

**CABBAGETOWN HISTORIC DISTRICT**

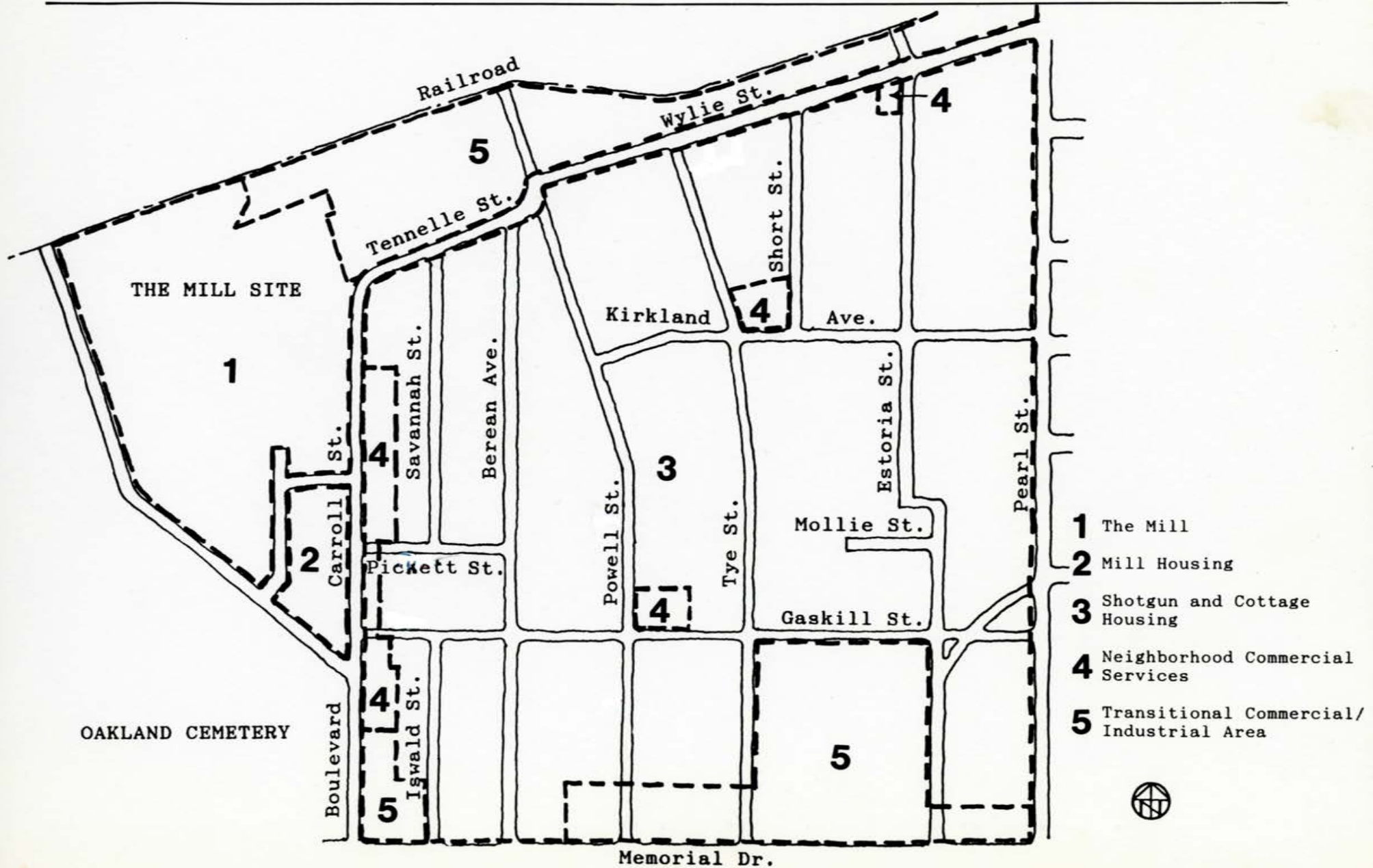
**DESIGN GUIDELINES**

THIS MANUAL HAS BEEN PREPARED  
FOR THE  
ATLANTA URBAN DESIGN COMMISSION

-----  
TEXT AND ILLUSTRATIONS: Rodney Gary  
Tami L. West

-----  
EDITOR: Gail Morgan Timmis

# CABBAGETOWN HISTORIC DISTRICT



**CABBAGETOWN HISTORIC DISTRICT  
DESIGN GUIDELINES MANUAL**

---

# CONTENTS

---

	PAGE		PAGE
PREFACE	ii	NEW CONSTRUCTION GUIDELINES	64
HISTORY OF THE CABBAGETOWN DISTRICT	1	APPENDICES	68
ARCHITECTURAL STYLES	9	Appendix A - Glossary	70
Introduction	10	Appendix B - Resources	77
Mill Housing	11	Appendix C - Certificate of Appropriateness	79
Shotgun	13	Application	
Bungalow	15	Appendix D - Architectural Inventory	80
Central Aisle House	17	BIBLIOGRAPHY	84
L-Plan Cottage	19		
Paired Shotgun	21		
One-and-a-Half Story Duplex	23		
Victorian Cottage	25		
Worker's Cottage	27		
REHABILITATION AND MAINTENANCE	30		
Introduction	32		
Mill Housing	37		
Shotgun	40		
Bungalow	43		
Central Aisle House	46		
L-Plan Cottage	49		
Paired Shotgun	52		
One-and-a-Half Story Duplex	55		
Victorian Cottage	58		
Worker's Cottage	61		

---

## PREFACE

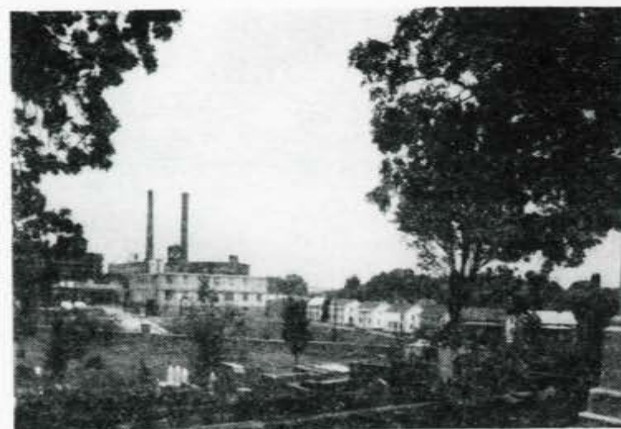
---

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

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

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

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



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

---

---

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

Andrew Young, Mayor

Marvin Arrington, President City Council

City Council:

Debby McCarty  
Bill Campbell  
Thomas Cuffie  
Jabari Simama  
Hosea Williams  
Mary Davis  
Carolyn Long Banks  
D. L. (Buddy) Fowlkes  
Richard Guthman  
Archie Byron  
Ira Jackson  
Jim Maddox  
Dozier Smith  
Robert (Robb) Pitts  
Elaine W. Valentine  
Myrtle R. Davis  
Morris Finley  
Barbara Asher

This project has been financed in part with Federal funds from the National Park Service, Department of the Interior, through 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 Department of Natural Resources, nor does the mention of trade names or commercial products constitute endorsement or recommendation by either Department.

**HISTORY  
OF THE  
CABBAGETOWN  
DISTRICT**

---

# HISTORY

---

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

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

## The Mill

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

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

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

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



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

Photo from the Atlanta Historical Society.

---

# HISTORY

---



*Fulton Mill along Boulevard.*

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

Recognizing the opportunities for manufacturing cotton cloth in the South, Elsas decided to build a cotton mill in Atlanta. He was most anxious to see a cotton mill successfully established in Atlanta that would make the type of cotton fabrics necessary for bags, and other cloth that was usually brought from the North. In 1876, Elsas purchased a license for the construction and operation of a cotton spinning company. He named his new mill the Fulton Cotton Spinning Company.

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

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

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

---

## HISTORY

---

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

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

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

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

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



*Herringbone brickwork in sidewalk on Kirkland.*

# HISTORY



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

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

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

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

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

Top: Windows on west side of Fulton Mill.

Bottom: Fulton Mill building with original windows bricked in.

---

# HISTORY

---

## The Neighborhood

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

Because the iron foundry existed on the edge of the district prior to being destroyed in 1864, there was the need for housing for those employees, as well as workers who were forced to move from the center of the city due to rising housing costs. When the Fulton Bag and Cotton Company opened in 1881 there was need for additional housing in the area.

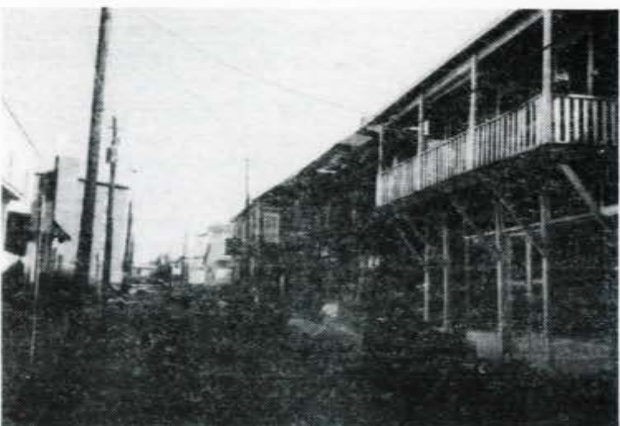
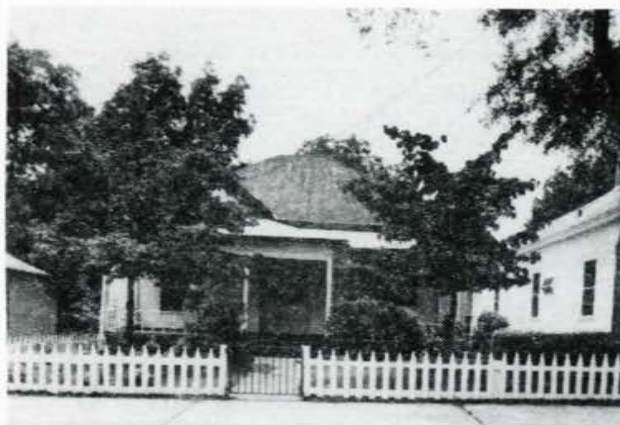
By August of 1896, the mill employed nearly 700 people. With the plant located in an outlying area of Atlanta, it was necessary to provide housing for its employees. The mill built its first dwellings shortly after 1881. Between 1889 and 1892, the mill built many houses in an area around the mill buildings which was known by two names, "Mill Village" and "Factory Lot". The mill management continued to erect new houses for the growing work force until the city had grown up around the site and housing was no longer a problem for the employees. Elsas' decision to erect two-story, duplex dwellings on Factory, Reinhardt, and Carroll Streets revealed his way of providing additional worker housing. Instead of building additional single-family structures to the east of Carroll Street, he chose instead to



*Fulton Bag and Cotton Mill baseball team, 1910.*

Photo from the Department of Archives, State of Georgia.

# HISTORY



Top: Worker's cottage at 169 Pearl Street.

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

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

While the cotton mill managers provided much of the workers' housing, there was no organized housing expansion plan. The early property owners who built residences along Carroll, Savannah, and Berean Streets did not leave many vacant lots in close proximity to the mill. Therefore the houses built by the mill in 1906 were located on the community's edge, close to Pearl and on Iswald Streets. Furthermore, it was less expensive to construct additional duplex units on the Factory Lot than to locate single-family dwellings throughout the entire community. And because of the mill's location, close to downtown, laborers could ride the streetcar or walk to the mill in about thirty minutes to an hour. Thus, Elsas was never totally dependent upon neighborhood residents to make up his work force.

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

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

Many of the mill houses remain today. The oldest ones are located on Reinhardt and Carroll Streets adjacent to the mill property. Many of the original houses in Factory Lot were destroyed in the 1905

# HISTORY

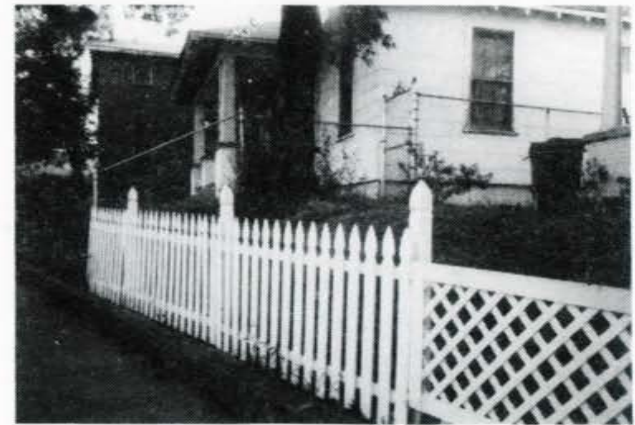
Atlanta fire. Over 40 of the mill houses which once stood next to the mill along Boulevard, Reinhardt, and Factory Streets were removed for mill expansion.

During the 1950s and 1960s, small apartment buildings were built on Wylie, Powell, and Pearl Streets. These newer buildings, along with several churches and community service facilities in the neighborhood, were not built to look like the mill or older houses.

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

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

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



Top: Worker's cottage at 126 Short Street.

Bottom: Fence detail in front of 745 Wylie.

A black spiral binding is visible along the left edge of the page.

