

DESIGN GUIDELINES
HISTORIC DISTRICT OF DOWNTOWN SENOIA



September 2006

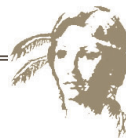


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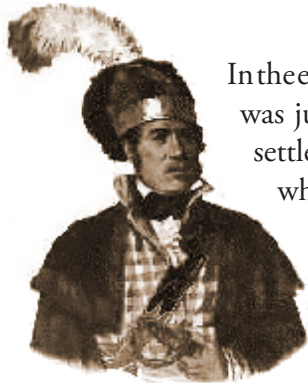
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In the early 1800's, the Coweta County area was just beginning to see the European settlers expanding westward through what was at the time Lower Creek Indian territory. The first English-speaking inhabitants settled the present-day site of Senoia to staff a post office for settlers in 1826. The establishment was at that time called Willow Dell but would soon be renamed Senoia. It was named this in the honor of Senoia Hennha (reportedly, the name was suggested by citizen John Williams), who was a member of the Wind Clan of the Lower Creek and may have been a princess in the tribe. She was the wife of Captain William McIntosh and the mother of William McIntosh, famous for signing the Indian Springs Hotel Treaty of 1825 which opened up the area to white settlers. Primarily because of this treaty, land lotteries began to encourage settlers in the newly opened territory. The fifth land lottery in Georgia, which occurred in 1827, marked the opening of Senoia to settlement.

In 1860, Rev. Francis Warren Baggerly bought the land on which Senoia would eventually be built. He would build the first building and would prove himself to be an outstanding

civic leader within this rapidly growing community. The Rock House, the first building, was intended for commercial use by Baggerly but was temporarily used as a mercantile and house of worship by the Confederate troops. The Savannah, Griffin, and North Alabama Railroads were graded to go through Senoia on its way to Carrollton, but the plans had to be halted during the Civil War. While Senoia's young men fought with the 10th Georgia Regiment from Newnan, the town struggled to survive. A few homes were built (the Baggerly home, the Well's/Estes home, and the home of Dr. J.T. Addy), a few commercial buildings were erected, and the first cemetery was laid out in lot 26 in about 1860.

After the war was over, the railroad plans began to take form and proved to be the impetus for new city growth. In exchange for the right-of-way, the Savannah, Griffin, and North Alabama Railroad Company provided engineers to design the lay-out of Senoia, which extended in a half mile radius from the center of town. The first train stopped in the town in the spring of 1871. Not only did the railroad provide the city design, but it also provided a favorable economic environment that attracted more people to the depot town. The city was incorporated in 1867. From this time until the 1920s, businesses and homes were rapidly being built. The Methodists built their first church in 1867. The first bank,



the Farmer and Merchants Bank, was chartered in 1874. The Presbyterian Church was dedicated in 1897, and schools were started within the churches. Young's Tanyard was one of the leading businesses manufacturing the unique design of the Lankford horse collar. By 1883, Senoia had become an active city which boasted three doctors, four lawyers, a hotel, two good schools (each with about seventy students), two churches, thirty-one businesses, and a population of 900.

Senoia, like all other Georgia cities, faced changes with modernization and growth. In 1923, a correspondent said, "[there is] quite a contrast in the appearance of the town now and as it looked fifty years ago. Then, all the houses on the Main Street were wooden structures, now they are all of brick with one or two exceptions." After the turn of the century, the architecture of Senoia changed, influenced primarily by the automobile and the new lifestyle that accompanied it. Today's commercial area is unique because it has kept a few samples of its older style gabled, wooden clapboard structures, while incorporating the newer flat-roofed brick structures. The residential areas also began to reflect many styles of southern architecture, from the simplistic façade of the older I-house, to the elaborate styles of Victorian Gothic, and finally the more modern Bungalow. The landscape was changed also by modernization, as electric lights were

added to the city (first turned on in 1883) bringing with them the accompanying power lines. The three public wells that were located in the median on Main Street were replaced by a water tower and system that was erected in 1934, and the highway systems began to increase traffic flow.

In more recent times, Senoia's economy shifted from railroad connections and service-oriented businesses to large-scale manufacturing. The Southern Mills, built in 1940, provided employment to the area's residents, and in 1978 the Flex-on plant also added more opportunities. Today, Senoia is in the forefront of Atlanta's growing urban sprawl. Businesses moving to the suburbs are providing more employment opportunities, and with this growth come more people moving away from the city life to Senoia's still peaceful community. Transportation links, such as the Commuter Rail Plan proposed by LS Transit Systems and the Georgia DOT's Office of Intermodal Programs and highway/interstate system growth could potentially link Senoia more strongly to Atlanta in the future. Senoia is currently determining how they will deal with growth and land development patterns in context with their historic city patterns.

From: *Historic Preservation Manual for the City of Senoia, Georgia 1997*



USE OF GUIDELINES

These guidelines were created to help maintain and add to the historic character of Downtown Senoia. As the continued growth of Metro Atlanta increases to the south, these guidelines and the city ordinance were put in place to foster appropriate architectural responses to new construction and renovations in the historic area of downtown Senoia. The goal is to preserve the character of the town while still allowing it to grow and

mature. Any new construction within the downtown area will be reviewed by the Historic Preservation Commission which will use these guidelines as a guide to approve new buildings or renovations. The Historic Preservation Commission may also use these guidelines to point out where new designs or renovations fall short of the expectations and where improvements to the design may need to be reconsidered.



