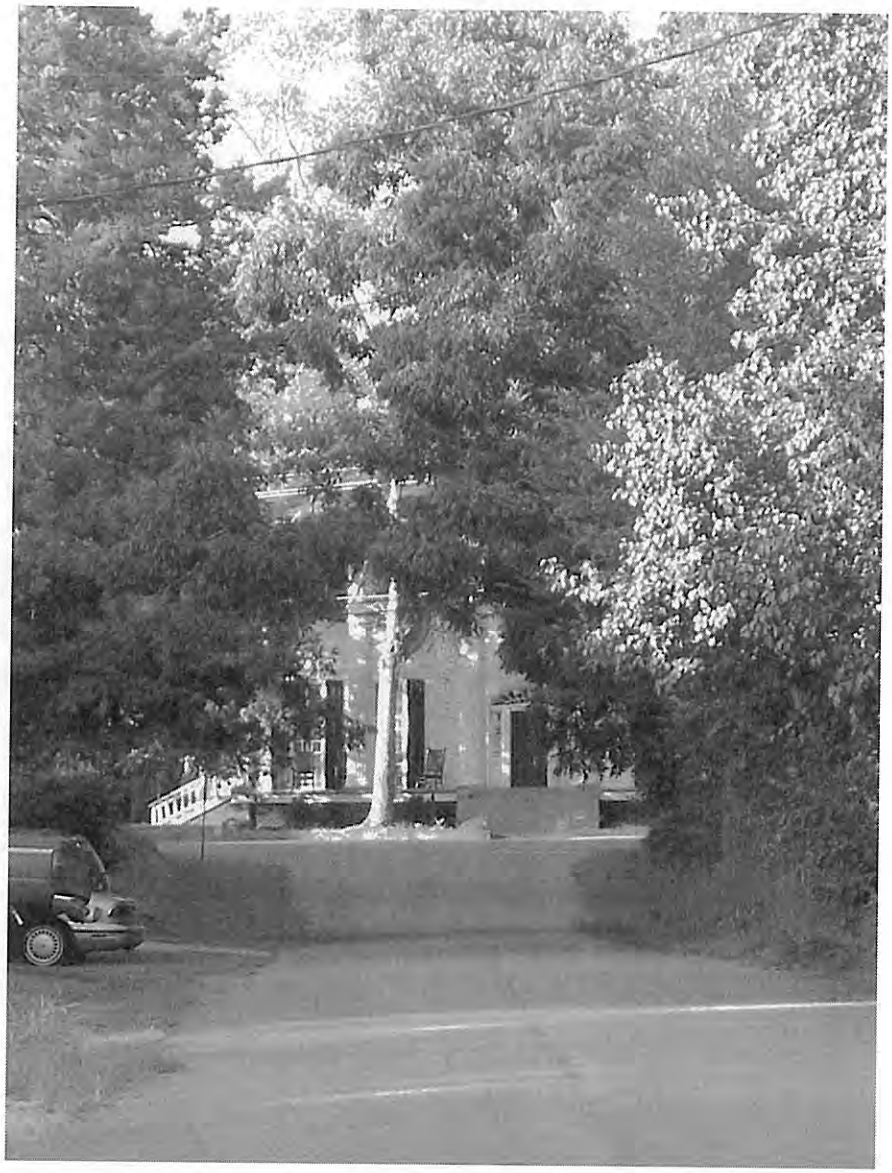
THE TOWNSCAPE

Analysis of the town plan, the relationship of the town to its site and surroundings, the organization of its streets and spaces, its entrances and views, forms the basis for understanding any townscape.

Lexington appears to have been laid out in a gridiron pattern around a central town square. Most development has occurred along the two main thoroughfares, Church Street and Main Street/Highway 78 that run more or less parallel to each other east to west. This somewhat lessens the strength of the courthouse square as the center of town. The placement of the courthouse in a valley surrounded by higher ground on three sides is unusual, but provides dramatic views of the courthouse and business district as one enters the town around a sweeping curve from the west, or over several short hills from the east.

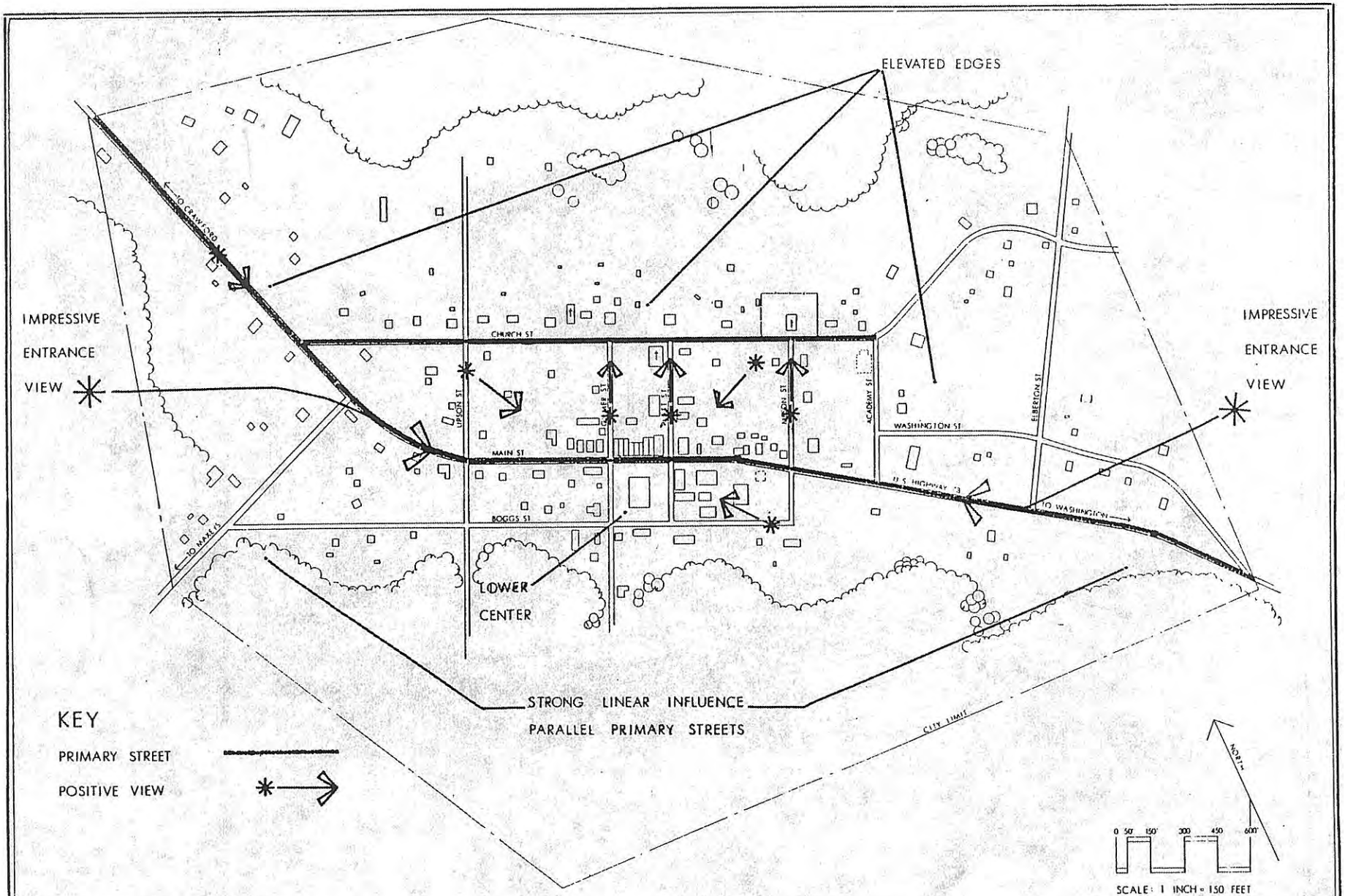
The wide, modern highway, with its traffic speeding through the center of town, acts to split the town in two. This is particularly detrimental to the town square, where the highway runs along its northern edge, separating it from the main commercial block.