# **ARCHITECTURAL STYLES**

---

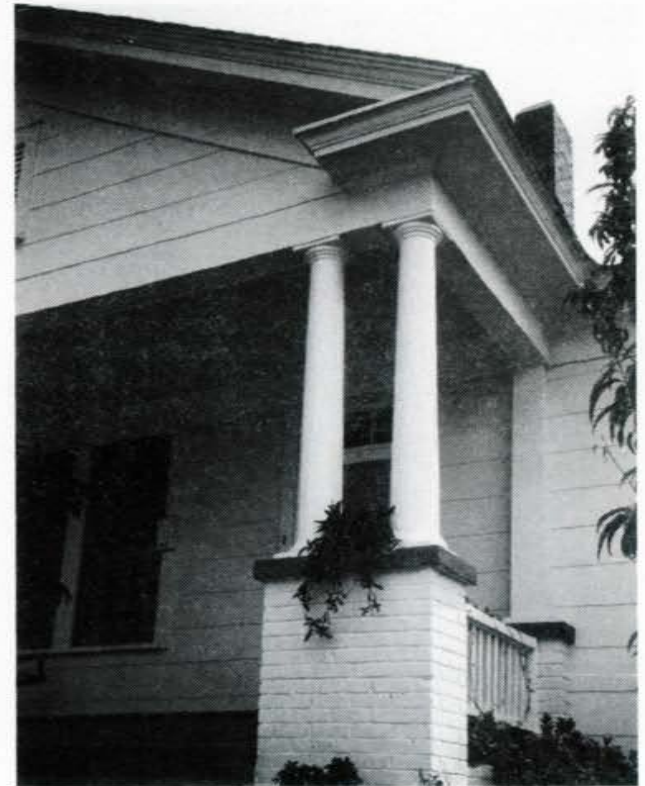
# INTRODUCTION

---

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

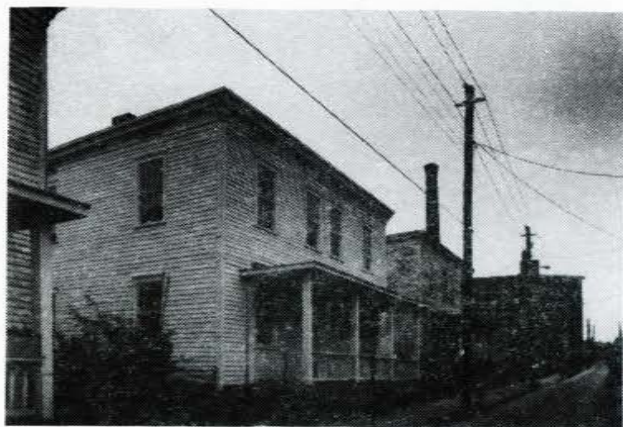
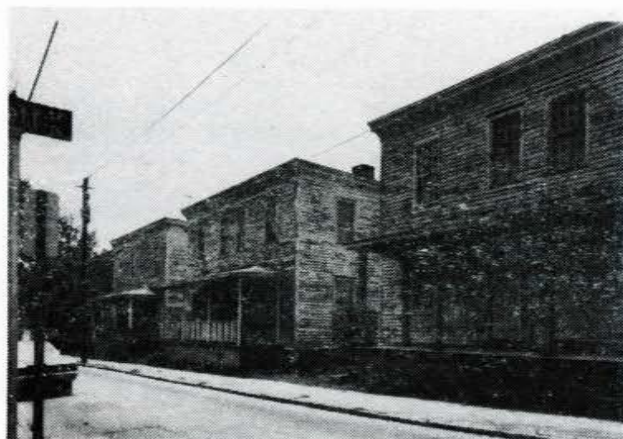
Being simple architecture, the vernacular houses of Cabbagetown were built of the most readily available materials--wood and brick. A description of the most common vernacular styles as well as a few styles common throughout the nation is provided on the following pages.

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



*Porch detail of house at 745 Wylie.*

## MILL HOUSING



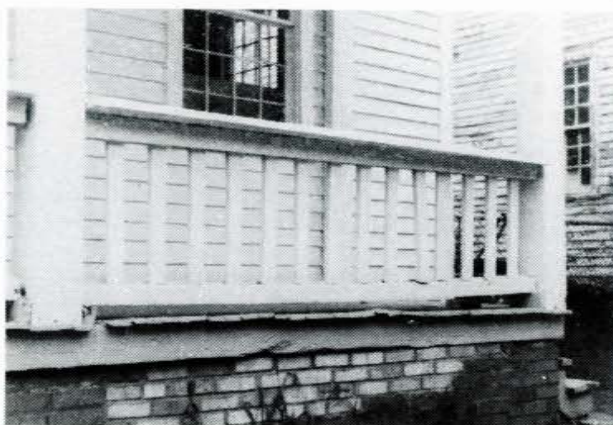
Above: Mill houses on Carroll Street.  
 Right: Close up of balustrade on  
 typical Mill house.

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

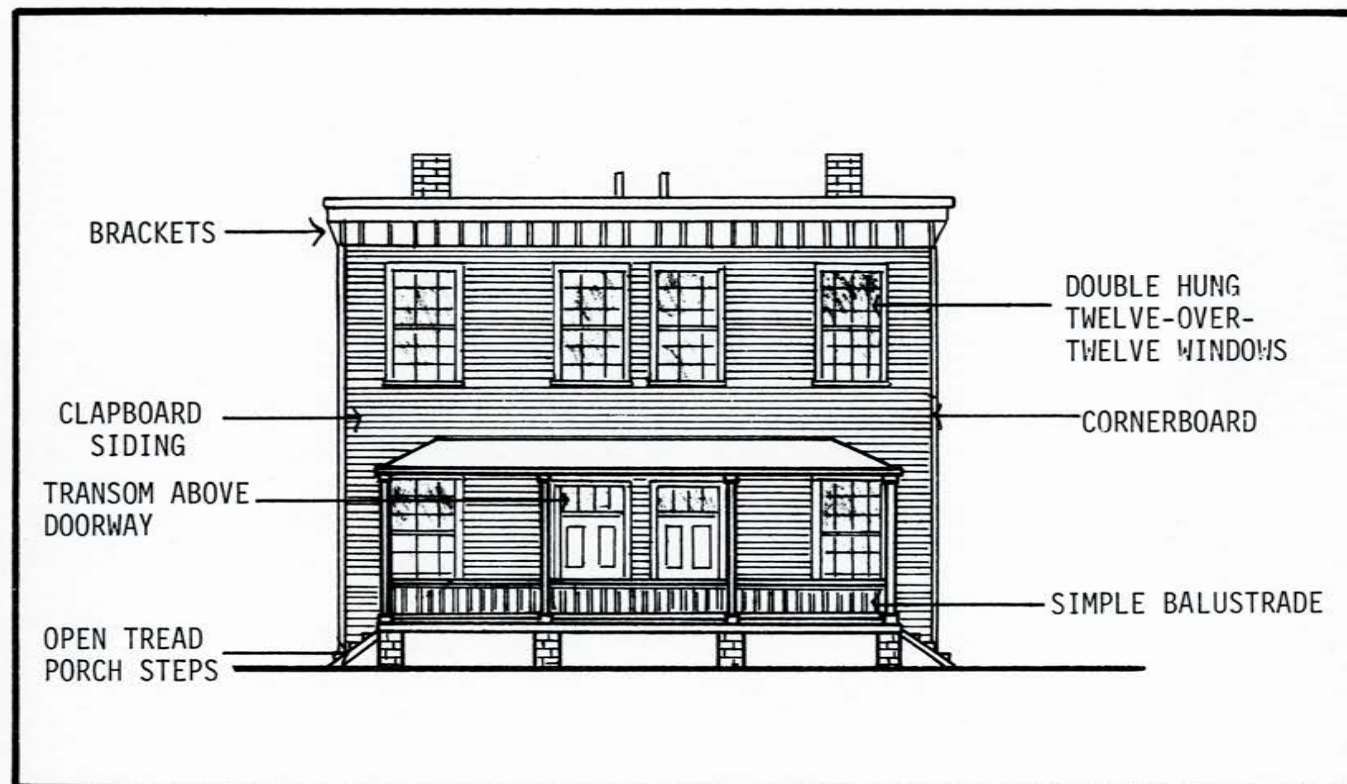
The oldest houses, although not the originals, are located on Reinhardt Street. Two-stories in height, these five units are of wood construction on brick pier foundations. The house fronts are identical with doors toward the middle and steps to the sides of the porch. The doors have four-panel sidelights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

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

Mill houses are on Boulevard, Carroll and Reinhardt.



# MILL HOUSING



## GENERAL CHARACTERISTICS

### Materials

Siding usually wooden clapboard.

### Entrance

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

### Windows

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

### Ornament

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

### Roof

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

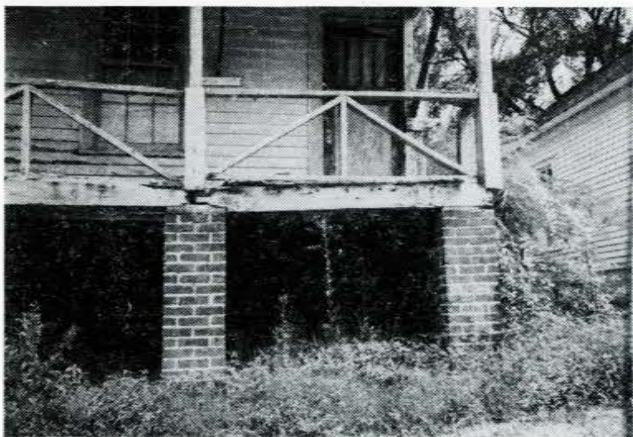
# SHOTGUN



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

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

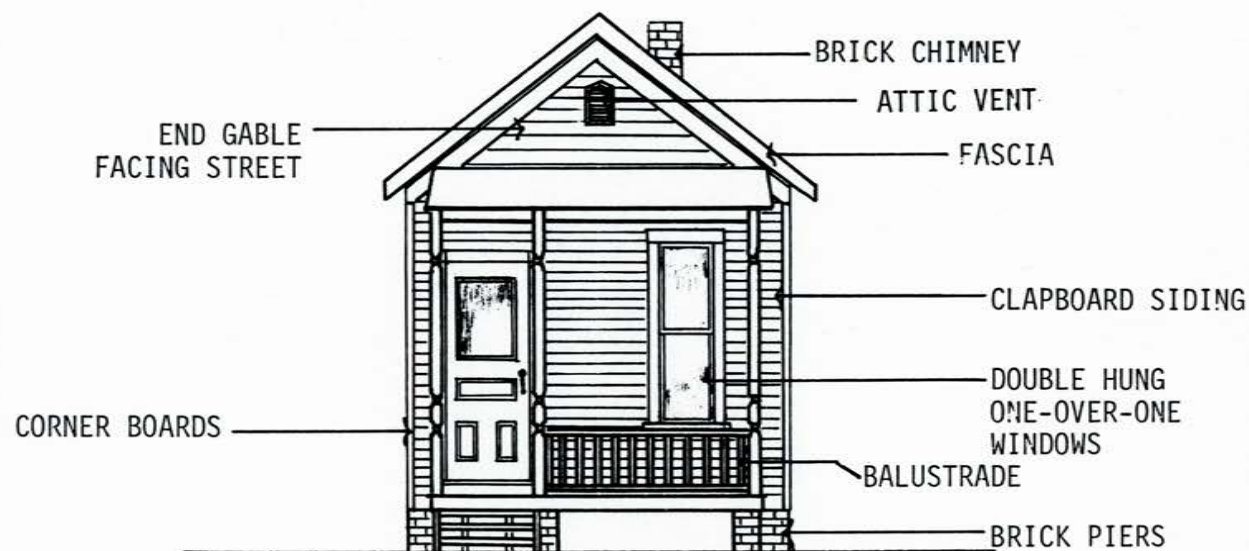
A number of shotguns exist in Cabbagetown along Savannah, Berean, Kirkland, and Gaskill.



Top: Shotgun on Savannah with gingerbread woodwork added.

Bottom: Brick piers of vacant shotgun house on Savannah.

# SHOTGUN



## GENERAL CHARACTERISTICS

### Materials

Siding usually wooden clapboard.

### Entrances

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

### Windows

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

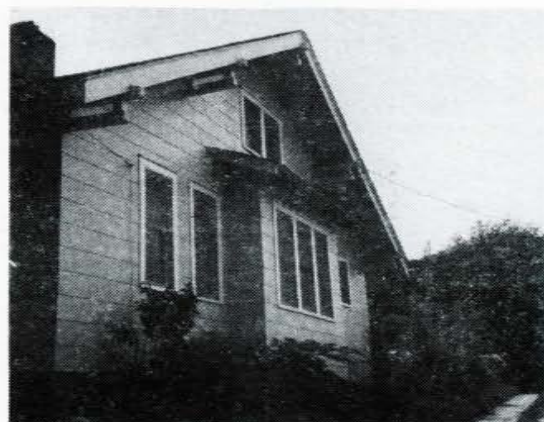
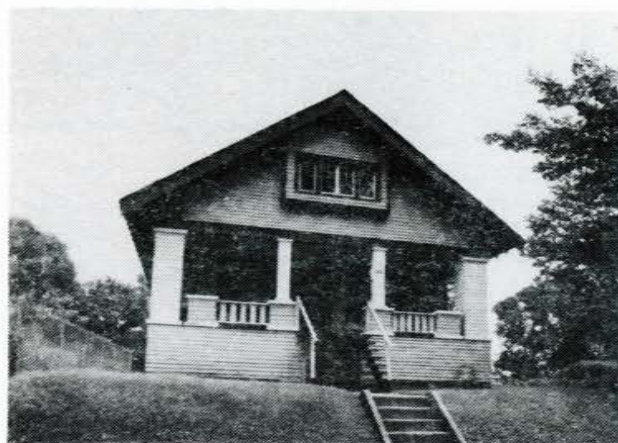
### Ornament

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

### Roof

Gable end facing street; covered with shingles.

# BUNGALOW



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

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

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

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

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

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

# BUNGALOW



## GENERAL CHARACTERISTICS

### Materials

Siding usually wooden  
clapboard or stucco.