APPROVAL PROCESS



The Historical Preservation Commission is an appointed committee that is tasked with hearing and making recommendations to the Mayor and Council on all Certificates of Appropriateness for material changes in the appearance of a designated historic property or of a property located within a designated historic district.

Following the Commission's recommendation, the Certificate of Appropriateness will be placed on the agenda of the next regularly scheduled meeting of the Mayor and Council for a final decision.

If approved, the applicant can obtain a building permit. If construction does not commence within six (6) months, the Certificate of Appropriateness is voided and the entire application must be resubmitted for re-approval.

Applications for Certificates of Appropriateness can be obtained from Senoia City Hall at 80 Main Street. The Historical Preservation Commission meets on the second Monday of the month. All applications should be submitted at least seven (7) days prior to the Commission meeting. All applications should include six (6) copies of the following attachments:

Blueprints and/or drawings which accurately depict the change(s), including specifications of architectural details, elevations, plans and profiles, to be made to the property;

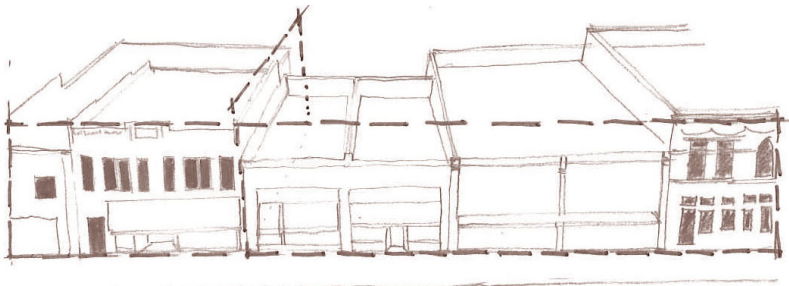
A site plan which locates the proposed improvements on the property and shows building line setbacks; and

Documentation which identifies the materials to be used.



URBAN STANDARDS

SETBACKS & SPACING A zero-lot-line front setback provides a continuous street wall that defines the streetscape. New structures are to conform to the existing surrounding buildings in terms of setbacks. The historic commercial district typically employs a zero-lot-line side setback utilizing a shared party wall between buildings. In the instance where pedestrian access is desired along the side of a building, a decorative gate installed at the street wall is highly encouraged as a continuation of the street façade.



Street Elevation Showing Zero-Lot-Lines



Decorative Gate



Continuous Street Facade

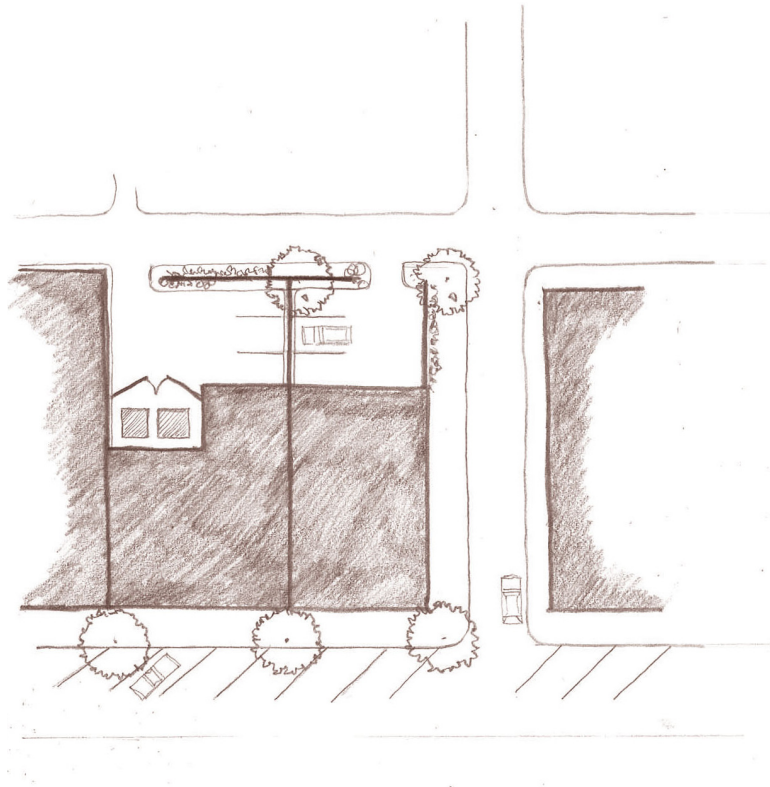


Pedestrian Alley



URBAN STANDARDS

PARKING Any parking that is handled on a site in addition to the on-street parking should be screened from public view. Off-street parking must be located behind or to the side of the building along an alley, not on the street facade of the building. The screening can be handled with landscaping, walls, fences or a combination of all three. Adequate lighting for any additional parking must be provided.



EQUIPMENT Equipment and utilities should be oriented to the rear of the lot and placed in such a way as to minimize their impact on the street, yet allowing them to function. Air conditioning systems should utilize the roof whenever possible and not be seen from the street. Locating utilities underground, where feasible, would be the preferred solution.

SIDEWALKS Sidewalks should be as wide as possible in the commercial district, from building to street curb. The pattern will be determined by the City appropriate to the material selected (i.e., if brick is chosen, a herringbone pattern is recommended with granite curbing).