Another important aspect of the town plan is the group of side streets connecting Church Street and Main Street, the two main thoroughfares in town, and acting as a transitional bridge between an important residential neighborhood and the central business district. These streets rise up a gentle slope toward Church Street, focusing, through a canopy of trees, on a gracious home or church at their ends.



A view up Platt Street.

If a small community is to maintain its identity, particularly when surrounded by encroaching development, it is important that it retain a sense of a clearly defined center surrounded by distinct edges. Lexington is fortunate that except for strip development along the highway as it approaches the town from the northwest, its center and edges remain largely intact. The commercial areas of the town are surrounded by the residential areas, which in turn are surrounded by large tracts of pasture and timbered lands. Views from the streets are through large yards, past an occasional barn, to the undeveloped countryside beyond. The location of commercial establishments in the residential districts, or on the highway at the edges of town, rather than within the downtown area, not only blurs the distinction between the commercial and residential districts, but weakens the town center and blurs the distinction between Lexington itself, and its surroundings.

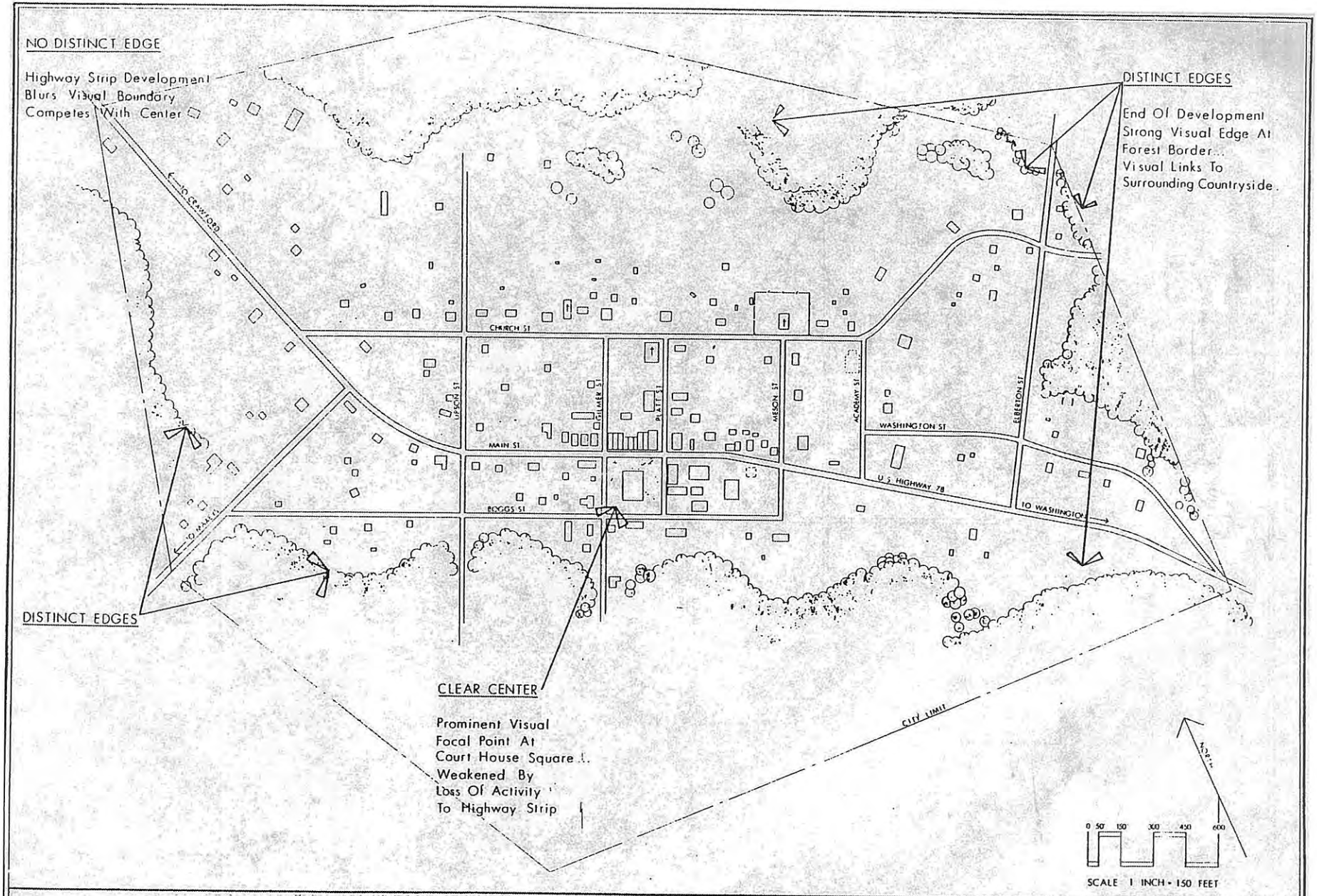


LEXINGTON, GEORGIA

Courtesy of Thomas Hunter McEady.

PLAN
-analysis-

THOMAS HUNTER McEADDY
SCHOOL OF ENVIRONMENTAL DESIGN
UNIVERSITY OF GEORGIA
THESIS, LAR 930, SPRING QUARTER 1983



LEXINGTON, GEORGIA

Courtesy of Thomas Hunter McEady.

CENTER AND EDGES

-analysis-

THOMAS HUNTER McEADDY
SCHOOL OF ENVIRONMENTAL DESIGN
UNIVERSITY OF GEORGIA
THESIS, LAR 930, SPRING QUARTER 1983

THE COMMERCIAL STREETSCAPE

With a few exceptions, the downtown commercial block is characterized by sturdy, one-story, flat-roofed, masonry buildings, typical of the late 19th - early 20th centuries, ranked uniformly along the sidewalks. The commercial district contains the governmental buildings, and is dominated by the Courthouse, with its elevated square, located at its center.

The downtown commercial district is the only area in Lexington where paved sidewalks are used. Most of these sidewalks are made of poured concrete, but hexagonal concrete pavers are still seen in one section. The sidewalk and block of stores on the north side of Main Street are raised many feet above the road surface with concrete stairs for access. This awkward arrangement resulted from the leveling of a small hill when the road was first paved in the 1930's.

The downtown commercial district also suffers from an excess of pavement and a lack of street trees or other plants. The maze of overhead utility lines and poles, detract from the appearance of the area and make the addition of street trees difficult.

Parking in the downtown commercial district is mostly on the street, as necessitated by the small lot sizes and placement of buildings on the lots. Where off-street parking lots exist or are possible, it is recommended that they be screened from view with appropriate plant material or fencing.

THE RESIDENTIAL STREETSCAPE

With few exceptions, the residential neighborhoods of Lexington are characterized by broadly spaced, graceful, frame dwellings of the late 18th, the 19th and early 20th centuries surrounded by relatively informal but expansive, mature lawns and gardens, with an abundance of large trees.

Porches are an important characteristic shared by a majority of the houses in Lexington. Though these are primarily large, one-story porches, there are, in addition, several examples of full width, two-story porticos, a few entrance porticos and stoops, along with a very few unfortunate examples where historic porches have been removed entirely.

Traditional paving materials are typical in the residential neighborhoods. Many entrance walks are paved with dry-laid brick, gravel, or left in grass, though there are a number of poured concrete walks. Secondary walks or paths are of dirt, sand, gravel, brick or grass. Driveways are primarily either of dirt or sand, or finished with gravel, though there are also a number of paved drives.

Traditional brick walk.

Traditional dirt drive.