### Entrance

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

### Windows

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

### Ornament

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

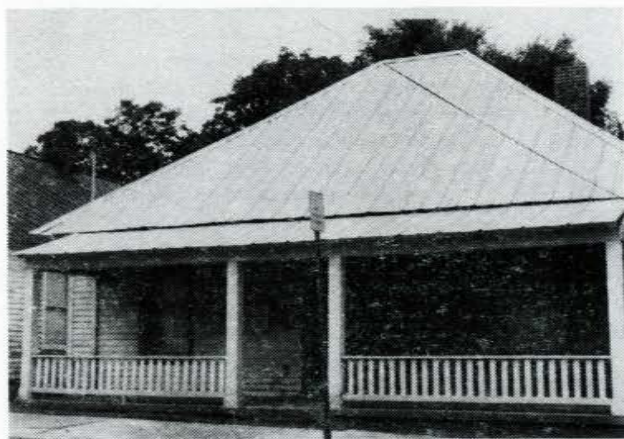
### Roof

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

---

## CENTRAL AISLE HOUSE

---



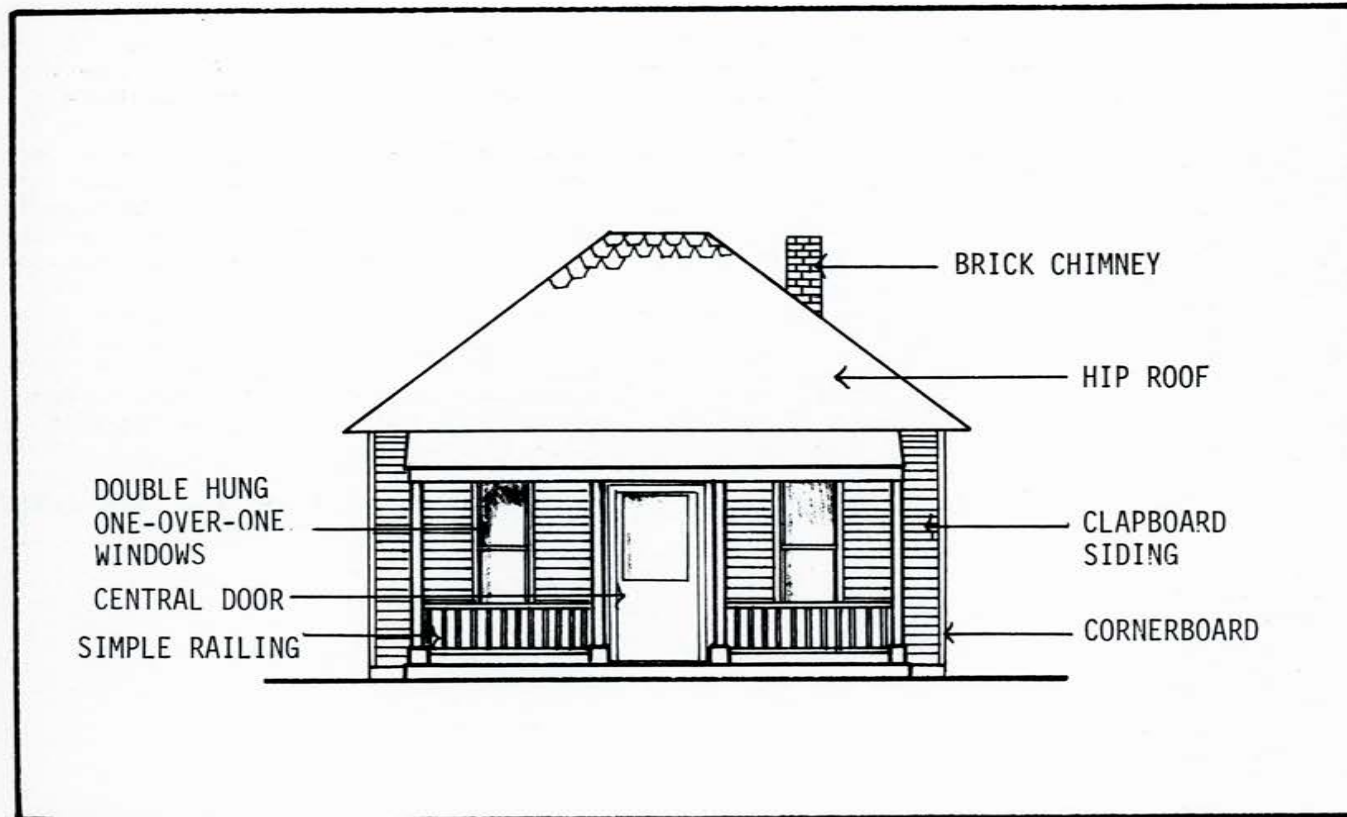
*Central aisle house at 208 Berean Ave.*

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

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

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

# CENTRAL AISLE HOUSE



## GENERAL CHARACTERISTICS

### Materials

Siding usually wooden clapboard.

### Entrances

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

### Windows

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

### Ornament

Pilasters, cornerboard, columns, and simple railing.

### Roof

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

## L-PLAN COTTAGE



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

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

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

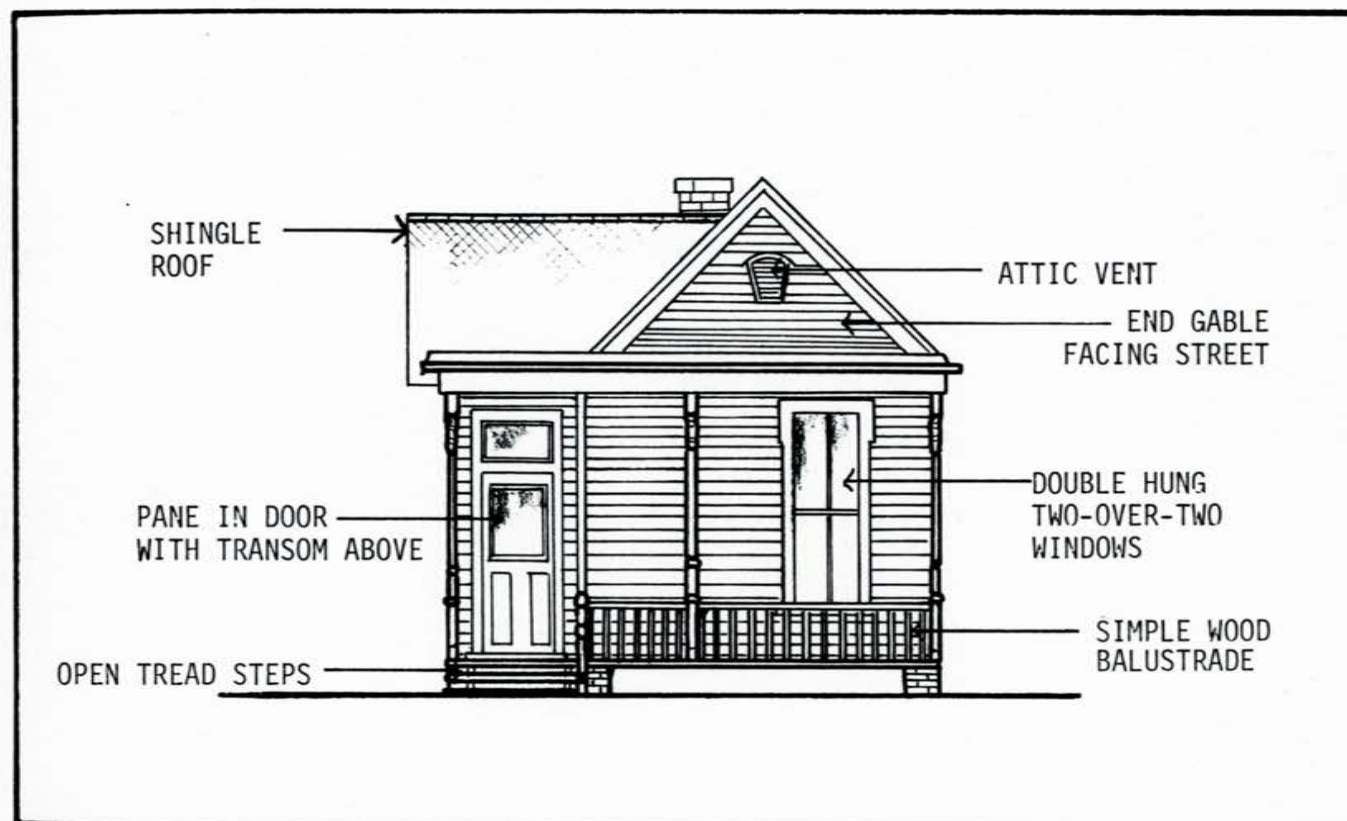
L-plan cottages are found on Berean, Tye, Powell, and Pearl.



Top: Front porch of L-plan cottage at 157 Berean.

Bottom: Balustrade and porch of cottage at 159 Berean.

# L-PLAN COTTAGE



## GENERAL CHARACTERISTICS

### Materials

Siding usually wooden clapboard.

### Entrances

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

### Windows

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

### Ornament

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

### Roof

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

## PAIRED SHOTGUN



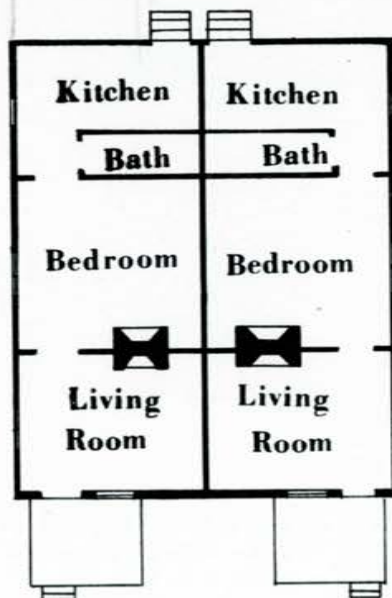
The paired or double shotgun house is a vernacular type which was probably built as workers' housing. A true paired shotgun is simply a duplex composed of two gable-ended shotguns connected by a party wall.

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

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

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

*Paired shotgun at 203-205 Powell Street.*



# PAIRED SHOTGUN



## GENERAL CHARACTERISTICS

### Materials

Siding usually wooden clapboard.

### Entrances

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

### Windows

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

### Ornament

Pilasters and simple railing on some.

### Roof

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

---

## ONE-AND-A-HALF STORY DUPLEX

---



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

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

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

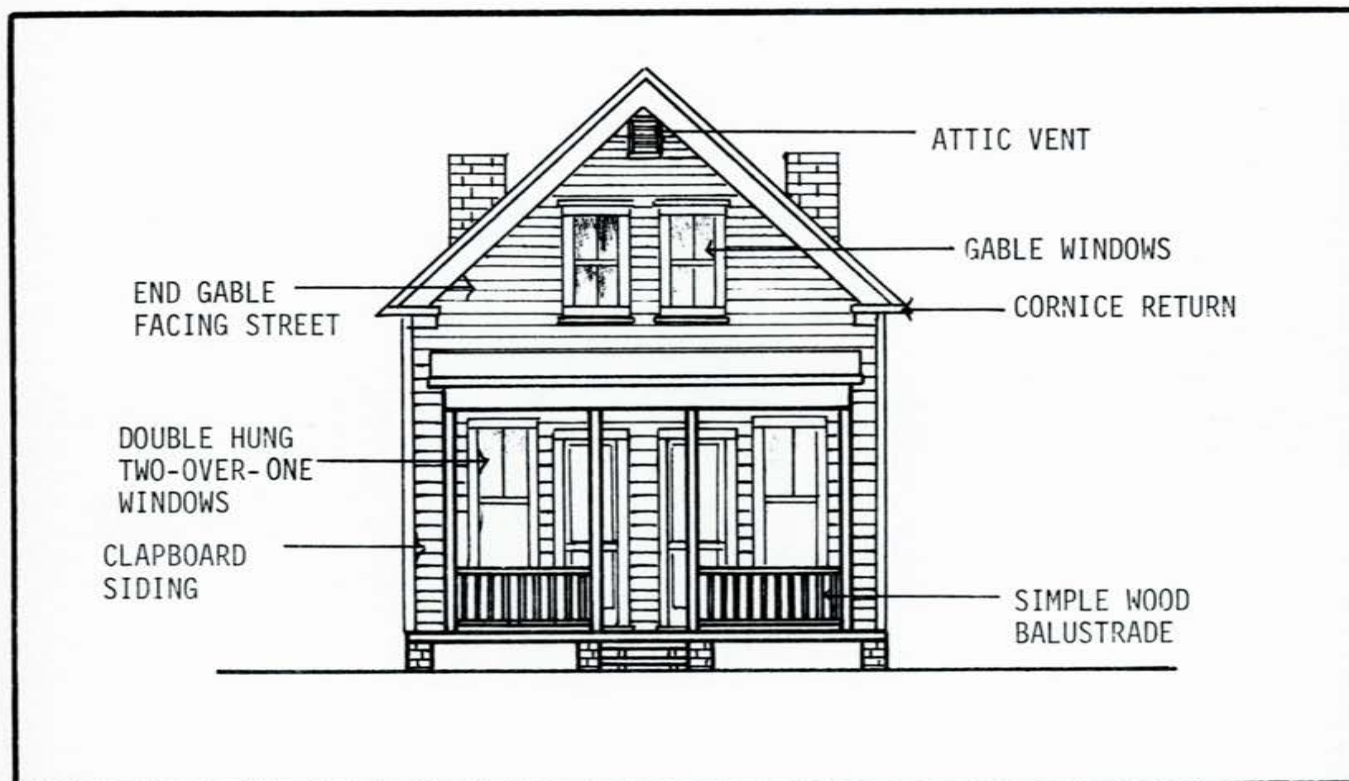
Also visible from the street are the cornice returns and symmetrical chimneys (one at each side of the duplex).



Top: One-and-a-half story duplexes  
along 600 block of Gaskill.

Bottom: Window detail of duplex on  
Gaskill.

# ONE-AND-A-HALF STORY DUPLEX



## GENERAL CHARACTERISTICS

### Materials

Siding usually wooden clapboard.

### Entrances

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

### Windows

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

### Ornament

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

### Roof

Street-facing end gable covered with shingles.