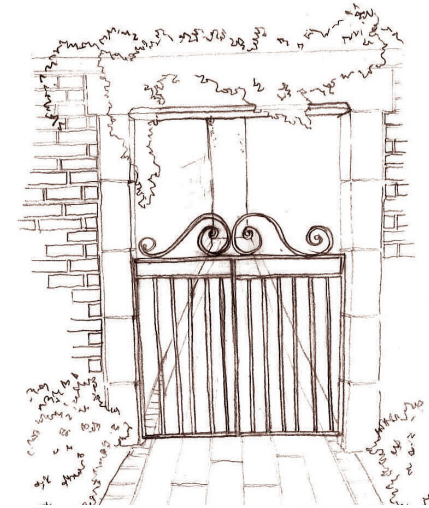
URBAN STANDARDS

SCREENING Landscaping, walls, and fences must follow property lines and define areas of public and private property. They should be employed to help screen parking, utilities, and dumpsters.

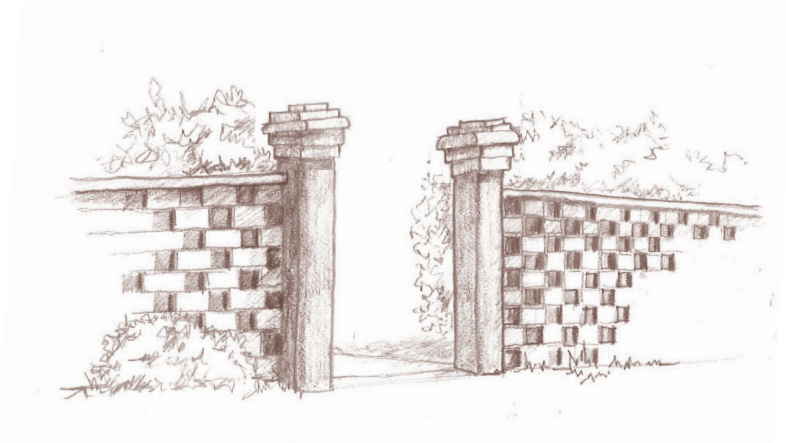
Height: minimum 3 feet; maximum 6 feet.

Materials:

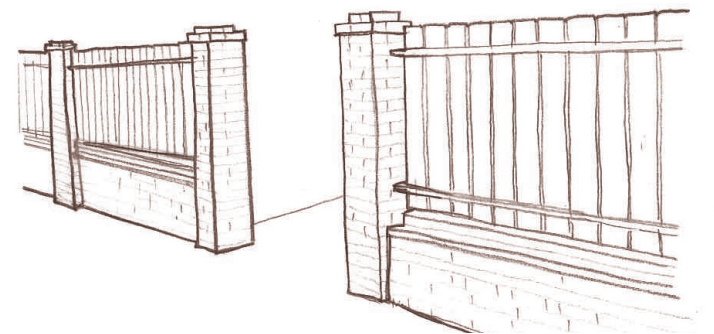
- Brick, stone, wrought iron, stucco. Wood can be used as approved by the review board.
- Chain link, barbed wire, vinyl, or wire mesh are inappropriate and unacceptable.



Decorative Iron Gate



Pierced Brick Wall with Pedestrian Opening



Brick Wall with Infill Fencing



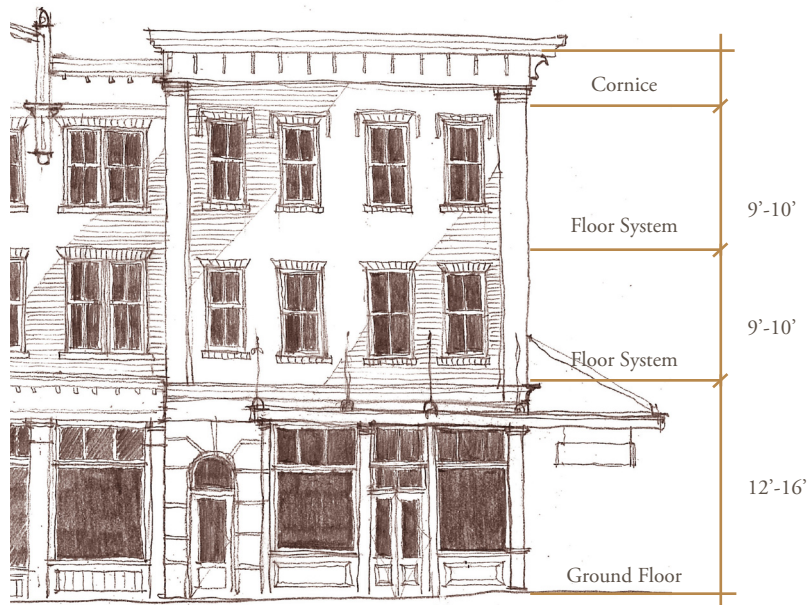
URBAN STANDARDS

HEIGHT Building Height shall be as follows:

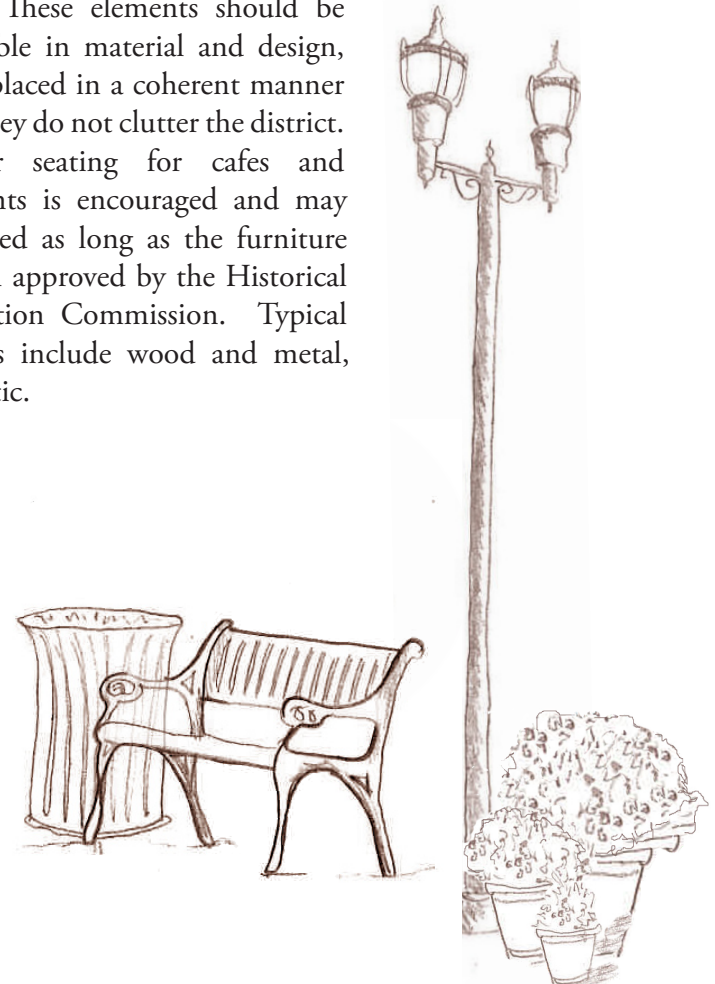
Maximum height of 3 stories (basement level not included)

Ground floor is located at grade with a floor to ceiling height of 12'0" – 16'0"

Upper floors have a floor to ceiling height of 9'0" – 10'-0"

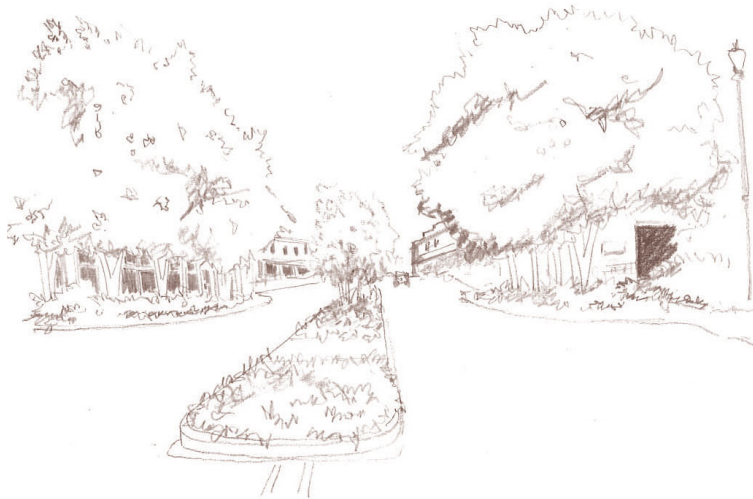


STREET FURNITURE In order to add character to the street use benches, planters, bike racks, public trash cans, and street lights. These elements should be compatible in material and design, and be placed in a coherent manner where they do not clutter the district. Outdoor seating for cafes and restaurants is encouraged and may be utilized as long as the furniture has been approved by the Historical Preservation Commission. Typical materials include wood and metal, not plastic.



URBAN STANDARDS

LANDSCAPING Use low maintenance native trees and plants which unify the district. Prune any trees so they do not completely obscure signs and buildings. Potted trees, shrubs, plants and flowers are encouraged; however, they should not impede pedestrian flow. Replace any dead landscaping as soon as possible to help keep a well maintained street.



Landscaped Street



Sidewalk Plantings and Street Trees



ARCHITECTURAL STANDARDS

MASSING & SCALE New buildings must reflect the scale of the existing historic fabric, which is typically based at a human scale as opposed to a monumental scale. The tripartite division of architecture consists of a base, middle, and top. All three facets relate to one another proportionally much like the man's legs (base), torso (middle), and head (top). A building shall express all three facets. This is accomplished in the commercial building through a storefront (base), upper floors designated by fenestration (middle), and the cornice (top).

Buildings on unusually wide lots should be broken down visually into bays with a vertical proportion.



Rhythm of Bays



Tripartite Division of Architecture



ARCHITECTURAL STANDARDS

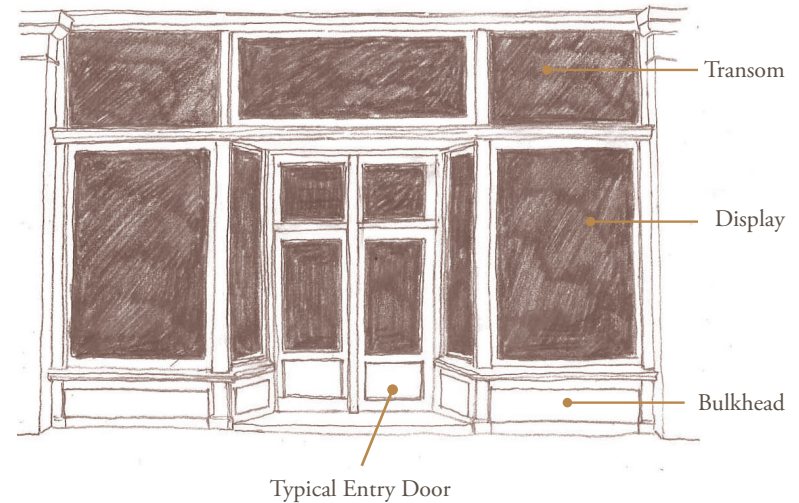
STOREFRONT Storefronts within the historic commercial district should consist of large glass display windows with transoms above and bulkheads below which provide areas to display merchandise. The storefront follows the same tripartite division of the overall building mass through the bulkhead/window base panels (base), display windows and transoms (middle), and string course/cornice (top).