There are no paved sidewalks in the residential areas of Lexington. Sidewalks in these areas consist of worn grassy, slightly raised paths, along one side of the street, only.

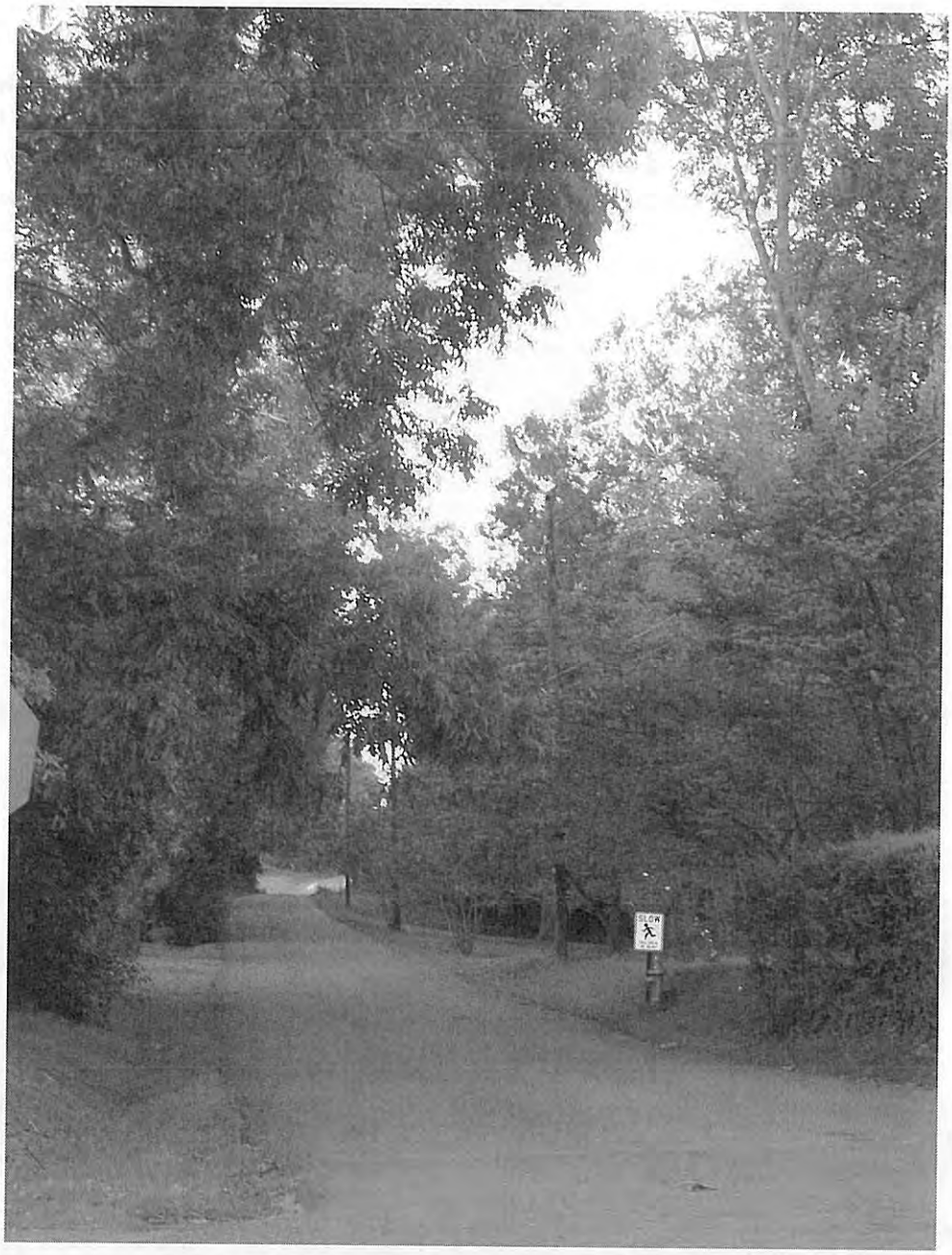
Worn grassy sidewalk

With the exception of the Presbyterian Church, fences are not generally used along the streets in Lexington. There are two examples of dry stacked, granite block walls used as enclosures at the fronts of properties, but these are unusual. Granite and brick retaining walls, however, are frequently seen. By far the most common example is the low granite retaining wall/curb used to set off the slightly raised edge of the property line from the sidewalk.

Wire fence supported by granite posts.

Low granite retaining curb.

Residential streets in Lexington are very narrow, contributing to the historic, rural, small town feel. The width of these streets is very appropriate to the character of the town, and avoids the division of the neighborhoods and onstreet parking that wider streets might promote.



Residential streets are typically narrow and tree shaded.

Parking in the residential areas of Lexington is off-street, and in most cases to the side or rear of the property. This pattern should be encouraged. Where parking cannot be located to the rear of the property, it is recommended that appropriate plant material or fencing be used to screen the parking area from view.

SPECIAL SPACES

The impact of spaces, particularly special spaces, is an important element in determining the character of a town. Parks, squares, greens, cemeteries, and monuments are all special spaces that offer unique qualities that contribute to the attractiveness of the total townscape.

There are several special spaces in Lexington. One of the most important is the Courthouse Square with its Confederate Monument and the surrounding business district. The space is clearly defined by the distinct edges of the surrounding storefronts and other buildings, though the loss of several buildings on the east and west sides, and the wide sweep of highway through the northern edge has lessened the sense of enclosure somewhat.

Another significant space is the cemetery of the Lexington Presbyterian Church on Church Street. This historic cemetery is an important visual and cultural resource. It is the resting place of some of Lexington's most notable early citizens, and contains many interesting historic headstones and monuments, several family plots with historic decorative iron fences and coped edging, large trees, grass, and views to pasture and woods beyond.

The large open space along Church and Academy Streets, the second and final location of the now destroyed Meson Academy building, provides a parklike atmosphere within the neighborhood, with its large trees and expanses of grass.

The open grassy space on the corner of Church and Gilmer Streets, though privately owned, serves as a mini-park and playground for the neighborhood children.

TREES

Trees are an essential ingredient of the small town image of semi-rural, green and pleasant places. Trees are also important used as space definers, to soften and screen discordant elements, and to buffer incompatible spaces. In addition, the value of shade trees in climate control is obvious.

Historically, trees have been abundant in the natural environment of this country. Early colonists were more interested in clearing trees for settlement and use than in planting them. However, by the late 18th century there is evidence that the inclusion of trees within the townscape was considered desirable and they were systematically planted in town commons, squares, and along streets. By the late 19th century, trees were being planted in large numbers to commemorate significant events from the personal, such as the birth of a child, to the public, such as the country's Centennial. The practice of tree planting became institutionalized with the establishment of Arbor Day. In Georgia, major street tree planting programs were established and carried out in the early 20th century.