---

## VICTORIAN COTTAGE

---



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

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

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

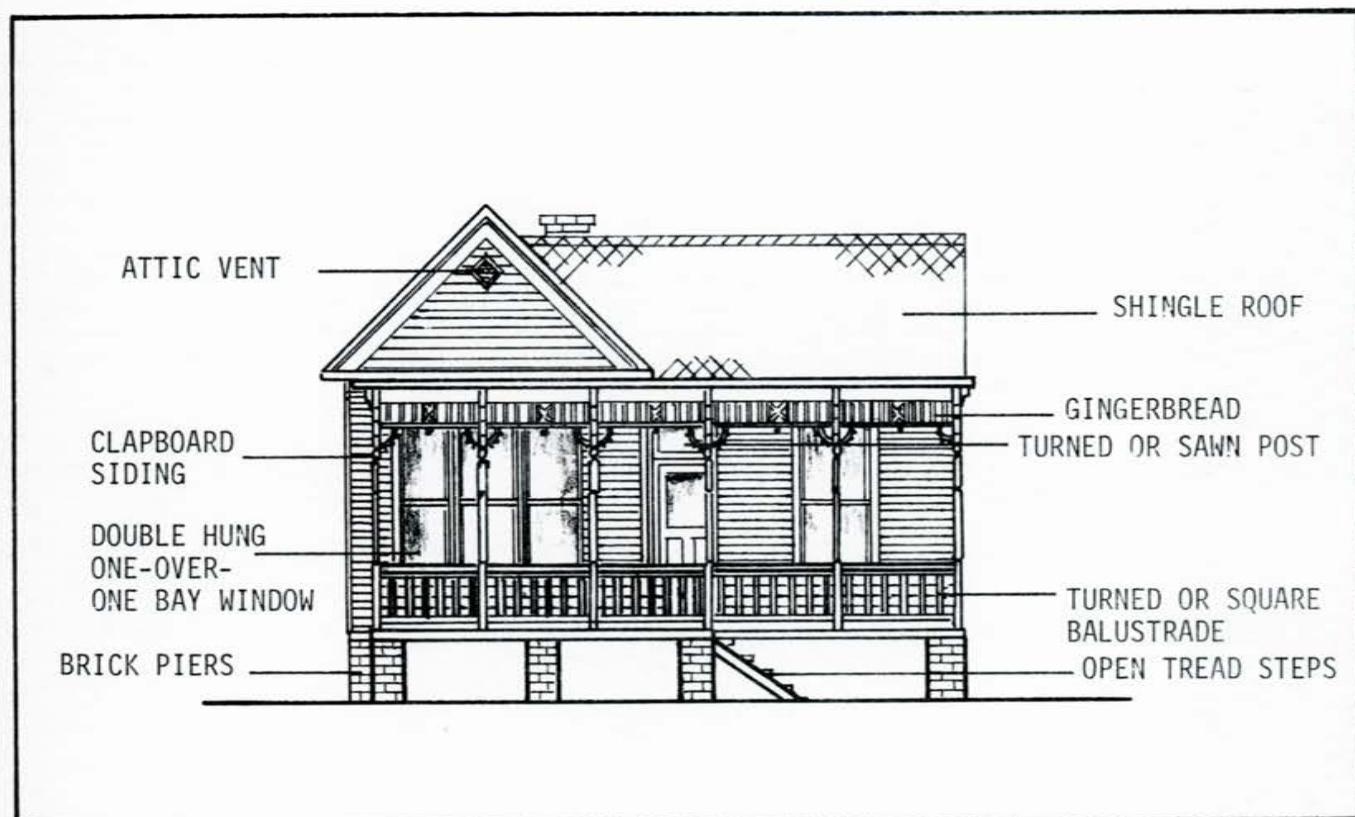
In plan, several of the Victorian cottages are irregular and have more rooms than many of the other types of houses in the Cabbagetown neighborhood.

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



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

# VICTORIAN COTTAGE



## GENERAL CHARACTERISTICS

### Materials

Siding usually wooden clapboard.

### Entrances

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

### Windows

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

### Ornament

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

### Roof

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

---

## WORKER'S COTTAGE

---



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

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

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

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



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

# WORKER'S COTTAGE



## GENERAL CHARACTERISTICS

### Materials

Siding usually wooden clapboard.

### Entrances

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

### Windows

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

### Ornament

Pilasters, turned posts, cornice return and attic vents.

### Roof

Gable or hipped roof covered with shingles.

**REHABILITATION  
AND  
MAINTENANCE**

---

# INTRODUCTION

---

## BEFORE YOU BEGIN

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

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

# INTRODUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

---

# INTRODUCTION

---

## CERTIFICATE OF APPROPRIATENESS

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

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

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

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

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

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

# INTRODUCTION

## PERMITS

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

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

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

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

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

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

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

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

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

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

---

# INTRODUCTION

---

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

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

When you apply for a building or other permit, your permit will automatically be transmitted to the Atlanta Urban Design Commission. (To speed up the process it is better to take a copy of your permit application and plans to the Atlanta Urban Design Commission at 10 Park Place, S.E., Suite 350.)

# MILL HOUSING

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

## FOUNDATIONS

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

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

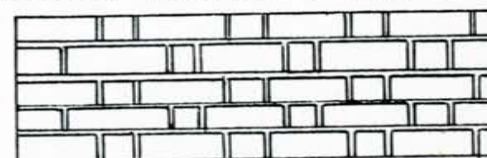
## ENTRANCES

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

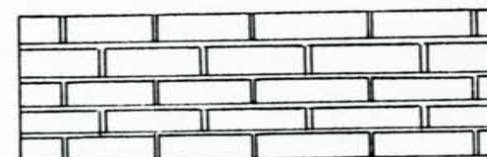
## ROOFS

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

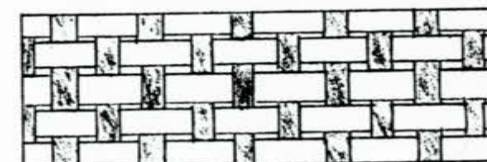
## BRICK BONDING PATTERNS



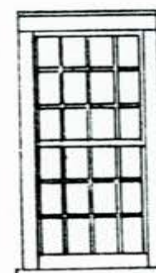
FLEMISH BOND



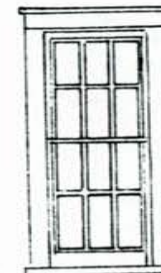
RUNNING BOND



LATTICE BOND



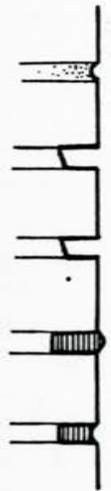
12 / 12



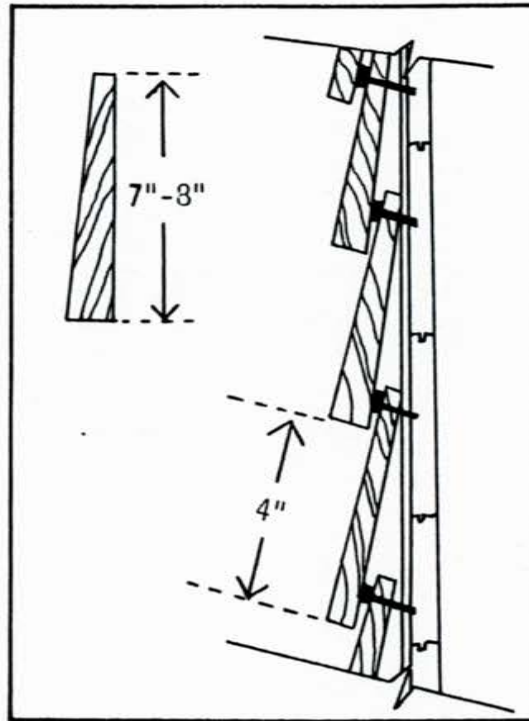
6 / 6

# MILL HOUSING

## HOW TO REPOINT



1. REMOVE 3/4 OF CRUMBLING MORTAR
2. CLEAN JOINT, THEN WET MORTAR & BRICKS
3. ADD NEW MORTAR
4. MATCH SHAPE OF ORIGINAL JOINT



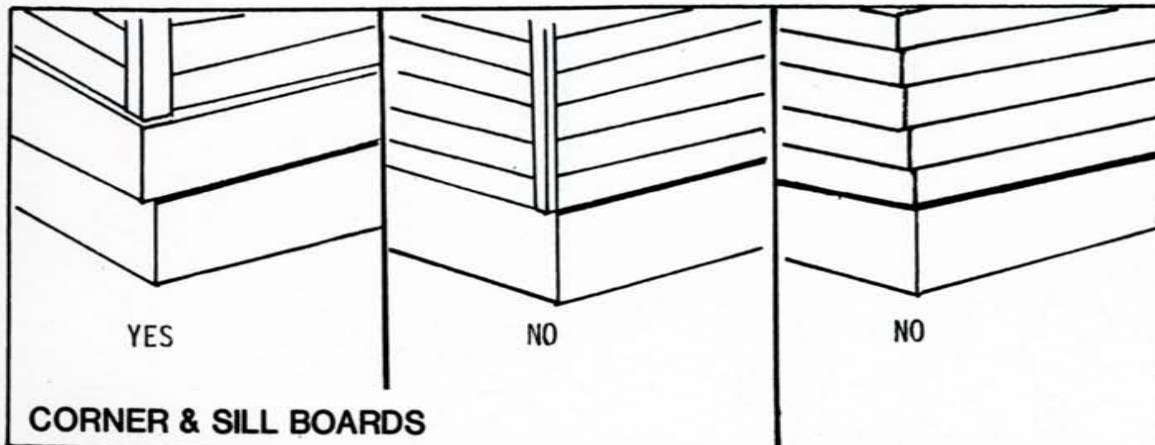
## SIDING

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

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

## WINDOWS

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



CORNER & SILL BOARDS

## MILL HOUSING

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

### PAINTING

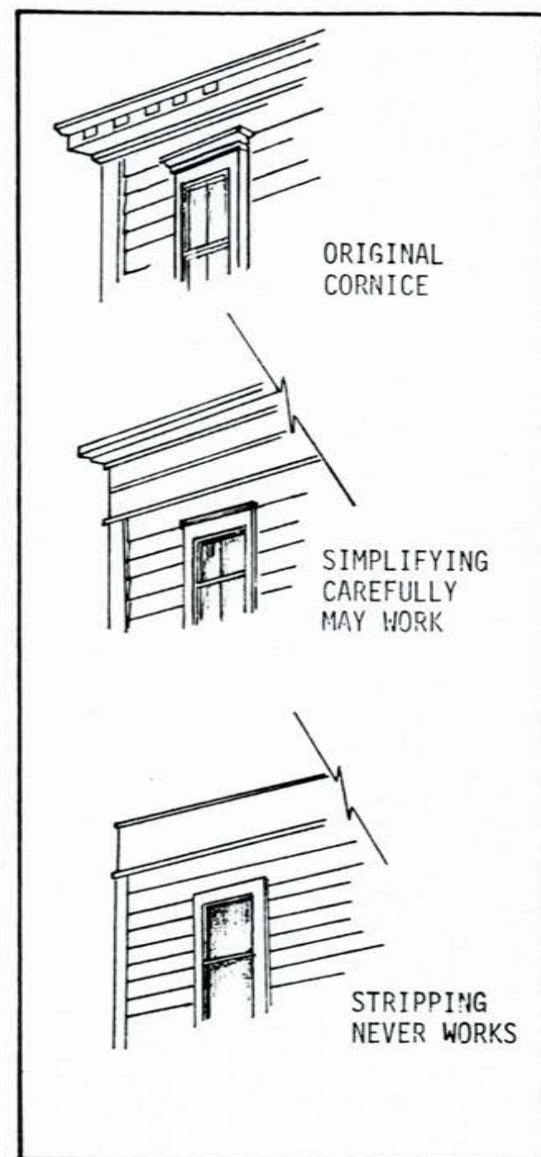
A good coat of paint is necessary to protect the house against the damage which may be caused by weather. Paint color should be considered in relation to other buildings on the street. Remember, the color of your house can set a tone for the entire street and either blend or clash with nearby structures.

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

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

### REMEMBER...

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



# SHOTGUN

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

## FOUNDATIONS-

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

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

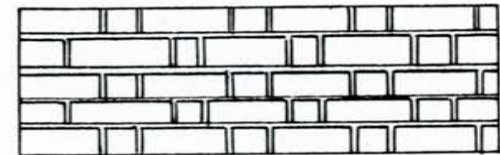
## ENTRANCES

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

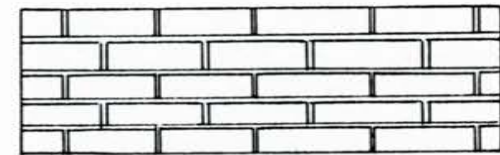
## ROOFS

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

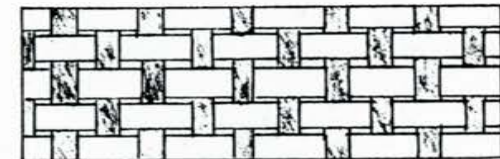
## BRICK BONDING PATTERNS



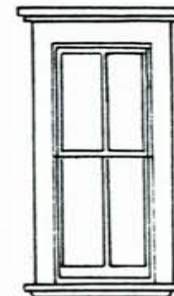
FLEMISH BOND



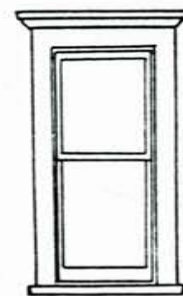
RUNNING BOND



LATTICE BOND



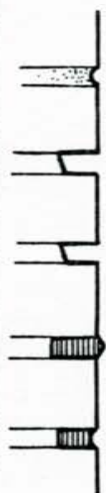
2/2



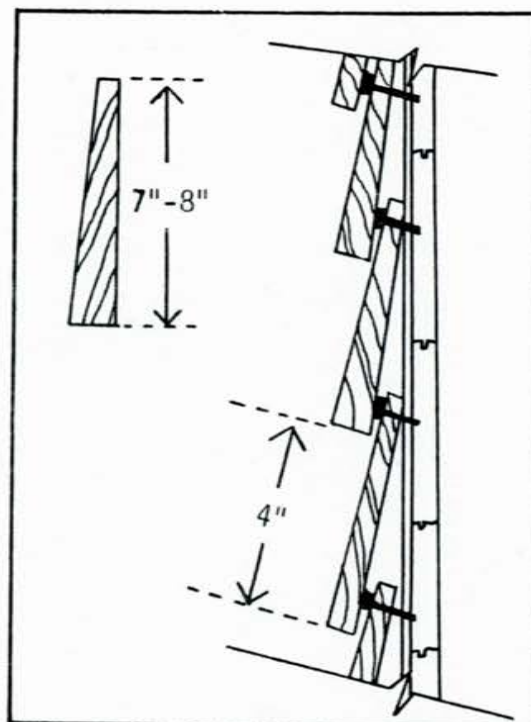
1/1

# SHOTGUN

## HOW TO REPOINT



1. REMOVE 3/4 OF CRUMBLING MORTAR
2. CLEAN JOINT, THEN WET MORTAR & BRICKS
3. ADD NEW MORTAR
4. MATCH SHAPE OF ORIGINAL JOINT