The entrance may be recessed to provide cover from weather. However, recessing the entire storefront from the face of the building is not appropriate. The majority of the storefront must be on the zero-lot-line.

The entrance door typically consists of a glass panel more than 1/2 the area of the door with a panel below or one large glass panel. Transoms must have an overall horizontal proportion and should be divided into square or vertically proportioned lights.

Materials:

- Metal, wood, or masonry columns are used to construct the large openings in the storefront. Metal columns are typically cast in wrought iron with a base, shaft, and capital. Steel post columns with no detailing are not appropriate.
- Wood or masonry is used to construct the bulkheads (panels below the display windows). Typically the panels are divided to match the width of the window.



Storefront turning corner



Recessed Entry



ARCHITECTURAL STANDARDS

WINDOWS The rhythm of the windows should reflect the overall bay rhythm of the building and be repeated floor to floor. Unrelieved expanses of wall must be avoided on street facades, especially buildings that occupy a corner lot. False windows and shutters are highly discouraged although they may be employed along the side of a building. They may never be used on the front façade.

Windows shall be of a vertical proportion of at least 2:1 height to width. Generally, windows should be double hung and should be operable. Transoms above the windows are not appropriate except at storefronts.

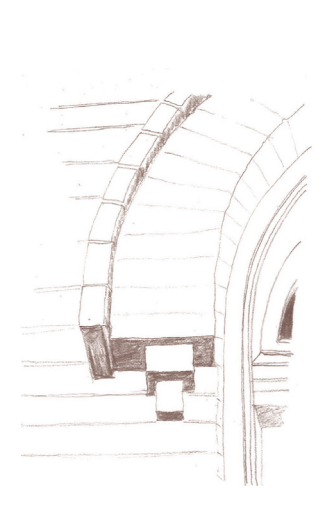
Lintels and arches have a minimum height of 8” and must extend beyond the masonry opening 4” on either side. Sills have a minimum height of 2” and project from the wall surface a minimum of 1”.

Materials:

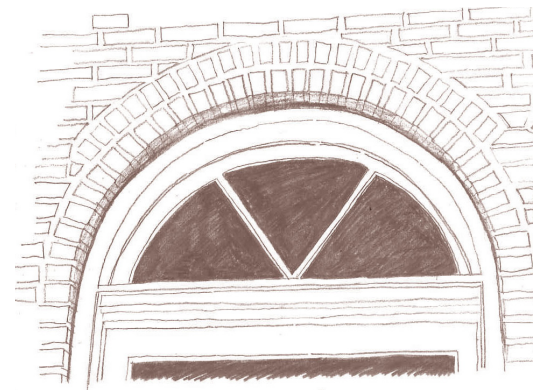
- Wood or extruded aluminum frames with transparent glass. Reflective and dark tinted glass is inappropriate.
- Pre-cast stone, brick, or stucco sills.
- Pre-cast stone, brick, or stucco lintels (or arches). Window hoods constructed of pre-cast stone, brick or stucco are appropriate.



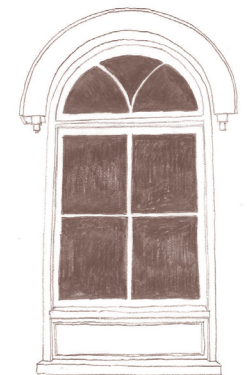
*2:1 Window Proportion
with Brick Arch*



Brick Hood Detail



Brick Arch



*Window with Brick Hood
& Panel Below*



PRIMARY MATERIALS The following are appropriate:

Masonry-Brick

- The brick employed should have a historic character and resemble brick from the region. Brick which has been hand made or one which has been manufactured to have a hand crafted feel are strongly encouraged. Painted brick is appropriate.
- Mortar joints should be concaved, flush or raked.
- Patterns should reflect the existing conditions. The more common types are running bond, common bond, English bond, and Flemish bond.
- Brick window lintels must visually appear structural. A steel lintel supporting soldier coursing or running bond lintels are inappropriate.

Stucco

- Stucco can be used over concrete masonry units, over brick and over a metal frame. It is not recommended to use over wood construction.

Wood Siding

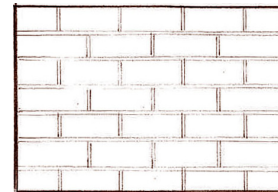
- Wood siding can be used in limited applications.

Color Palette

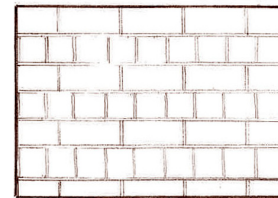
- Recommended color palette is Historical Colors and America's Colors by Benjamin Moore.