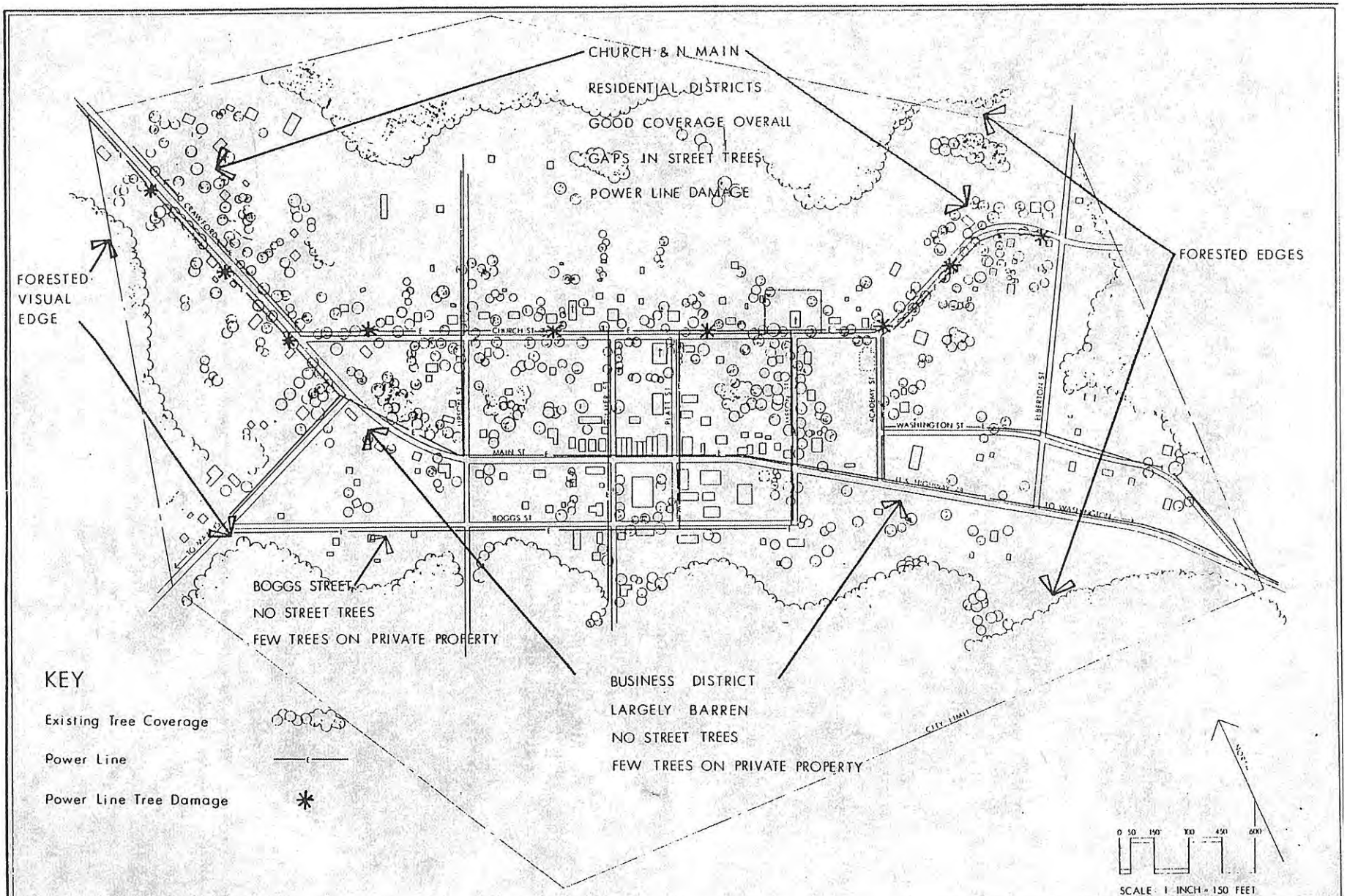
As a result of such activities, Lexington, like many small towns, acquired and still enjoys a generous tree cover, particularly in the residential areas. Trees are used to define the boundaries of a piece of property, to frame a walk or drive, or grouped around a house or building for shade.

City streets are characterized by arching canopies of shade trees. The first impression of Lexington is of a green and pleasant place. This tree cover makes a very important contribution to the inviting and historic character of Lexington and should be preserved.

The trees in Lexington have not been well maintained, however. Many large trees have been lost with no effort made to replace them. This is especially apparent with the street trees, where several gaps have been allowed to develop in the canopy. Large areas of town, specifically in the downtown business district and along Main Street/Highway 78, are devoid of trees entirely. The lack of trees in these areas is particularly unfortunate because Main Street/Highway 78 serves as the approach to Lexington and the downtown business district could benefit from the shade and softening effect, as well as the reinforcement of a sense of enclosure, that the addition of trees would provide (as opposed to the use of flower-filled planters, whose scale is too small and which have a minimal impact, though better than nothing at all).

A large number of the existing trees have suffered greatly from being located under utility lines. The program of severe pruning carried out by the power companies has resulted in trees that are, at best, grossly deformed, and at worst, damaged and dying. Several large street trees that were in front of the Lexington Presbyterian Church have been removed entirely. Possible solutions to the problem might include: 1) Encouraging the power company to carry out light annual pruning rather than periodical severe pruning; 2) Locating all utility lines underground or relocating poles and wires away from the streets to power rights of way behind properties; or 3) Replacing diseased or dead trees with lower-growing varieties, such as dogwoods, etc., that will not interfere with utility lines. This last suggestion is problematic, though, in that the proper scale of the trees and the tree canopy will be lost.

Trees damaged by excessive trimming for power lines.



LEXINGTON, GEORGIA

Courtesy of Thomas Hunter McEady.

TREES
-analysis-

THOMAS HUNTER McEADDY
SCHOOL OF ENVIRONMENTAL DESIGN
UNIVERSITY OF GEORGIA
THESIS, LAR 930, SPRING QUARTER 1983

SHEET
OF

GUIDELINES FOR STREETSCAPES/TOWNSCAPES

1. Retain the distinctive features that give a neighborhood its distinguishing character. Avoid introducing new elements into neighborhoods that are incompatible with the character of the district.

2. Preserve historic streetscape features such as parks, gardens, trees (especially street trees), setbacks, sidewalks, walkways, drives, streets/street patterns, and paving materials that contribute to the character of the neighborhood.

3. Avoid destroying the relationship of buildings and their environment by widening existing streets or drives, or by introducing inappropriately located new streets or drives, or parking lots that are incompatible with the character of the neighborhood.

4. Off-street parking located to the rear of the property is encouraged wherever possible. Parking lots or areas should be screened from view by use of appropriate plant materials or fencing.

5. Significant historic signs, lighting, fencing, and walls should be preserved.

6. Avoid introducing signs, lighting, fencing, walkways, drives, and paving materials that are out of scale or are inappropriate to the character of the neighborhood.

7. Avoid the removal of trees,street trees, or other significant or historic landscape materials or features.

8. The pattern of street trees should be retained/maintained. Plant new trees where necessary to continue the pattern.

9. Driveways, parking, etc., should be located so that the pattern of street trees is not interrupted.

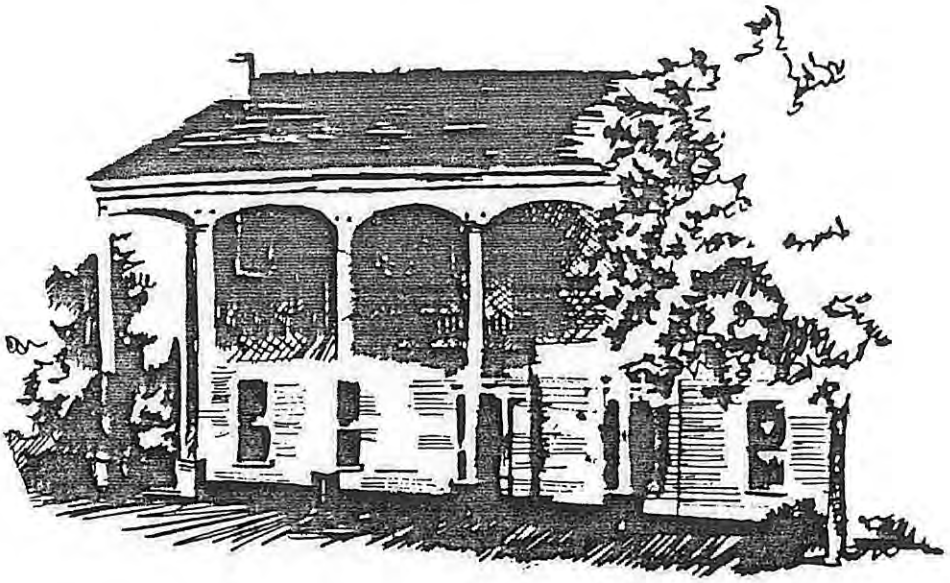
10. Avoid mutilating or otherwise destroying the shape and form and/or endangering the health of street trees through excessive or inappropriate trimming.