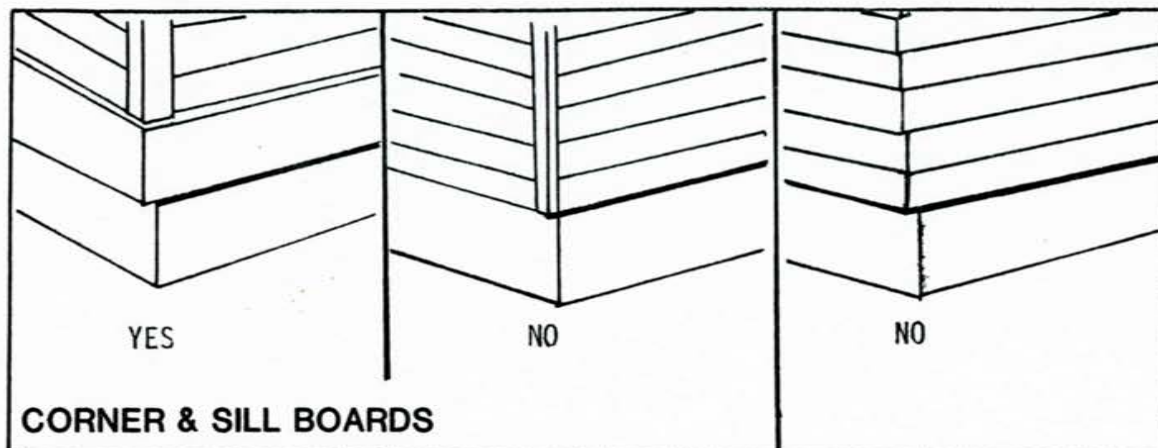
## SIDING

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

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

## WINDOWS

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



CORNER & SILL BOARDS

# SHOTGUN

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

## PAINTING

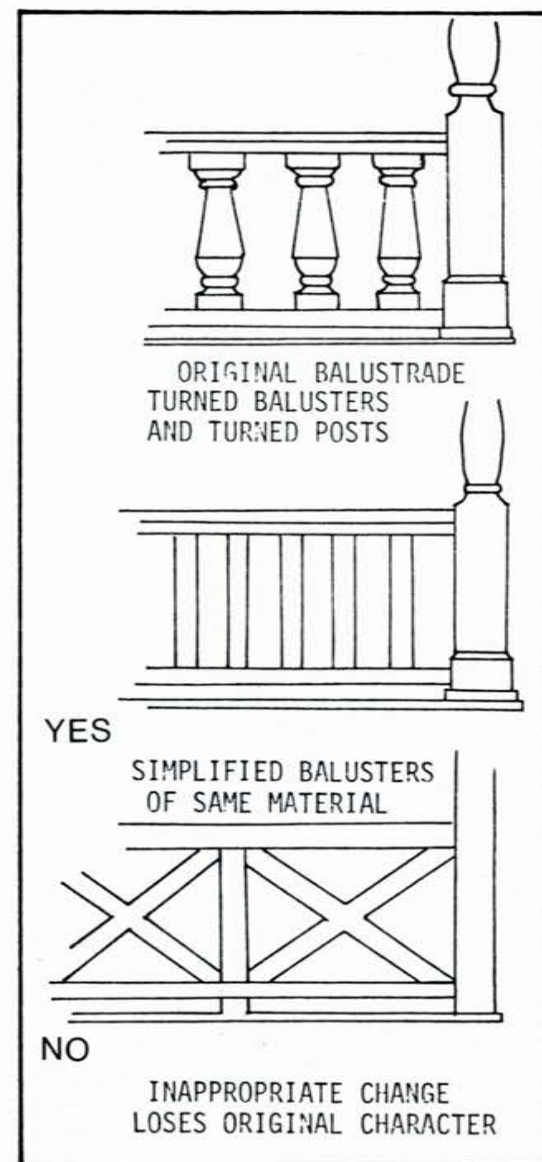
A good coat of paint is necessary to protect the house against the damage which may be caused by weather. Paint color should be considered in relation to other buildings on the street. Remember, the color of your house can set a tone for the entire street and either blend or clash with nearby structures.

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

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

## REMEMBER...

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



# BUNGALOW

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

## FOUNDATIONS

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

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

## ENTRANCES

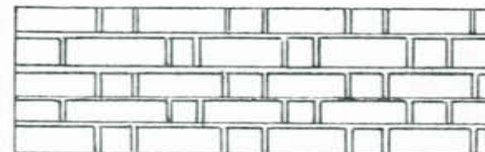
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, brackets, columns and steps. When replacing rotted columns or piers on the porch, new columns should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

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

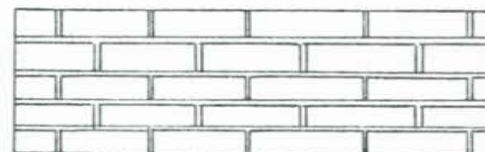
## ROOFS

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

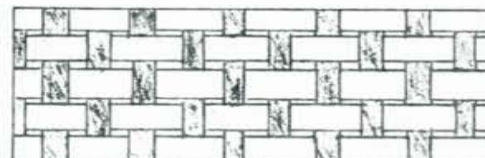
## BRICK BONDING PATTERNS



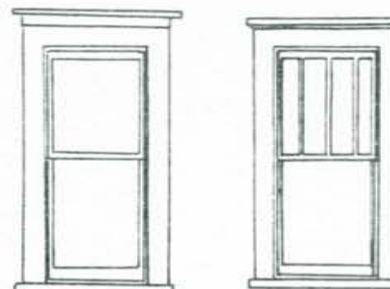
FLEMISH BOND



RUNNING BOND



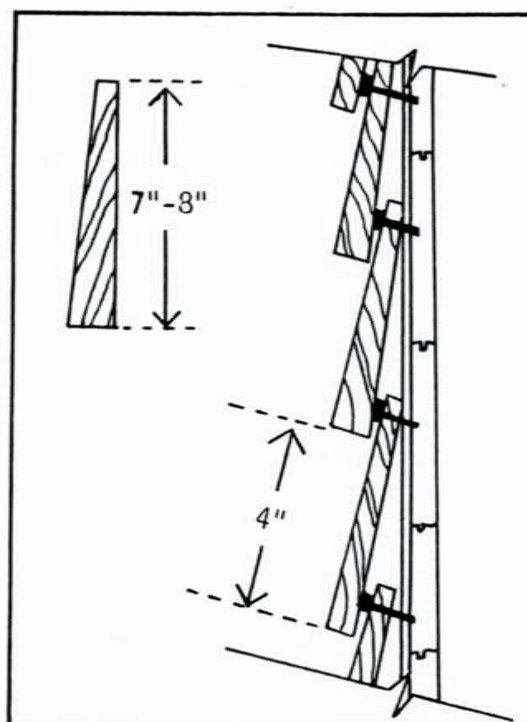
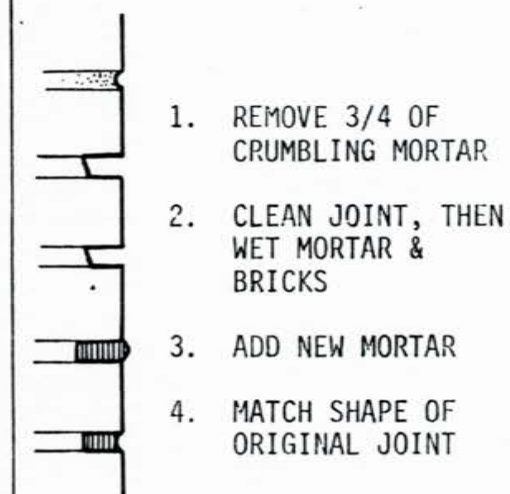
LATTICE BOND



1/1 Multiple Lights

# BUNGALOW

## HOW TO REPOINT



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

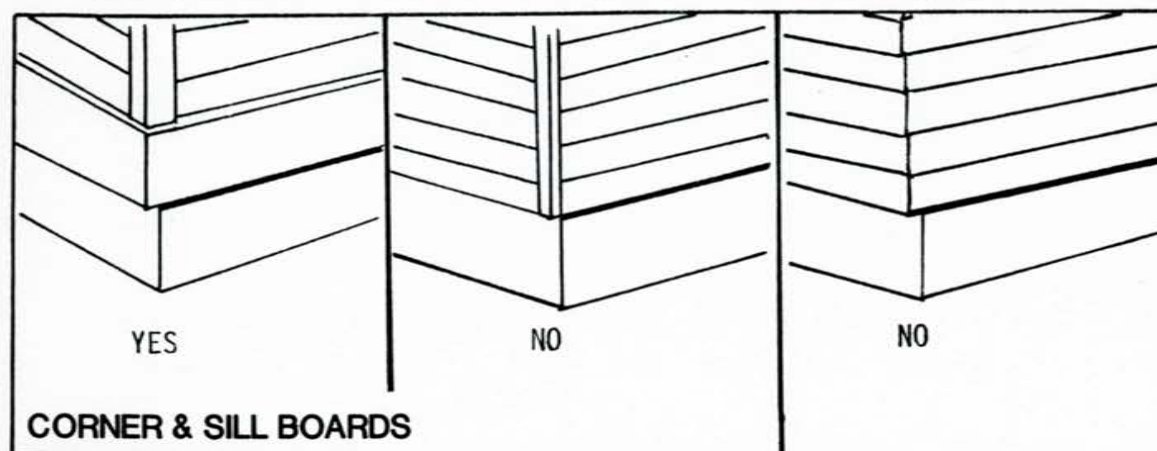
## SIDING

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

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

## WINDOWS

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



# BUNGALOW

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

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

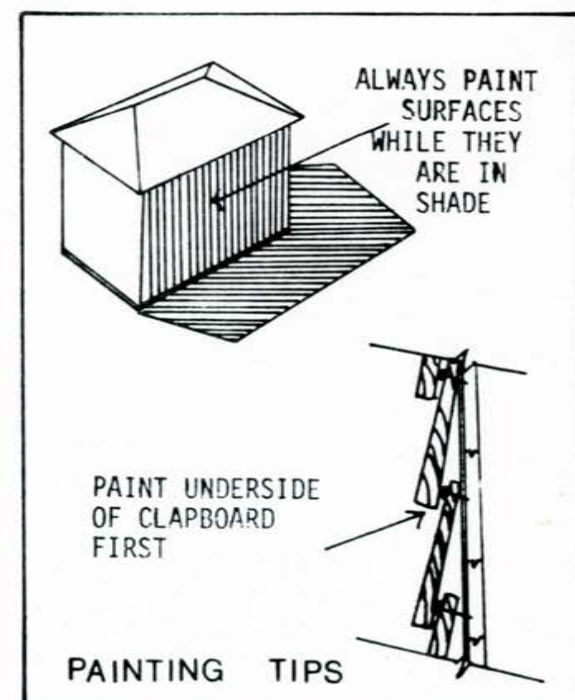
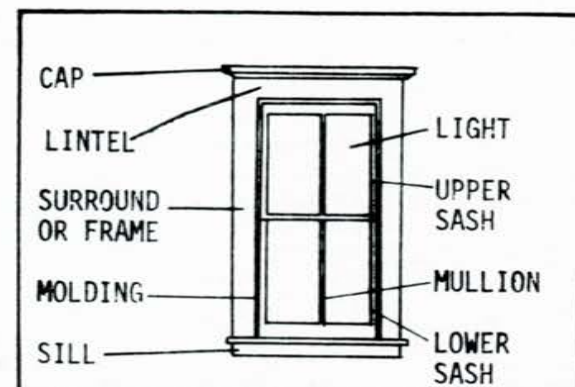
## PAINTING

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

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

## REMEMBER...

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



# CENTRAL AISLE HOUSE

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

## FOUNDATIONS

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

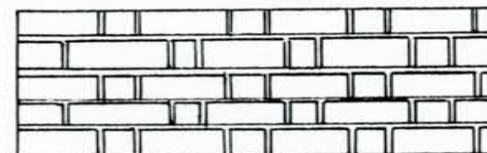
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar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

## ENTRANCES

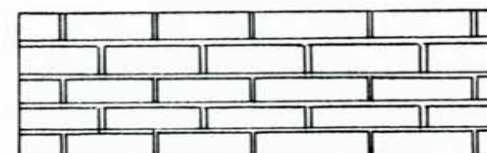
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, columns, and steps. When replacing rotted columns on the porch, new columns should look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