Inappropriate Materials

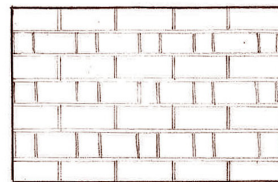
- Synthetic, metal or shingle siding



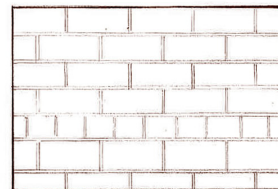
Running Bond



English Bond

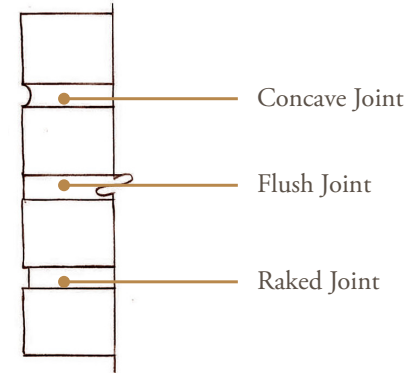


Flemish Bond

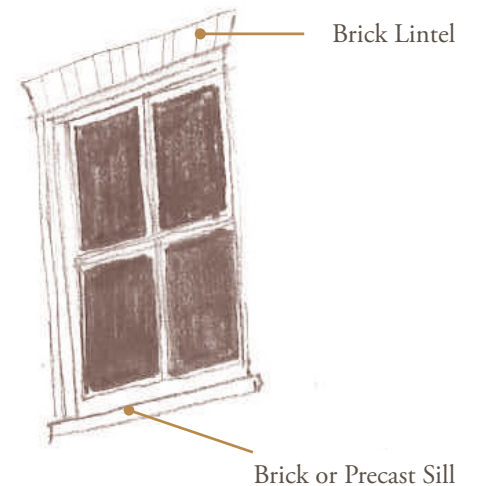


Common Bond

Brick Patterns



Mortar Joints



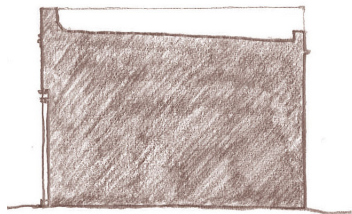
ARCHITECTURAL STANDARDS

ROOF Buildings within the historic commercial district typically have a flat roof pitched to the rear of the building concealed by a parapet wall. Buildings may have a gabled roof if it fits within the context of the streetscape. Applied mansard or shed roofs are inappropriate.

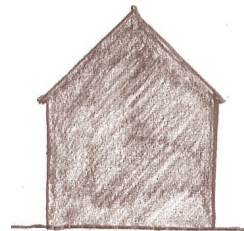
Roof terraces are greatly encouraged to be designed as part of the building. Skylights not visible from the street are acceptable.

Materials:

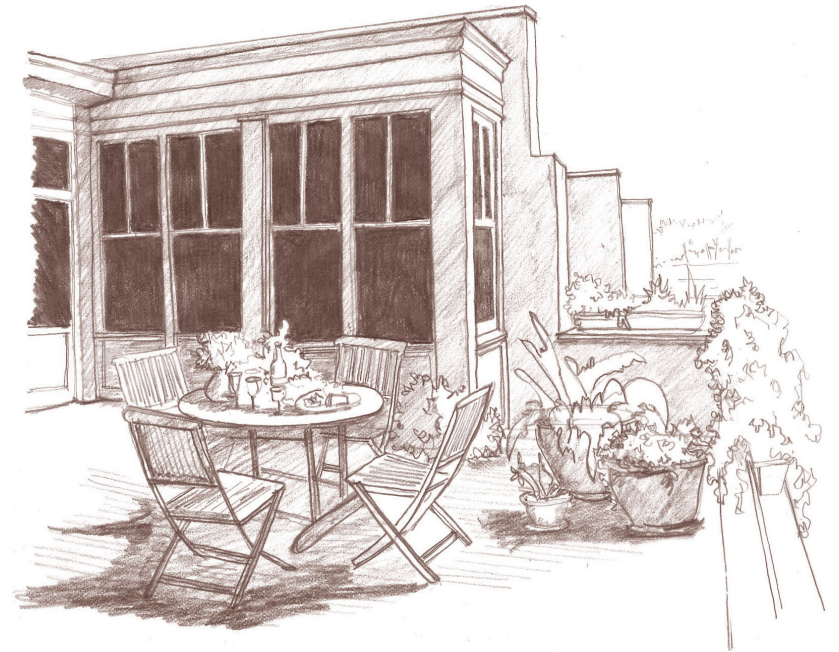
- Metal or architectural shingles on pitched roofs
- Roofing membrane system on flat roofs
- Spanish clay tiles are inappropriate



Flat Roof With Parapet



Gabled Roof



Roof Top Terrace



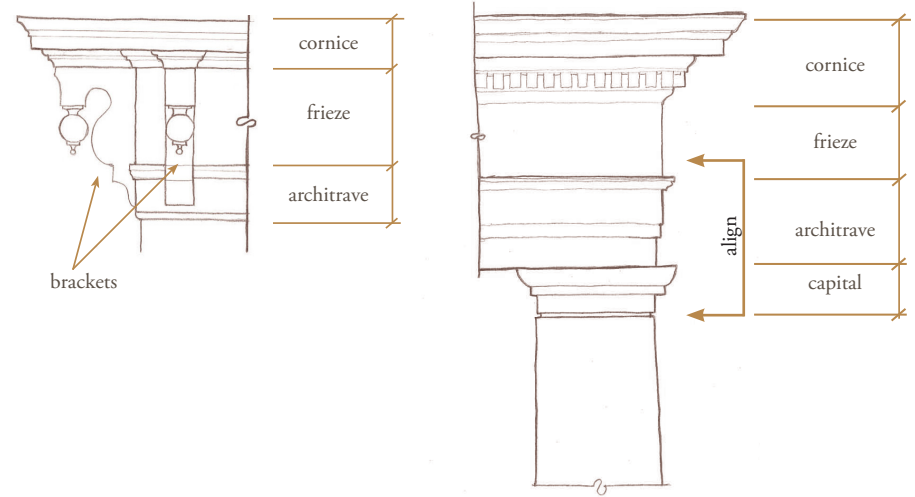
ARCHITECTURAL STANDARDS

CORNICES & PARAPETS The cornice is made up of various elements such as crowns, fascias, bed moulds, dentils and brackets used to create shadow and depth while crowning the façade. Cornices must relate to the existing surrounding conditions in material and scale.