11. Utilities should be placed where they will be least visible and intrusive. It is recommended that overhead wires be relocated to the rear of properties or placed underground whenever possible.

12. Significant views or vistas should be preserved and subsequent impact on them taken into consideration prior to new construction or development.

13. The distinct center and edges of the town should be preserved.

PART IV - PROCEDURES



Sketch by Yoshinori Kitamura and Bit Jackson
UGA School of environmental Desing

CITY OF LEXINGTON HISTORIC PRESERVATION COMMISSION

AUTHORITY AND PURPOSE

The City of Lexington Historic Preservation Commission was established in accordance with the City of Lexington Historic Preservation Ordinance, adopted by the Mayor and the Council of the City of Lexington on October 1, 1987, effective the same date, and under the general authority of the Georgia Historic Preservation Act, Official code of Georgia Annotated, Sections 44-10-20 through 44-10-31 as amended or revised.

The purpose of the Commission as set out in the City of Lexington Historic Preservation Commission Ordinance, is to establish a uniform procedure for use in providing for the protection, enhancement, perpetuation, and use of places,districts, sites, buildings, structures, and works of art, having special historical, cultural, or aesthetic interest or value.

Specifically, the Commission is charged with identifying and recommending to the Mayor and City Council certain historic places, districts, sites, buildings, structures, and works of art for designation as Historic Districts or Historic Landmarks and with processing applications for Certificates of Appropriateness for (1) any changes in the external appearance of existing, both designated historic and non-historic, structures within its jurisdiction; (2) the design of new structures within specified historic sites and districts; and (3) the demolition of designated historic landmarks or sites and the demolition of historic properties within designated historic district.

POWERS

The powers of the Commission are set out as follows:

1. Prepare an inventory of all property within its respective historic preservation jurisdiction having potential for designation as historic property;

2. Recommend to the Mayor and City Council specific places, district, sites, buildings, structures, or works of art to be designated by ordinance as historic properties or historic districts;

3. Review applications for Certificates of Appropriateness, and grant or deny such applications in accordance with the provisions of the City of Lexington Historic Preservation Ordinance and Georgia Law;

4. Recommend to the Mayor and City Council that the designation of any place, district, site, building, structure, or work of art as a historic property or as a historic district be revoked or removed;

5. Conduct an educational program on historic properties located within its historic preservation jurisdiction;

6. Make such investigations and studies of matters relating to historic preservation as the Mayor and City Council may, from time to time, deem necessary or appropriate for the purpose of preserving historic resources;

7. Seek out state and federal funds for historic preservation, and make recommendations to the City concerning the most appropriate uses of any funds acquired;

8. Submit to the Historic Preservation Section of the Georgia Department of Natural Resources a list of historic properties, or districts or objects designated;

9. Perform historic preservation activities as an official agency of the City of Lexington historic preservation program;

10. On behalf of and for the City of Lexington, receive donations, grants, funds, or gifts of historic property, with the provision that the Commission shall not obligate the City without prior consent;

11. Review and make comments to the Georgia State Historic Preservation Officer concerning the nomination of properties within its jurisdiction to the National Register of Historic Places.

JURISDICTION

The jurisdiction of the Commission shall be all places, districts, sites, buildings, structures, and works of art nominated by the Commission and designated by the Mayor and City Council of the City of Lexington as having special historical, cultural, or aesthetic interest or value, in accordance with the City of Lexington Historic Preservation Ordinance.

The jurisdiction for purposes of reviewing applications for Certificates of Appropriateness, as required by the provision of the City of Lexington Historic Preservation Ordinance, shall be delineated on the Official Zoning Map of the City of Lexington or other map as appropriate, kept on file retained by the City of Lexington in the offices at City Hall.

MEMBERSHIP

MEMBERSHIP: The Commission shall consist of not less than three (3) or more than five (5) members, who have demonstrated a special interest, experience, or education in history, architecture, or the preservation of historic resources. Members shall serve three year terms from the date of appointment, ending December 31, except during the initial organization of the Commission. Members shall be appointed by the Mayor of the City of Lexington with the majority approval of the City Council in accordance with the laws of the City of Lexington. Members of the Commission shall not receive a salary for their services.

MEETINGS

REGULAR AND CALLED MEETINGS: Regular meetings shall be held the first Monday of each month as 7:30 p.m. at City Hall when there is business to conduct. Regular meetings also may be held at any other convenient place or time if directed by the Chairman in advance of the meeting. If a regularly scheduled meeting occurs on a legal holiday, the Chairman may also set an alternate day for the meeting. Special meetings of the Commission may be called at any time by the Chairman. At least twenty-four hours' notice of the time and place of special meetings shall be given to each member of the Commission, unless provision of notice is waived by all members of the Commission.

CANCELLATION OF MEETINGS: Whenever there is no business for the Commission, the Chairman

may dispense with a regular meeting by giving notice to all the members not less than twenty-four (24) hours prior to the time set for the meeting.

QUORUM: A quorum shall consist of three (3) members of the Commission.

OPEN MEETINGS: All meetings of the Commission shall be open to the public in accordance with Georgia Law. However, members of the public shall not address the Commission unless invited to do so by the Chairman.

DECISIONS OF THE COMMISSION: Decisions of the Commission shall be determined by majority vote of the members present and voting, providing a quorum is present. Decisions may be made by voice vote unless any member requests a roll call vote.

CONFLICTS OF INTEREST

No member of the Commission shall vote on any issue before the Commission involving the interests of the member or of an organization in which the member has an ownership interest of control or directly represents. Nor may any member vote on any matter that could provide direct financial benefit to that member. The affected member, however, may participate in any presentation or discussion and also may respond to questions regarding the matter under consideration with the understanding that persons with competing views are afforded the same opportunity.

DESIGN REVIEW PROCESS

GENERAL CRITERIA FOR REVIEW

In reviewing applications for Certificates of Appropriateness, the Commission shall take into account the general historic and architectural character of particular historic properties affected by the proposed undertaking, including adjacent areas, and in the case of properties or proposed projects within designated Historic Districts, the more general affect upon the surrounding area, adjacent properties and the district as a whole. In its review of designated historic properties the Commission shall make decisions consistent with the existing or known historic appearance and character of the subject property. In its review of proposed new structures, both free-standing buildings or additions to existing structures, the Commission also shall take into account the following elements to insure that the exterior forms and appearance of any proposed new construction is consistent with the historic and/or visual character of the district:

1. The height of the proposed structure in relation to the average height of the nearest adjacent and opposite structures;

2. The setback and placement on the lot of the building in relation to the average setback and placement of the nearest adjacent and opposite buildings;

3. Exterior construction materials, including textures and patterns, but not to include color;

4. Architectural detailing, such as lintels, cornices, brick patterns, and foundation materials;

5. Roof shapes, forms, and materials, including textures and patterns but not to include color;

6. Proportions, shapes, positions, and locations, patterns and sizes of any elements of fenestrations (such as doors or windows);

7. General form and proportions;

8. Structural condition and soundness;

9. Appurtenant fixtures and other exterior environmental features such as outbuildings, fences, walkways, signs, lighting, and significant landscape designs and plantings.

PRECEDENCE OF DECISIONS

While the Commission will consider past actions when making decisions on Applications for Certificates of Appropriateness, it is not held by those decisions when considering new applications which may appear similar in character. Each application will be considered on its own merits, with reference to the Secretary of Interior's "Standards" and the Commission's published guidelines.