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

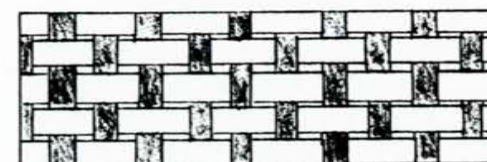
## BRICK BONDING PATTERNS



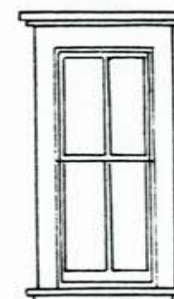
FLEMISH BOND



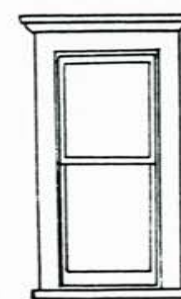
RUNNING BOND



LATTICE BOND

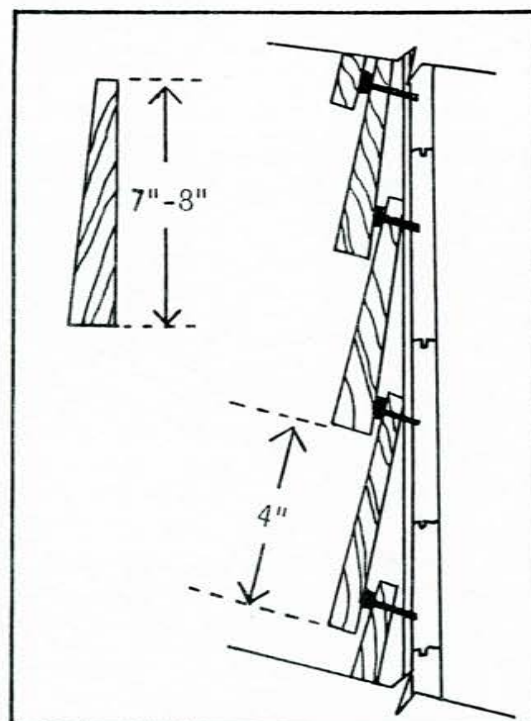
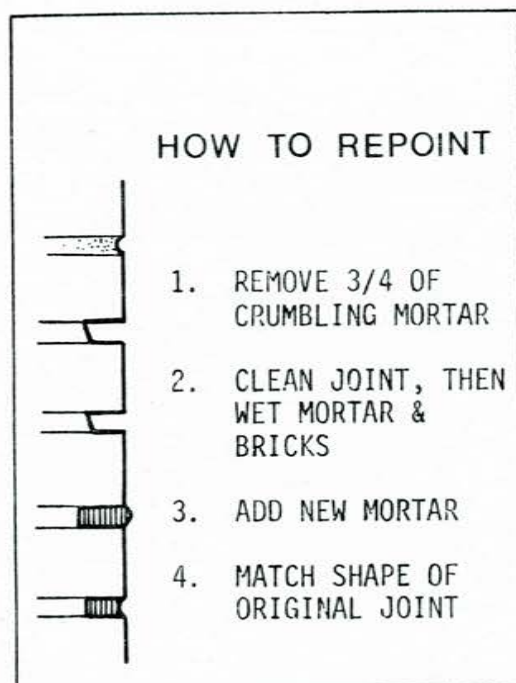


2/2



1/1

# CENTRAL AISLE HOUSE



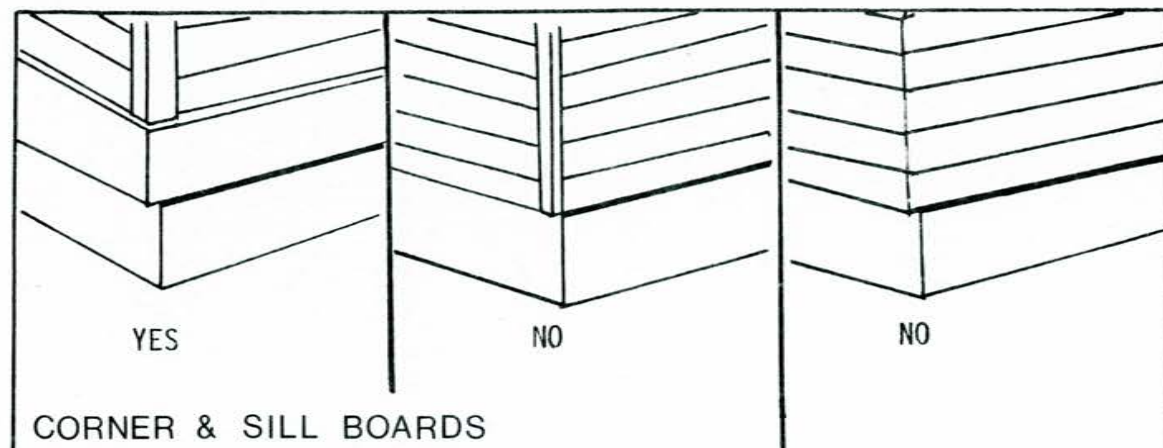
## ROOFS

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

## SIDING

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

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



# CENTRAL AISLE HOUSE

## WINDOWS

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

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

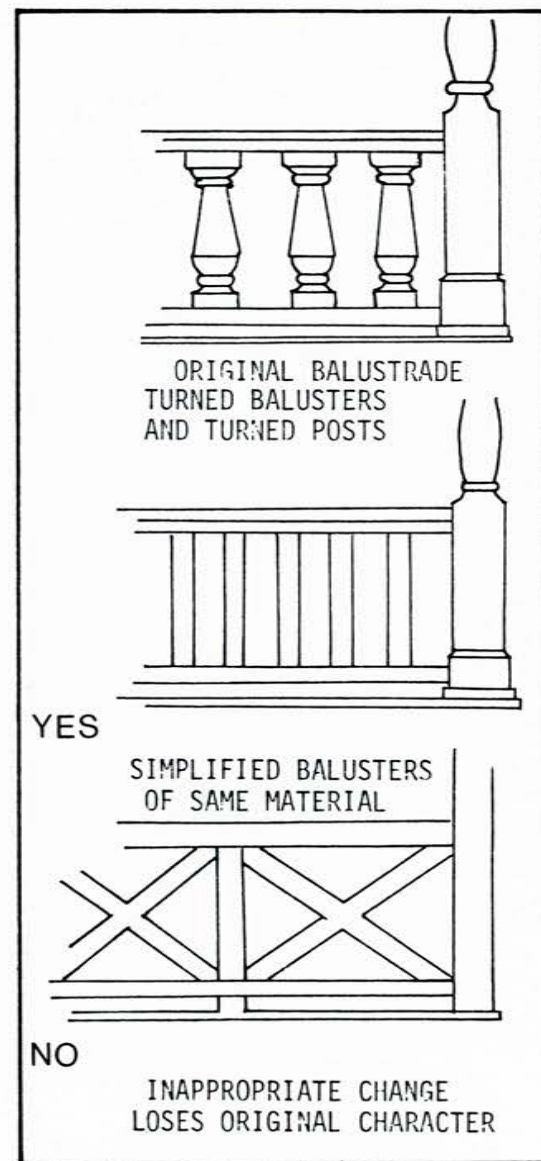
## PAINTING

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

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

## REMEMBER...

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



# L-PLAN COTTAGE

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

## FOUNDATIONS

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

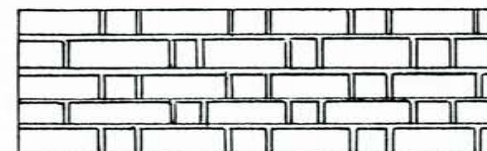
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar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

## ENTRANCES

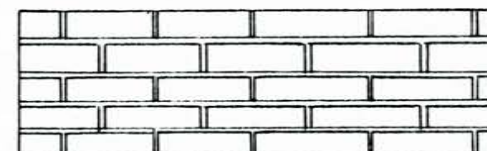
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, columns, and steps. When replacing rotted columns on the porch, new columns should look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

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

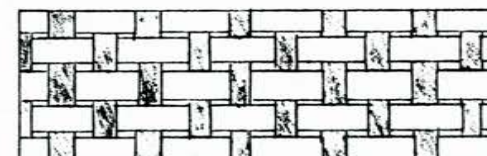
## BRICK BONDING PATTERNS



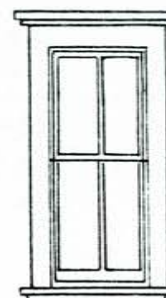
FLEMISH BOND



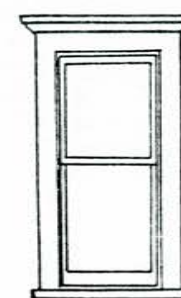
RUNNING BOND



LATTICE BOND

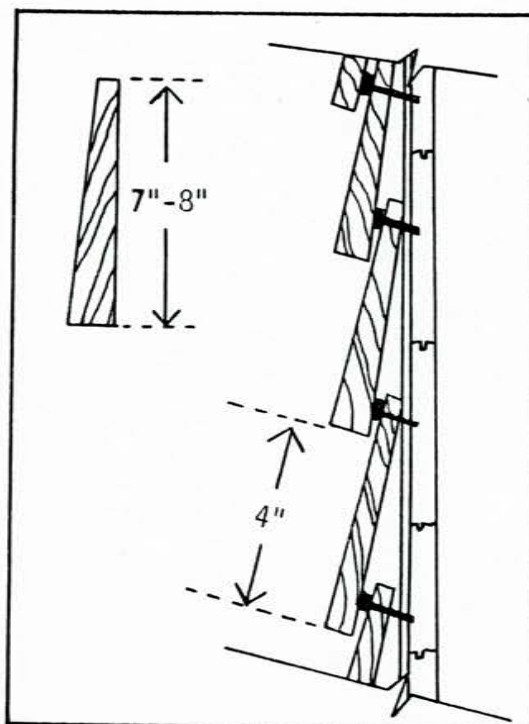
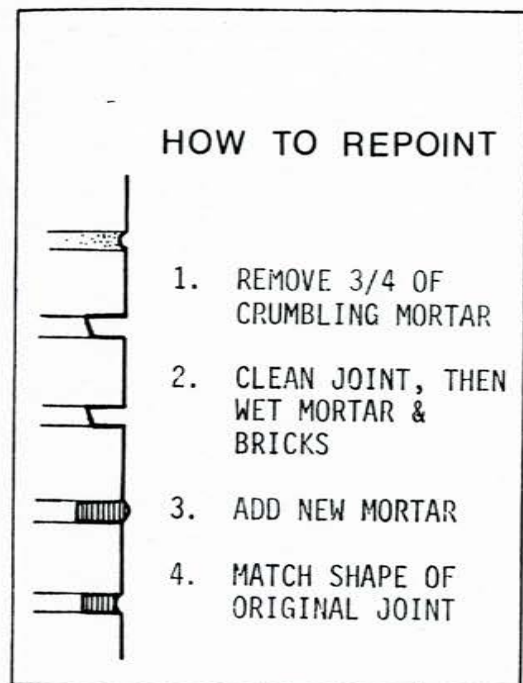


2/2



1/1

# L-PLAN COTTAGE

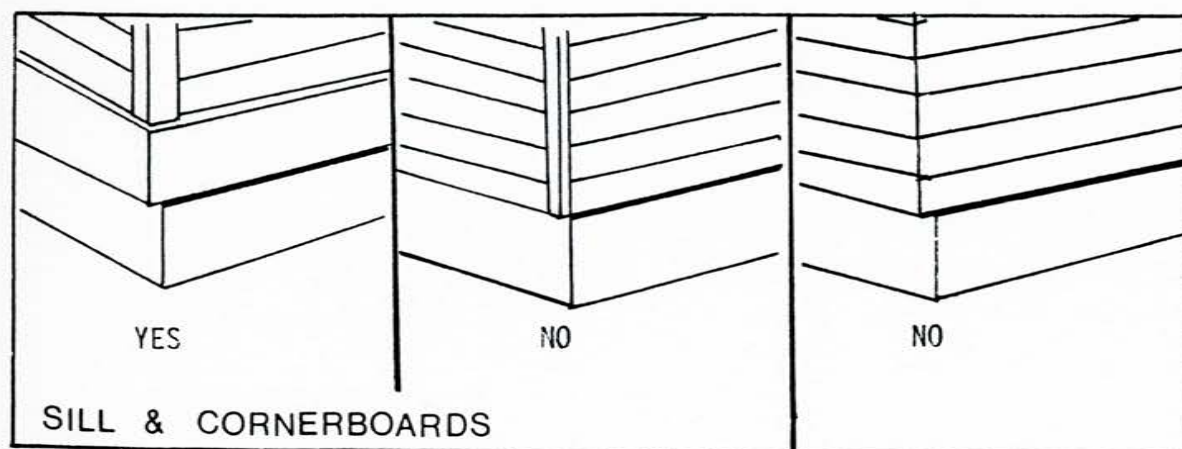


## ROOFS

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

## SIDING

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



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

# L · PLAN COTTAGE

## WINDOWS

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

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

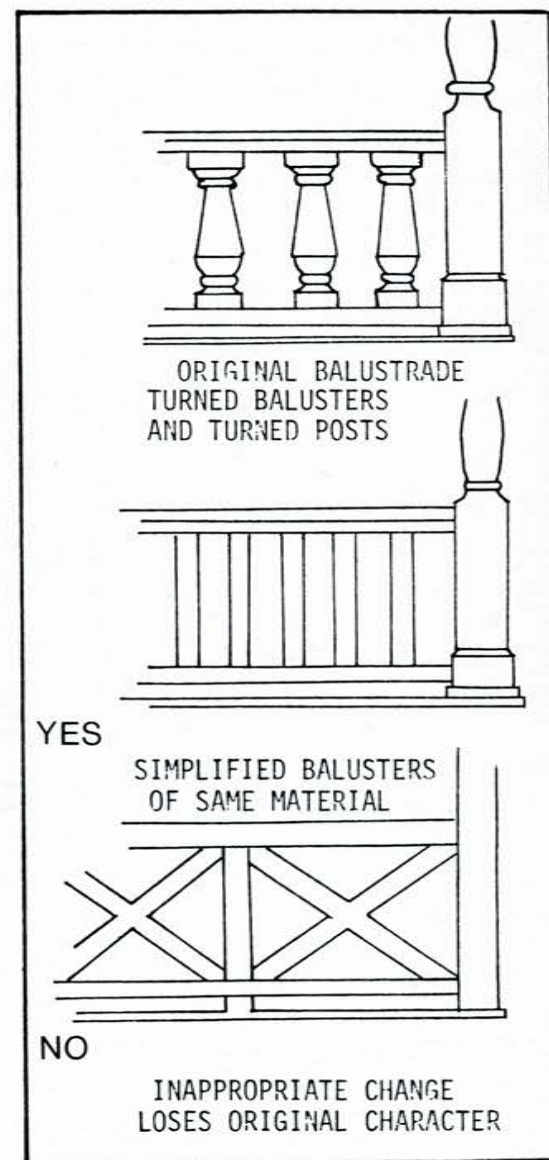
## PAINTING

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

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

## REMEMBER...

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



# PAIRED SHOTGUN

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

## FOUNDATIONS

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

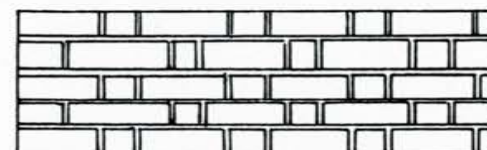
Because the foundation supports the entire house it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar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