Cornices, parapets, and string courses must wrap around the corner of a building located on a corner lot for a minimum of one bay. This provides continuity in the streetscape and avoids the “stage-set” appearance. Typically, the parapet is constructed of the same material as the wall and rises above the cornice.

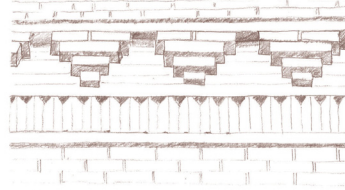
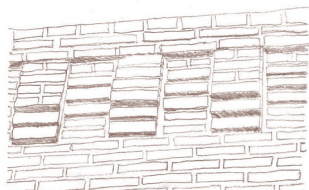
Materials:

- Wood, pressed metal, or synthetic
- Masonry – corbelling brick to create depth and brackets is appropriate.



Cornice Detail

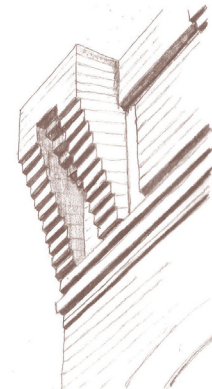
Cornice & Capital Detail



Decorative Brick Corbels at Cornice/Parapet



Decorative Wood Corbel



Decorative Brick Corbel



ARCHITECTURAL STANDARDS

AWNINGS Awnings contribute additional character to the building and the streetscape while providing pedestrians cover from the elements. They also protect the storefront from the sun thus reducing energy costs. Awnings are located on the street level of the building only.

Open ended sloped awnings are encouraged in lieu of boxed awnings. Awnings should be placed within the casing of the store front and they should reflect the rhythm of the bays of the building. The awning should also reflect the shape of the window if the window is arched, the awning should be rounded. Retractable awnings are acceptable. Signs may be screened on the awnings' fabric as long as the scale is appropriate.

Height: 7'0" minimum clear from sidewalk

Depth: 5'0" minimum

Materials:

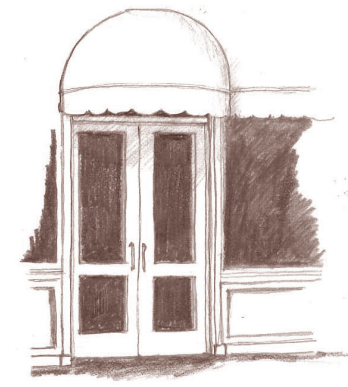
- Fabric
- Metal, wood, plastic, or shingles are inappropriate. Metal marquees may be considered based on building use and as approved by the review board.



Awning Over Transom



Awning Below Transom



Arched Awning



ARCHITECTURAL STANDARDS

SIGNAGE Signs must be used in a way that compliments the building and the existing surrounding conditions in material, style, and color. Signs should be located on flat panels of the façade, painted directly on the store front windows, upper story windows, on awnings, or mounted to bars perpendicular to the building. Signs may not cover or obscure architectural features of a building, including windows, cornices, or columns. Where possible, use hand painted signs on the side of buildings to avoid large blank walls; these will have a historic quality and help give character to the district. Freestanding signs are inappropriate.

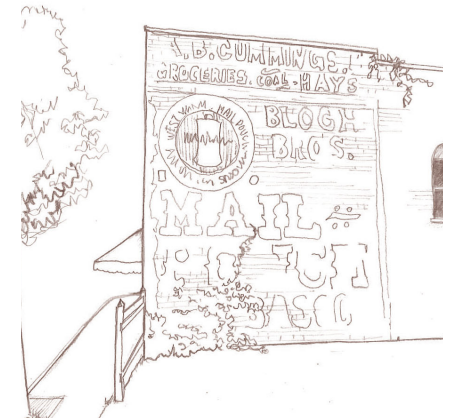
The size of the sign should be determined by the size and scale of the building. Signs shall maintain a minimum clear height of 8'0" above the sidewalk.

Lighting should be subdued or indirect. Neon signs in store front windows may be appropriate but the windows may not be framed by neon. "Open" neon signs or flashing signs are inappropriate.

All signs shall be approved through the Certificate of Appropriateness process prior to being submitted to the Code Enforcement Officer for permitting.



Sign Applied to Awning



Painted Sign on Side of Building



Hand Painted Hanging Sign



Sign on Flat Panel Above Facade



ARCHITECTURAL STANDARDS

SIDE & REAR ENTRANCES Secondary entrances should be designated by an awning or signage of a smaller scale to the front entrance and correspond with the overall character of the building. Identification of the entrance is especially important when the rear or side façades are visible from the street or parking lot. The use of the door should be reflected in the design. For instance, a side entrance primarily used by customers should have a glass panel similar to the front entrance.