INTERIOR ALTERATIONS

In its review of Applications for Certificates of Appropriateness, the Commission shall not consider proposed changes to the interior of a subject property that will have no appreciable affect upon the building's exterior

architectural features.

CONFORMITY TO EXISTING CITY CODES

Nothing in the Lexington Historic Preservation Ordinance or herein shall be construed as to exempt property owners from complying with existing City codes, nor to prevent any property owner from making any use of his or her property not prohibited by other statues, ordinances, or regulations.

UNDUE HARDSHIP

Where, by reason of unusual circumstances, the strict application of any provision of the Lexington Historic Preservation Ordinance, published guidelines, or Rules of Procedure, would result in an exceptional practical difficulty or undue hardship for any owner of property within its jurisdiction, the Commission in passing upon Applications, shall have the power to vary or modify strict adherence to such provision, or to interpret the provision so as to relieve such difficulty or hardship; provided such variances, modifications, or interpretations shall remain in harmony with the general purpose and intent of such provisions, so that the architectural or historical integrity or character of the property shall be preserved and substantial justice be done. In granting variances, the Commission may impose such reasonable and additional stipulations and conditions as will, in its judgement, best fulfill the purpose of the Lexington Historic Preservation Commission Ordinance. An undue hardship shall be a situation not the person's own making, which is: (1) A problem unique to a specific property; or (2) In order to comply to the Commissions Review Criteria, the proposed undertaking will conflict with another ordinance of the City of Lexington.

PRE-APPLICATION REVIEW PROCESS

Submittal of Preliminary Plans

Preliminary Plans for any project requiring a Certificate of Appropriateness should be submitted to the Commission for Preliminary Review at least thirty (30) days prior to the deadline for submittals of regular or Final Applications for Certificates of Appropriateness. Generally, Preliminary Plans shall be required only on larger projects, requiring either major alterations or historic properties or new construction. Routine matters and smaller projects generally dispense with the submittal of Preliminary Plans, pending advice from Commission members.

Deadlines for Submittal

All applications, either for Certificate of Appropriateness or for Preliminary Review, must submit their application and/or request for Preliminary Review at least ten (10) days prior to the next regularly scheduled Commission meeting.

Notification of the Public

At least seven (7) days prior to its review of Certificates of Appropriateness, the Commission shall take such action as reasonably may be required to inform owners of any property likely to be affected by reason of the application, and shall give such owners and other members of the public an opportunity to be heard. In cases where the Commission deems it necessary, it may hold a public hearing on the Applications. Publication of the agenda in the Oglethorpe Echo shall be considered sufficient legal notice.

SUBMITTAL REQUIREMENTS

An application for Certificate of Appropriateness shall be entered onto the appropriate form provided for applications and made available in the City offices. Specific information required for different types of proposed undertakings shall be listed on the form, but shall generally conform to the following criteria according to the category of undertaking.

General Requirements

1. Location/Address of the proposed undertaking;

2. Zoning Classification;

3. Name of owner of the property;

4. Proposed starting date of the project;

New Buildings

1. Elevation drawings at a minimum scale of 1/4" - 1'0". Drawings should show all sides of the proposed building and be properly dimensioned. Elevation drawings of adjacent and opposite buildings must also be submitted demonstrating the relation of the new building to the existing buildings.

2. Photograph(s) of the proposed site and adjoining properties sufficient to convey an understanding of the site and location.

3. Site plan(s) showing the building plan outline, existing vegetation and streets, proposed and existing parking, walkways, fences, and other pertinent information. The parking proposal should indicate the number of spaces, surface material, screening, and all other information set out in requirements described for in Parking Areas, below.

4. Detailed building plan(s) showing the location of steps, doors, windows, etc.

5. An indication of proposed materials, including samples where necessary, showing exterior finishes, windows, doors, roofing, lighting fixtures, etc., necessary to understanding the impact of the project.

Additions Including Site Changes

1. Elevation drawing(s) indicating the proposed addition and its relation to the existing building, at a minimum scale of 1/4" - 1'0".

2. Photograph(s) of the site and the existing property sufficient to convey an understanding of the project.

3. Site plan(s) showing the existing building plan outline, the proposed additions and

any other pertinent information, including the location of any new proposed parking, walkways, fences, lighting, etc.

4. Detail plan(s) showing the location of steps, doors, windows, etc.

5. An indication of proposed materials, including samples where necessary, showing exterior finishes, windows, doors, roofing, lighting fixtures, etc.

Major Restoration/Rehabilitation of Historic and Non-Historic Buildings

1. Elevation drawing indicating proposed alterations, minimally scaled at 1/4" - 1'0".

2. Description of exterior materials, existing and proposed, and any new window, door designs. Manufacturer's catalog information in the case of replacement features, should be submitted.

3. Site plan of lot and location of any additions, new parking, lighting, walkways, etc.

4. Plan(s) and sections of building showing major changes affecting Exterior Architectural Features, structural conditions, etc. at a minimal scale of 1/4" - 1'0".

5. Photographs of building showing the condition of the site and material conditions.

6. For restoration projects attempting to return a building to an earlier historic appearance, historic photographs or other documentary and/or material evidence justifying the proposed changes to the existing structure.

Minor Material Changes to Historic and Non-Historic Buildings

1. A written description of the proposed change.

2. Color photograph(s) of the building and areas of the building affected by the undertaking.

3. An indication of the proposed new and replacement materials, including samples where necessary, showing exterior finishes, new windows, doors, roofing, lighting fixtures, etc.

Signs

1 Dimensioned elevation drawing identifying materials, colors (include samples), lettering style.

2. Description of lighting, if applicable.

3. Indication of location; for fascia sign, showing means and place of attachment; for hanging sign, showing height above ground, projection, clearance, etc.

4. Photograph and/or elevation drawing of building upon which sign is to be place.

Parking Areas

1. Site plan showing layout, number of spaces, dimensions, and proposed screening.

2. Photograph of site and surrounding area.

3. Elevation drawings showing proposed screening (fences, vegetation) and impact of project.

4. Detailed drawing of proposed fences, lighting fixtures, benches, etc.

5. Samples of materials or other features where applicable.

Fences, Walls, Walks, Satellite Dishes or Other Mechanical Systems and Equipment, Other Landscape Features

1. Site plan showing proposed location.

2. Photograph(s) of areas to be affected.

3. Description and, where appropriate, samples of materials.

4. In the case of fences, walls, and walkways, detailed drawings of proposed work.

Relocation

1. Photograph(s) of original or existing structure with structure in place.

2. Photograph(s) of proposed new site.

3. Site plan of proposed site, showing orientation, building plan outline, appurtenant features, etc., of the relocated structure.

4. Written description of the reasons for the proposed move.

Demolition of Historic and Non-Historic Structures

1. Photograph(s) and description of existing building.

2. Indication of building or structure's historic status as Historic (Contributing), Non-Historic (Non-Contributing), or Intrusive.

3. Explanation and documentation of the fact that a Historic or Contributing Building is incapable of earning an economic return on its value, as appraised.

4. Explanation of the proposed use for the site after demolition, including plans, drawings and other pertinent information required for new structures, parking areas, or any other category of use as set out herein.

REVIEW OF APPLICATIONS

Commission Meetings

Applications for Certificates of Appropriateness shall be reviewed during regular and special meetings of the Commission. All proceedings and requirements set out in the Rules of Procedure of the City of Lexington Historic Preservation Commission apply.

Acceptable Commission Reaction To Application For Certificate Of Appropriateness

The Commission is charged with reviewing Applications for Certificates of Appropriateness and with making the following decisions:

1. Approval of Applications. The Commission shall recommend approval of the application and recommend the issuance of a Certificate of Appropriateness if it finds that the proposed change(s) in the appearance of a property or site would not have a substantial adverse affect upon the property or site and would not have a substantial adverse affect upon the property, its surrounding area or a historic district. The Commission may according to the procedures set out herein, also approve a project subject to conditions and attach those conditions to the Certificate of Appropriateness.