## ENTRANCES

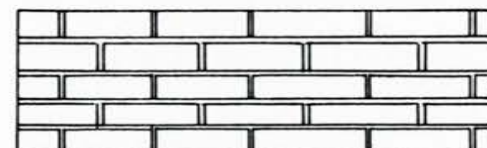
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, columns, and steps. When replacing rotted columns on the porch, new columns should look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

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

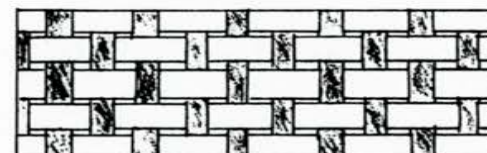
## BRICK BONDING PATTERNS



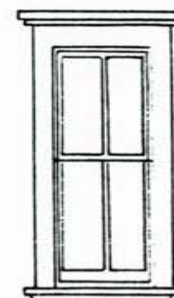
FLEMISH BOND



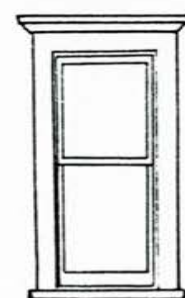
RUNNING BOND



LATTICE BOND



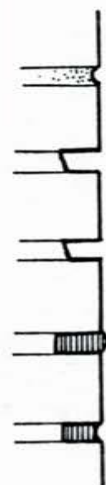
2/2



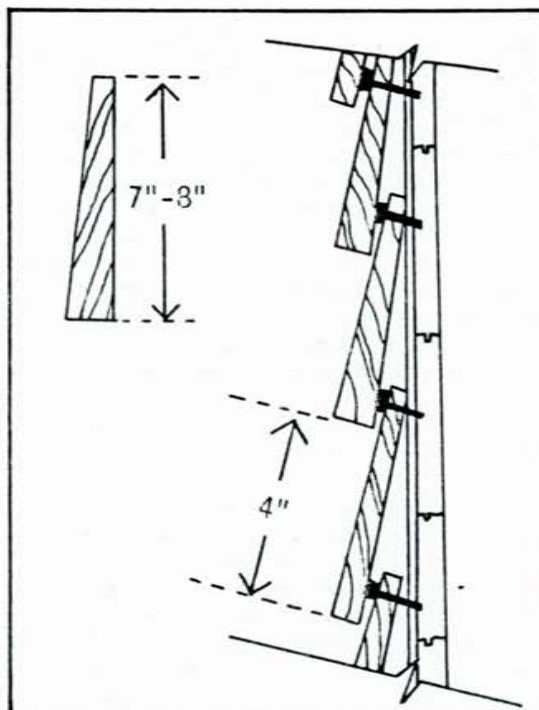
1/1

# PAIRED SHOTGUN

## HOW TO REPOINT



1. REMOVE 3/4 OF CRUMBLING MORTAR
2. CLEAN JOINT, THEN WET MORTAR & BRICKS
3. ADD NEW MORTAR
4. MATCH SHAPE OF ORIGINAL JOINT

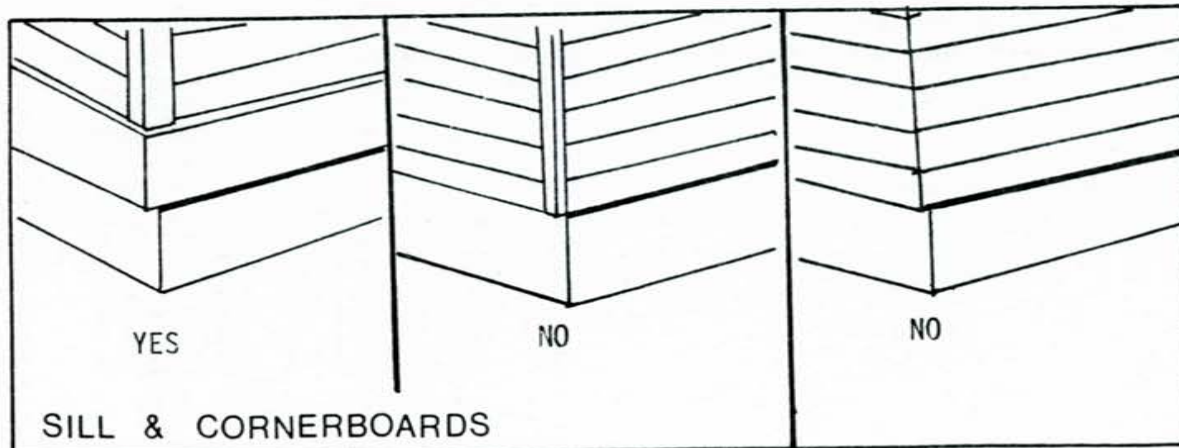


## ROOFS

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

## SIDING

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



SILL & CORNERBOARDS

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

# PAIRED SHOTGUN

## WINDOWS

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

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

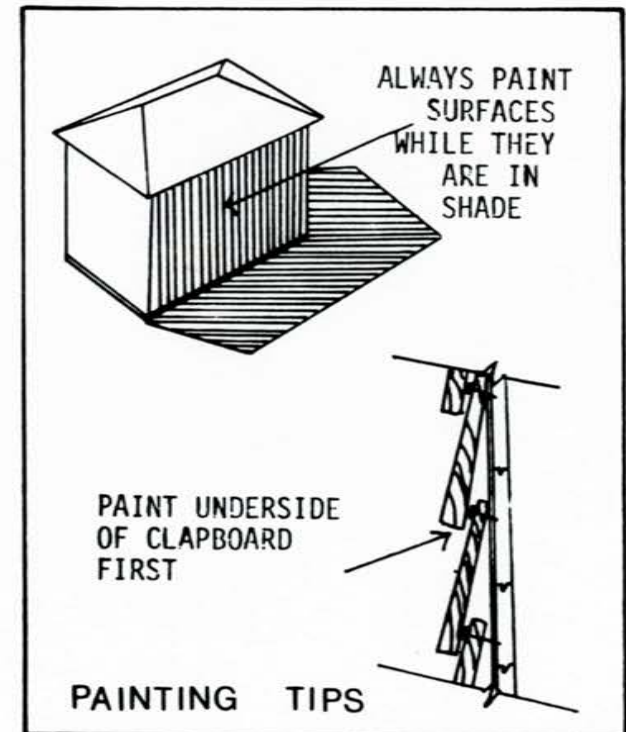
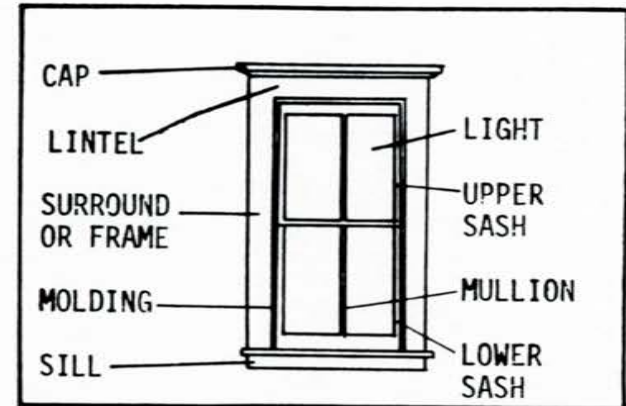
## PAINTING

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

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

## REMEMBER...

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



# ONE · AND · A · HALF STORY DUPLEX

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

## FOUNDATIONS

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

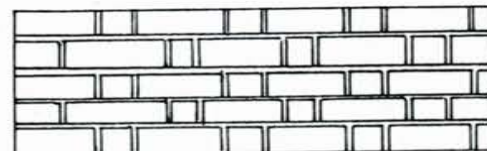
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar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

## ENTRANCES

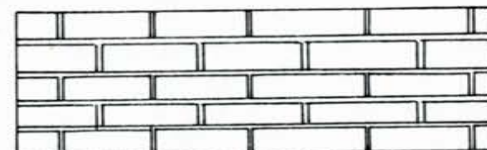
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, columns, and steps. When replacing rotted columns on the porch, new columns should look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

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

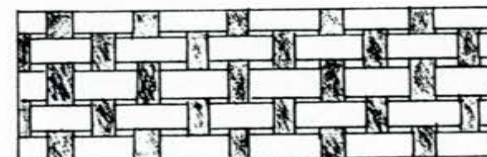
## BRICK BONDING PATTERNS



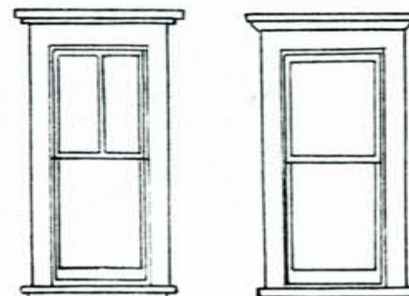
FLEMISH BOND



RUNNING BOND



LATTICE BOND

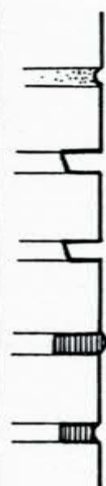


2/1

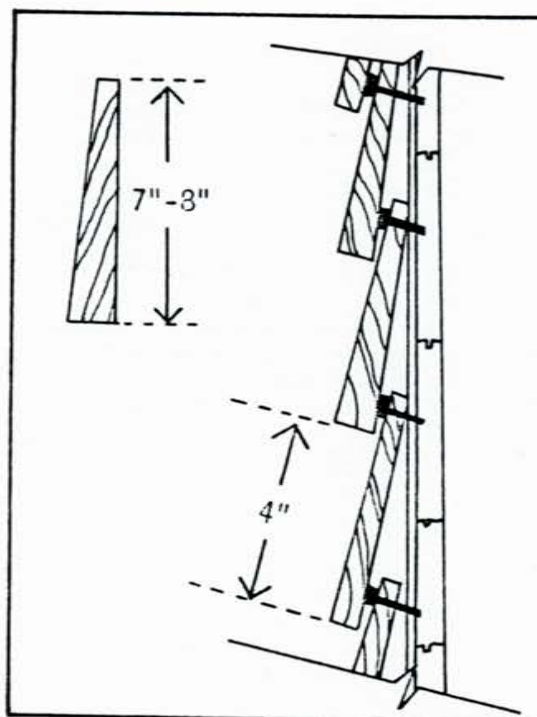
1/1

# ONE-AND-A-HALF STORY DUPLEX

## HOW TO REPOINT



1. REMOVE 3/4 OF CRUMBLING MORTAR
2. CLEAN JOINT, THEN WET MORTAR & BRICKS
3. ADD NEW MORTAR
4. MATCH SHAPE OF ORIGINAL JOINT



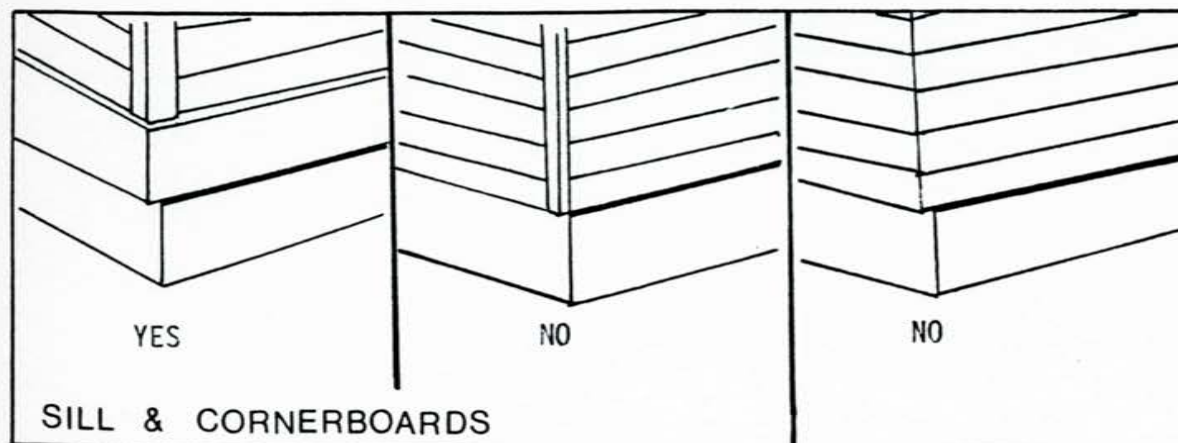
## ROOFS

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

## SIDING

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

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



SILL & CORNERBOARDS

# ONE-AND-A-HALF STORY DUPLEX

## WINDOWS

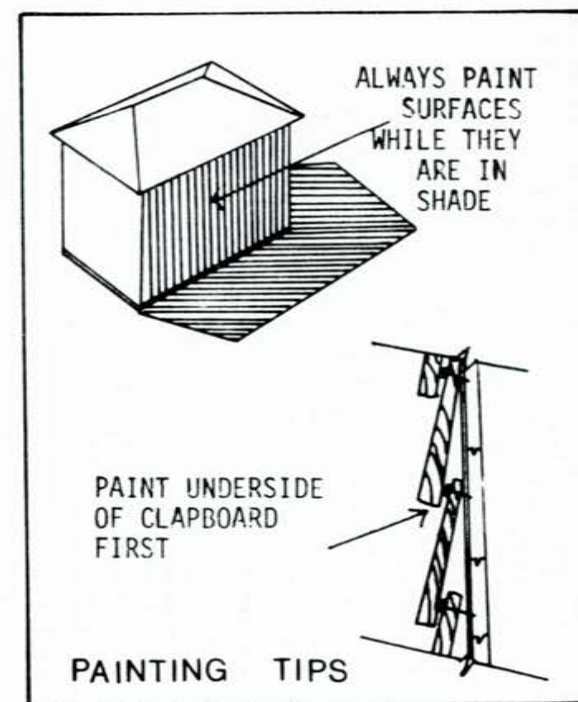
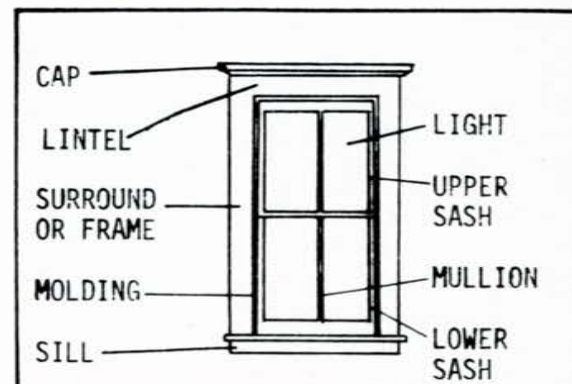
Windows are important to the overall design of a house and give a building its character. Most windows in the one-and-a-half story duplexes are double hung (or vertically sliding). The number of lights (or panes) in a window sash vary, but are most often one-over-one or two-over-one.