Side Service Door



Rear Entry



Rear Service Doors

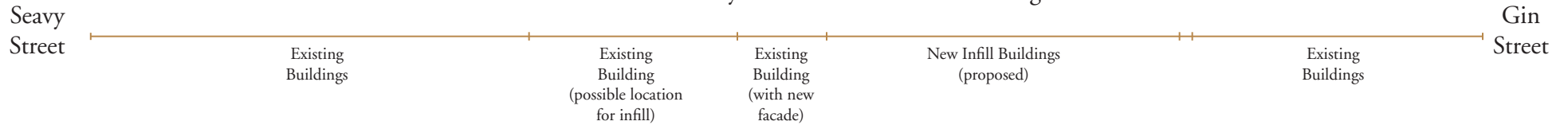


STREETSCAPES

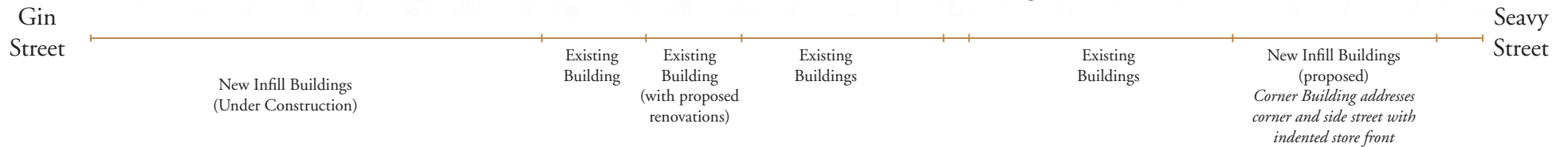
CONCEPTUAL RENDERINGS



Main Street between Seavy Street and Gin Street Looking East



Main Street between Gin Street and Seavy Street Looking West



STREETSCAPES

CONCEPTUAL RENDERINGS



Main Street between Seavy Street and Gin Street Looking East

Seavy Street | Johnson Street

- New Infill Building (proposed)
Corner Building addresses corner with a 45° entrance
- Existing Building
- Existing Building (renovate facade)
- Existing Building
- New Building at location of former Library (proposed)
- Existing Buildings
- New Infill Building at location of former City Hall (proposed)
- New Location for City Hall (proposed)
- Existing Building (with new facade)

Potential Infill Site if Police Station is relocated in future



Main Street between Johnson Street and Seavy Street Looking East

Johnson Street | Seavy Street

- Existing Church
- New Infill Buildings (proposed)
- Existing Buildings
- Existing Buildings (potential for additional stories to help hold corner)



Alley

a narrow passageway or lane, especially one running between or behind buildings

Arches

a curved structure for spanning an opening, designed to support a vertical load primarily by axial compression

Base

the lower part of a built structure, for example , a wall, pillar, or column, regarded as a separate feature

Bays

a section of a wall or building between two vertical structures such as pillars or buttresses

Bed mould

Molding that is associated with the entablature of a building

Brackets

structure that is attached to a wall to hold up something

Bulkhead

Lower portion of a storefront typically wood or masonry

Capital

the upper part of an architectural pillar or column, on top of the shaft and supporting the entablature.

Common bond

A brick pattern composed of a course of headers between every five or six courses of stretchers

Corbeling

to lay stones or bricks in layers so that each juts out above the one below to form a supporting bracket

Cornice

a projecting horizontal molding along the top of a wall or building; the top projecting section of the part of a classical building that is supported by the columns (entablature)

Crown

Top most part of the entablature moldings usually a cyma recta

Dentils

a rectangular block that is arranged with others to look like a row of teeth, used as a form of architectural decoration

English bond

A brick pattern composed of alternate courses of headers and stretchers in which the headers are centered on stretchers and the joints between stretchers line up vertically in all courses

Façade

the face of a building, especially the principal or front face showing its most prominent architectural features

Fascia

Any broad, flat, horizontal surface as the outer edge of a cornice or roof

Fenestration

the design and placing of windows in a building

Flemish bond

A brick pattern composed of alternating headers and stretchers in each course, each header being centered above and below a stretcher

Gable

Triangular portion of a wall enclosing the end of a pitched roof from cornice or eaves to ridge



Gabled roof

A roof sloping in two parts from a central ridge, so as to form a gable at each end

Lintels

a horizontal beam that supports the weight of the wall above a window or door

Mansard roof

a roof that slopes on all four sides, with each side divided into a gentle upper slope and a steeper lower slope

Parapet wall

a low protective wall built where there is a sudden dangerous drop, for example, along the edge of a balcony, roof, or bridge

Property lines

One of the legally defined and recorded boundaries of a parcel of land

Running bond

Brickwork or masonry bond composed of overlapping stretchers

Running bond lintel

Lintel where the brick work continues over the opening of a door or window being held up with steel as this is not possible in real masonry construction

Setback

the distance required by law between the edge of a building and the property line

Shaft

the main body of a column, between the capital and base

Sills

the horizontal part at the bottom of a window or door frame

Solider coursing

A brick laid vertically with the longer face edge exposed

Storefront

the side of a store that faces the street and includes the main entrance, usually having one or more large windows that display the store's goods.

Stories

any of the different floors or levels in a building

Streetscape

Combination of planters, sidewalks, street trees, and street lights and buildings

String course

a decorative feature on a building in the form of a horizontal band or molding

Transom

rectangular window over a door or window

Tripartite division of architecture

divided into or made up of three parts

Urban Standards

relating or belonging to a town or city the items that contribute to the public space