2. Denial of Application. The Commission shall recommend denial of a Certificate of Appropriateness if it finds that the proposed change(s) in appearance would have substantial adverse affects on the aesthetic, historic, or architectural significance of a historic property or a historic district.

Representation At Meetings

The Applicant may appear in person at the Commission meeting or may be represented by an agent designated by the Applicant. Authority for representation of an owner must be stated and presented in writing, with the owner or legal representative of the owner's signature, to be attached to the Application form and kept as a matter of record.

Discretionary Procedures

When dealing with difficult technical questions, the Commission shall have the power to seek expert advice.

The Commission may, at its discretion, view the subject property and obtain any additional facts when considering an application. In addition, witnesses may be called and other factual evidence may be submitted and taken into account by the Commission, though the Commission is not limited to consideration of such evidence as would be admissible in a court of law.

Deadline For Approval Or Rejection Of Application

The Commission shall recommend the approval or rejection of an Application for Certificate of

Appropriateness within forty-five (45) days of the filing of the Application by the owner, occupant, or other representative of a historic property or other property, site, or work of art, within a historic district, except when the time limit has been extended by mutual agreement between the Applicant and the Commission.

Excepting an extension of the time limit, as noted above, failure of the Commission to make a recommendation within the forty-five (45) day period shall constitute approval, and no other evidence of approval shall be needed.

POST REVIEW PROCEDURES

Commission Actions Upon Rejection of An Application

Recommendations To Applicant/Right of Resubmittal: In the event that the Commission recommends rejection of an application, it shall state its reasons for doing so and shall transmit a record of such actions and the reasons for the action, in writing, to the Applicant and to the Mayor and Council of the City of Lexington. The letter shall reference specific violations of the proposal, citing the appropriate Secretary of the Interior's "Standards" and other criteria guiding the Commission's decisions. The Commission may at this time suggest alternative courses of action it thinks proper if it disapproves of the application as submitted. The Applicant, if he or she chooses, may make modifications to the plans and may resubmit the application at any time afterward.

Building Permit Issuance: In cases where the application entails a change in appearance of a structure or site that would require the issuance of a building permit, the recommendation of rejection of the Application for a Certificate of Appropriateness by the Commission shall be binding upon the administrative officer charged with issuing building permits and, in such a case, no building permit shall be issued.

Conformance With Certificate of Appropriateness

Work not in conformance with an issued Certificate of Appropriateness shall be halted before it is completed.

Commencement of Construction Deadline

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

DEMOLITION AND RELOCATION APPLICATIONS

Commission Authority On Demolition and Relocation

The Commission shall have the authority over any request for a permit to demolish or relocate a Historic Landmark or any structure within a Historic District. The Commission shall have the authority to deny demolition or relocation permits within its jurisdiction.

A public hearing may be scheduled, at the Commission's discretion, for any and all applications for demolition or relocation. The hearing shall be scheduled prior to the initiation of the specified Delay Periods set out herein. Notice shall be posted on the premises of the building or structure proposed for demolition in a

location clearly visible from the street. In addition other public notice shall be given as required for public hearings. The purpose of this section is to further the purposes of the Historic Preservation Ordinance by preserving historic buildings which are important to the education, culture, traditions, and the economic values of the City, and to give the City's interested persons, historical societies, or organizations the opportunity to acquire or to arrange for the preservation of such buildings.

Consideration of Post-Demolition Plans

The Commission shall not approve demolition applications without reviewing at the same time plans for any new building or other proposed use for the original site. Requirements for submittal are as set out previously.

Justification For Demolition Or Relocation

It is incumbent upon the Applicant to demonstrate that building classified as Contributing or Historic is incapable of earning an economic return on its value, as appraised. The Commission shall review applications for demolition or relocation permits following the general procedures set out herein for the review of Applications for Certificates of Appropriateness.

Upon receipt of an application for a Certificate of Appropriateness for demolition or relocation, the Commission shall make a determination, supported by a written report, whether one or more of the following criteria are met:

1. The structure is of such interest or quality that it would reasonable meet national, state, or local criteria for designation as an historic or architectural landmark.

2. The structure is of such unusual or uncommon design, texture, or materials, that it could not be reproduced or could be reproduced only with great difficulty and expense.

3. Retention of the structure would aid substantially in preserving and protecting a structure which meets criterion (1) or (2) above.

Where the Commission determines that one or more of these criteria are met, it may deny the application for demolition or relocation, and no Certificate of Appropriateness shall be issued.

If the application is approved by the Commission, a Certificate of Appropriateness for demolition or relocation shall be issued. An additional Certificate of Appropriateness shall be required for any post-demolition construction on the site, if such construction is anticipated.

Delay Periods

The Commission may impose a delay period on any and all applications for demolition or relocation notwithstanding justification by the owners of the inability of the property to earn an economic return on its value, as appraised. The Delay Periods shall be limited as follows:

1. Historic or Contributing Buildings - Six (6) months.

2. Non-Historic or Non-Contributing Buildings - Two (2) months.

3. Intrusion - No Delay.

The specified Delay Period may be waived at the discretion of the Commission. The requirements, however, shall be stated in writing by the Commission at the time of its decision. In no way should the written decision of the Commission be considered as a substitute for an official demolition or relocation permit, application for which must still be made through the appropriate City official.

ACQUISITION OF PROPERTY

The Commission may, when such action is authorized by the Mayor and City Council, and is reasonably necessary or appropriate for the preservation of a historic property or site, enter into negotiations with the owner for the acquisition by gift, purchase, exchange, or otherwise of the property or any interest therein to the City of Lexington.

APPEALS AND PENALTIES

Appeals

Any person adversely affected by any action of the Commission relative to the issuance or denial of a Certificate of Appropriateness may appeal such recommendations to the Mayor and City Council; the appeal must be applied for within fifteen (15) days after the decision is rendered. The City may approve, modify, or reject the decision made by the Commission, if the governing body finds that the Commission abused its discretion in reaching its decision. Appeals from decisions of the City made pursuant to the Georgia Historic Preservation Act may be taken to the Superior Court of Oglethorpe County, Georgia, in the manner provided by law for appeals from conviction for municipal ordinance violations.

Penalty Provisions

Violations of any provisions of this Ordinance shall be punished in the same manner as provided by charter or local law for punishment of violations of other validly enacted ordinances of the City of Lexington.

DEFINITIONS

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

Exterior Architectural Features - The distinguishing elements of a building that together constitute the architectural style, type, or design of a building or structure, including, but not limited to: architectural style, design, and general arrangement of windows, roofs, doors, porches, and other features; the type and texture or visual qualities of construction materials.

Exterior Environmental Features - All aspects of the landscape or the development of the site which affect the historical character of the property, including, but not limited to: outbuildings, walls, fences, drives, walkways, significant landscape designs and plantings, signs, and exterior lighting.

Historic District - A Historic District is a geographically definable area that contains buildings, structures, sites, works of art, objects, or a combination thereof, which in turn:

1 Have a special character or special historic, archaeological, or aesthetic value or interest;

2. Represent one or more periods or styles or architecture, possess a range of historic buildings types, or represent architecture typical of one or more eras in the history of the town, county, state, or region;

3. Cause such an area, by reason of such factors, to constitute a visibly identifiable section of the town.

Historic Landmark - A building, structure, site, work or art, or object, including the adjacent area necessary for the proper appreciation or use thereof, deemed worthy of preservation by reason of value to the City of Lexington, to the State of Georgia, or to the local region, for one or more of the following reasons:

1. It is an outstanding example of a building, structure, site, or object representative of its era.

2. It is one of the few remaining examples of an artistic or architectural style or building type.

3. It is a place, site, or building associated with an event, activity, or person of historic or cultural significance to the City of Lexington, the State of Georgia, or the region.