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

## PAINTING

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

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



# VICTORIAN COTTAGE

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

## FOUNDATIONS

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

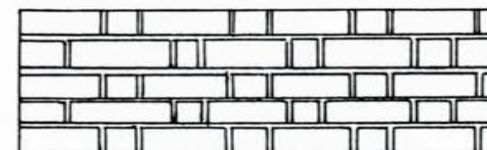
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar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

## ENTRANCES

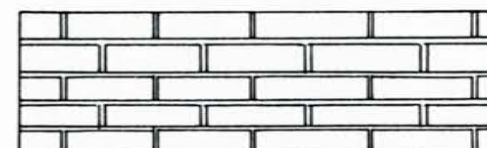
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, gingerbread, columns, and steps. When replacing rotted columns on the porch, new columns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

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

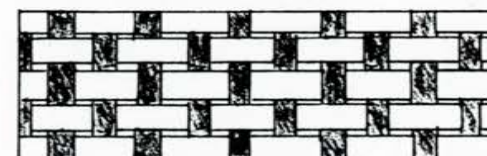
## BRICK BONDING PATTERNS



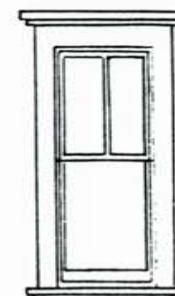
FLEMISH BOND



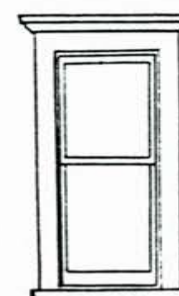
RUNNING BOND



LATTICE BOND



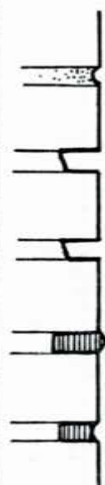
2/1



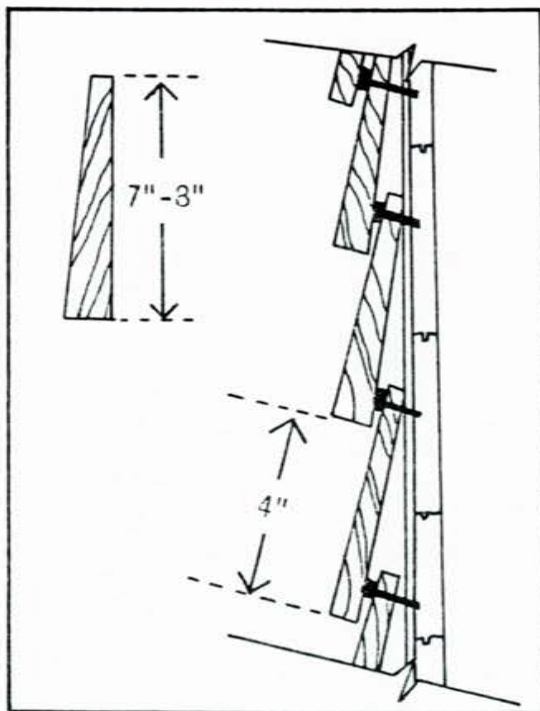
1/1

# VICTORIAN COTTAGE

## HOW TO REPOINT



1. REMOVE 3/4 OF CRUMBLING MORTAR
2. CLEAN JOINT, THEN WET MORTAR & BRICKS
3. ADD NEW MORTAR
4. MATCH SHAPE OF ORIGINAL JOINT



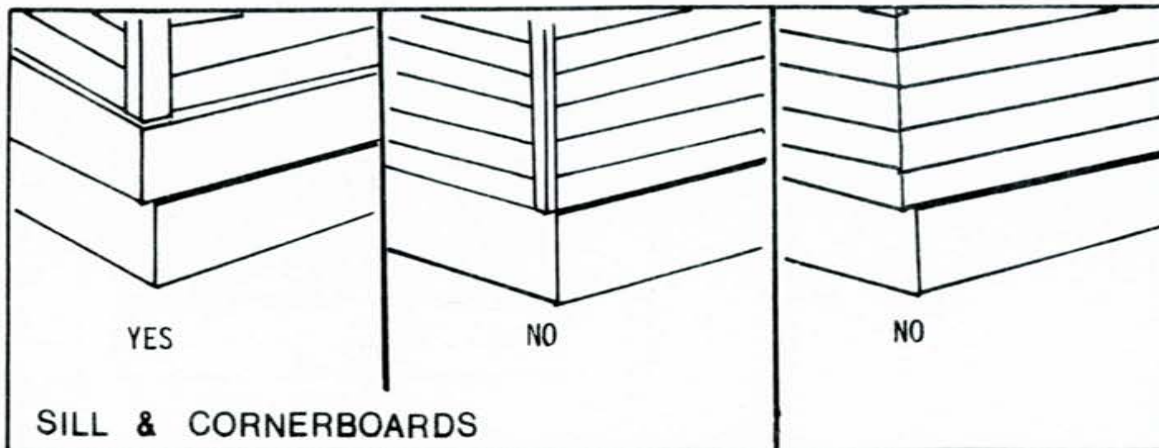
## ROOFS

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

## SIDING

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

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



SILL & CORNERBOARDS

# VICTORIAN COTTAGE

## WINDOWS

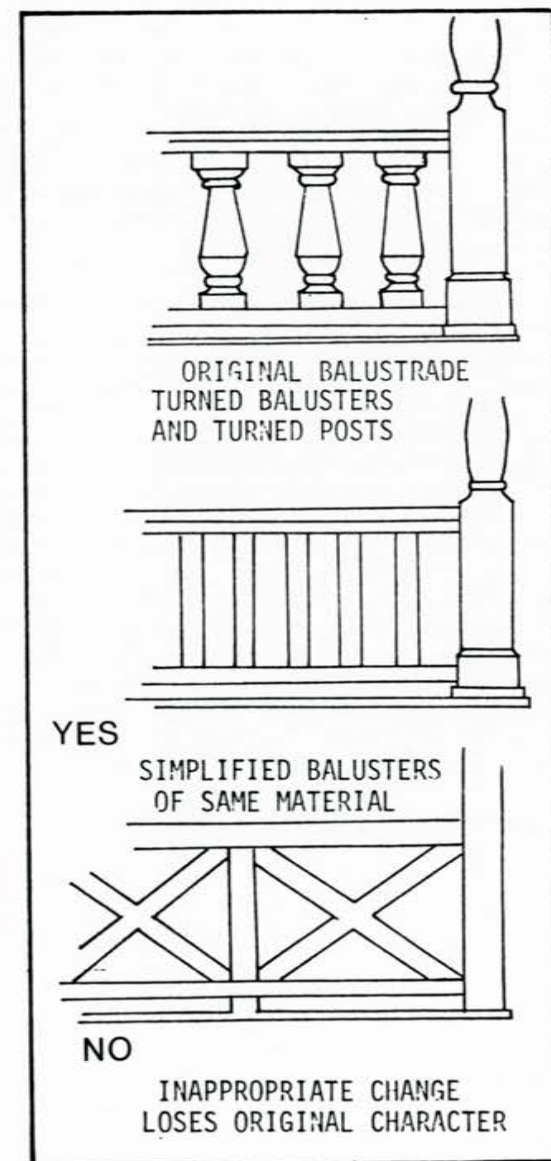
Windows are important to the overall design of a house and give a building its character. Most windows in the victorian cottages are double hung (or vertically sliding). The number of lights (or panes) in a window sash vary, but are most often one-over-one or two-over-one.

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

## PAINTING

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

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



# WORKER'S COTTAGE

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

## FOUNDATIONS

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

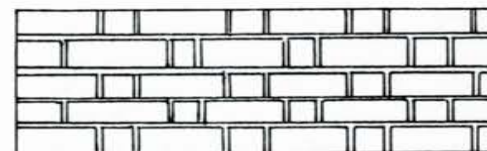
Because the foundation supports the entire house, it must be regularly repaired to prevent costly damage to the building. Mortar joints should be repointed, as shown on the next page, when they begin to decay. The composition, strength, texture, and color of the new mortar should match the original mortar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

## ENTRANCES

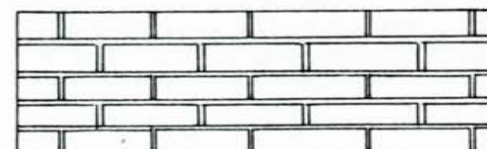
The entrance (the front door and the front porch) is usually the most important feature of the house. Care should be taken to match the original front door and any details on the porch such as railing, pilasters, columns, and steps. When replacing rotted columns on the porch, new columns should look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

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

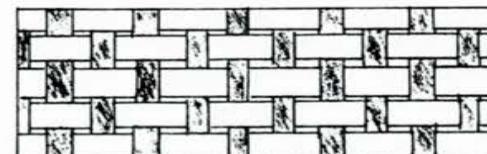
## BRICK BONDING PATTERNS



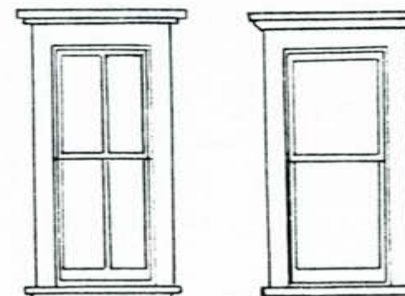
FLEMISH BOND



RUNNING BOND



LATTICE BOND



2/2

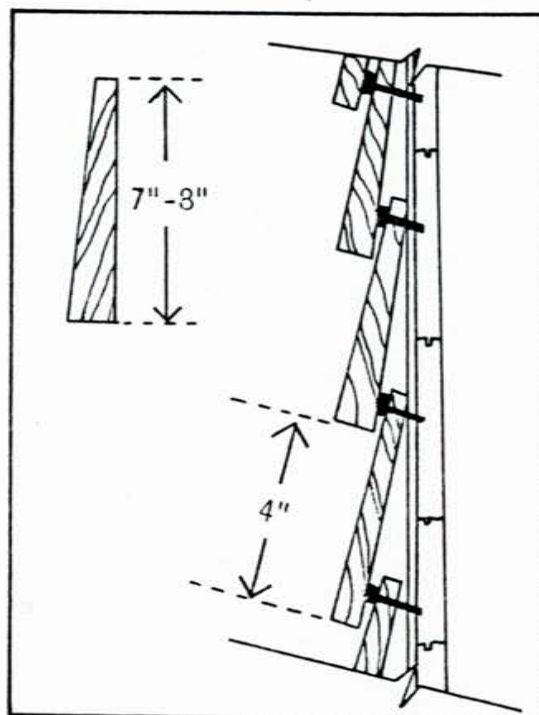
1/1

# WORKER'S COTTAGE

## HOW TO REPOINT



1. REMOVE 3/4 OF CRUMBLING MORTAR
2. CLEAN JOINT, THEN WET MORTAR & BRICKS
3. ADD NEW MORTAR
4. MATCH SHAPE OF ORIGINAL JOINT



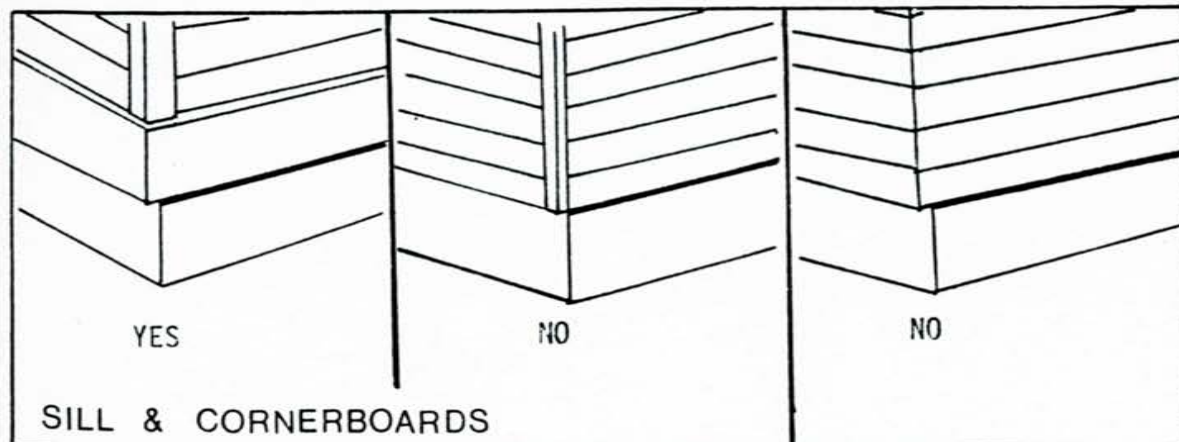
## ROOFS

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

## SIDING

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

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



SILL & CORNERBOARDS

# WORKER'S COTTAGE

## WINDOWS

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

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

## PAINTING

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

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