4. It is a site of natural, historical, archaeological, or aesthetic interest that continues to contribute to the cultural heritage of the city, county, state, or region, and to the general knowledge of the past.

Historic (Contributing) Property - A property within a designated historic district that makes a positive contribution to and is a component part of that historic district. Contributing properties are identified as

such in the Inventory of Historic Properties.

Intrusion - A building, structure, or other feature within a designated historic district that is less than fifty (50) years old and are identified as having a negative value within a historic district. Any proposed material changes to an intrusion, or to the area surrounding the intrusion, is subject to review by the Commission and requires an application for a Certificate of Appropriateness prior to undertaking such material changes in appearance.

Material Change In Appearance - Any change that will affect either the exterior architectural features or the environmental features of an historic landmark or of any historic property, structure , site, or work or art within an historic district, and may include any one or more of the following:

1. The addition, removal or alteration of the size, shape, proportion, location, texture, material, or pattern of any Exterior Architectural Features, elements, or details or the addition, alteration or removal of any Exterior Environmental Features of a historic building, structure, or property, or of any building, structure, or property located within a historic district.

2. The erection, alteration, restoration or removal of any building or other structure or feature, adjacent to a designated historic property, or within an historic property or district, including walls, fences, steps, pavements, or other appurtenant features.

3. Construction of New Buildings within a historic district.

4. The commencement of excavation for construction purposes.

5. Demolition of an historic structure, or structure located with a historic district.

Non-Historic (Non-Contributing) Properties - A property within a designated historic district that falls outside of the period of historic significance recognized for the district, is less than fifty (50) years old, and while potentially possessing architectural character in its own right, makes no major significant perceptual contribution to the district or to an understanding of its historic development during the period recognized as having significance. Owners of non-contributing properties within historic districts are subject to the regulation of the Commission and must make an application for a Certificate of Appropriateness prior to commencing any material change in appearance to their property.

Ordinary Repair/Routine Maintenance - Any on-going or periodic repair to a historic structure that in itself does not constitute a Material Change in Appearance. Repainting, including the choice of colors, re-roofing in a visually similar material, lesser changes to plantings and yards as well as on-going lawn care, would all be considered examples of routine maintenance.

Survey or Inventory of Historic Properties - A comprehensive survey of historic properties, including buildings, structures, sites, and works of art or objects, to be used as a basis for recommendations made by the Commission to the Mayor and City Council for designations as Historic Landmarks and Historic Districts. The inventory shall include, but not be limited to, an identification of properties and owners, the identification of distinguishing exterior architectural features, an assessment of condition, and an assessment of significance to the heritage of the city, county, region, or state.

REHABILITATION STANDARDS

The following standards were developed by the U. S. Department of the Interior for use in all programs under its authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. They are also used by State and local officials in the review of both Federal and nonfederal rehabilitation proposals. As these standards encourage sound preservation principles, and because the Lexington Historic District is also listed on the National Register of Historic Places, considered of State level importance, The Lexington Historic Preservation Commission has used these standards as a basis in formulating its Design Review Guidelines.

The Secretary of the Interior's Standards For Rehabilitation Of Historic Structures are reprinted here, as follows:

The Secretary of the Interior's Standards

For Rehabilitation of Historic Structures

The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: Rehabilitation. Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes 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 Standards that follow were originally published in 1977 and revised in 1990 as part of Department of Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction.

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

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

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

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

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

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

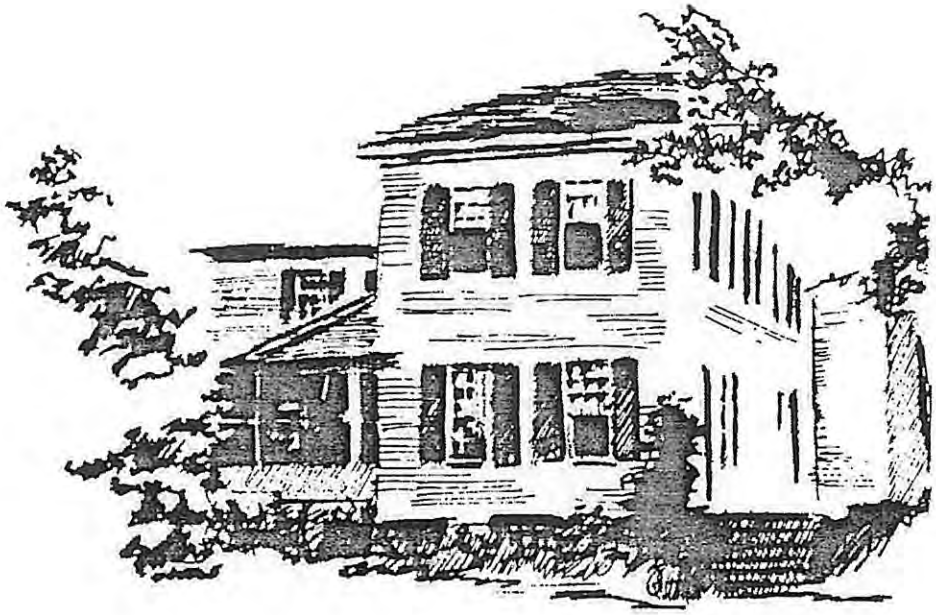
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

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

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

PART V - ACKNOWLEDGEMENTS & REFERENCES



Sketch by Yoshinori Kitamura and Bit Jackson
UGA School of environmental Desing

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Additional information and recommendations concerning areas not subject to the Preservation Commission (such as interiors, land use planning, etc.), and therefore not included in this booklet are contained in these publications and can provide excellent guidance to those wishing to excercise sensitive and responsible ownership and/or stewardship of historic structures, or nonhistoric structures and land within an historic district.

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INTERNET RESOURCES

ARCHITECTURE

American Institute of Architects ..... www.aia.org

Architecture Research Institute ..... www.architect.org

Historic American Builldings Survey (HABS)/

Historic American Engineering Record (HAER) ..... www.cr.nps.gov/habshaer

Traditional Building: The Professional Source for Historic Products ..... www.traditional-building.com

CULTURAL LANDSCAPES

Alliance for Historic Landscape Preservation ..... www.ahlp.org

Cultural Landscapes (PS) ..... www.cr.nps.gov/landscapes.htm

GOVERNMENT AND PUBLIC POLICY

Heritage Preservation Services (NPS) ..... www.cr.nps.gov/hps

Center for Understanding the Built Environment (CUBE) ..... www.cubekc.org

HISTORIC PRESERVATION

African American Heritage Preservation Foundation ..... www.aahpf.org

Association for Preservation Technology ..... www.apti.org

Electronic Rehab (NPS) ..... www.cr.nps.gov/hps/e-rehab/

National Register of Historic Places ..... www.cr.nps.gov/places.htm

National Trust for Historic Preservation ..... www.nationaltrust.org

Neighborhood Preservation Center ..... www.NeighborhoodPreservationCenter.org/

Preservation Books (National Trust) ..... www.preservationbooks.org

Secretary of the Interior's Standards for the
Treatment of Historic Properties (NPS) www.cr.nps.gov/hps/tps/secstan1.htm

Technical Preservation Services (NPS) ..... www.cr.nps.gov/hps/tps/index.htm

HISTORY

American Association for State and Local History ..... www.aaslh.org

STATE HISTORIC PRESERVATION OFFICES

Georgia ..... www.gashpo.org

STATEWIDE MAIN STREET PROGRAMS

Georgia Main Street Program ..... www.dca.state.ga.us/bht/index.html