

CHAPTER 3

Understanding and Preserving Historic Resources

I. Introduction

Madison's Historic Preservation Ordinance is designed to protect the overall character and appearance of the town. This applies to individual historic properties as well as to more general features, such as open spaces, sidewalks, retaining walls, outbuildings, and the many other details that add up to create the community's general image. Individual historic buildings, however, whether large houses and institutional buildings or small cottages and outbuildings, form the major elements in the town, and more than anything else help to define the overall historic character of Madison. Special care and understanding of these buildings, therefore, is a prime ingredient in the preservation of the town and a major concern of the Historic District Commission in its review of changes within the district.

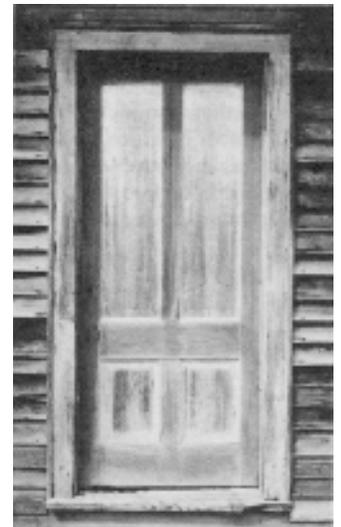
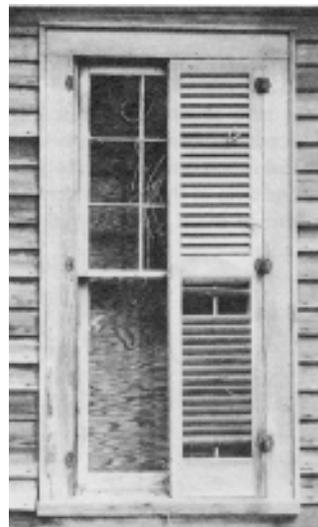
The care and maintenance of existing historic properties is primarily the responsibility of individual owners and residents or lessees. The Commission can help by reviewing proposed undertakings, thereby ensuring that changes are in keeping with the historic character of the town. Initiative, however, rests with owners, who decide what changes they wish to make and to what degree they wish to maintain and enhance their properties. This chapter is intended to help owners and residents in understanding their buildings and the areas surrounding them in order to encourage better informed and more conscientious treatments.



A major element in preserving a historic town such as Madison is the recognition that actual historic buildings and historic materials have special value in defining community character. Buildings that **look** historic are not the same thing as buildings that are historic. Primary emphasis,

therefore, has to be placed on preserving what exists - repairing porches rather than replacing them, keeping original siding whenever possible, retaining an old outbuilding when a new one might seem the easier solution. The Commission is concerned with promoting this understanding - not rigidly enforcing, such an approach, but stressing that it is always better to keep something authentic and original than to replace it with a facsimile, at least within reasonable bounds.

The Historic Preservation Commission is also charged with ensuring the vitality and continued life of the historic district. Some historic towns and cities have adopted policies that prohibit change. They attempt to freeze a town or neighborhood at a particular moment in time. Madison's Historic Preservation Ordinance recognizes that the town is a growing and changing place. Madison's historic resources, for example, represent periods of great growth, such as during the 1840s or the 1890s, as well as periods of relative stagnation. More recent changes have in some cases threatened to undo much that happened previously in the town's history. The Historic Preservation Ordinance was passed in large part to temper such character-destroying changes. But, the ordinance also recognizes that new uses and new buildings will continue to be introduced into the town. Rather than preventing these, the Commission through the review powers set out in the Historic Preservation Ordinance, attempts to ensure that new features and changes fit into Madison's earlier developmental patterns. Buildings can be new in appearance, or they can be designed to as to blend quietly into their historic context. The important thing is that they defer to what already exists.



II. Major Building Characteristics

Madison possesses a wide variety of buildings and building types. There are "high style" Greek Revival mansions; a Beaux Arts court house, Italianate commercial buildings, and a utilitarian warehouse area. Some buildings are large, such as the old Graded School, others are minuscule, including the many small cottages and outbuildings. All are important to the town and its history and form part of the fabric of the historic district.

Identification

Use: Buildings are identified in architectural surveys in a number of ways. One major point of identification is simply the type of building or its use. Commercial, residential, industrial, and institutional, are typical

designations. Occasionally, building uses have changed. Houses are converted to offices; manufacturing buildings to warehouses. In one instance in Madison, a warehouse has been converted into a home. In such cases of changes in use, it is important to recognize that priority be given to the original or historic characteristics of a building, rather than changing distinctive features to match new aesthetic expectations. Houses should continue to look like houses, warehouses like warehouses without too much "dressing up."

Age: Another important characteristic of a building is its age. Most people like to know how old a building is. Sometimes, a building's date is pushed back even further by owners in order to enhance perceived value associated with age. It is important to realize, however, that buildings of all ages have value. An early Federal style house may be representative of its time period, the early 19th century, but a Craftsman style house of the early 20th century may have equal representative value. Features of each time period and style must be appreciated in their own right. Attempts to create an earlier appearance are misleading and unfair to the town's history.

Classification

All buildings in Madison's historic district have been classified in one of three ways: **historic** (sometimes called "contributing" in architectural surveys), **non-historic** (non-contributing) or **intrusive**. Historic buildings are any buildings more than 50 years old. Non-historic buildings are buildings less than 50 years of age that may at some point in the future contribute to the overall character and appearance of a district (and that do not detract from the district's qualities today). Intrusions are buildings which because of scale, materials, location, siting, or other factors take away from or jar with the character of the historic district. All changes to buildings are subject to review by the Historic Preservation Commission. But, of course, historic buildings and their surroundings are subject to the most rigorous scrutiny. Changes to non-historic and intrusive buildings should reflect both the existing character of the building, especially in the case of non-historic buildings, as well as the overall appearance and character of the historic district.

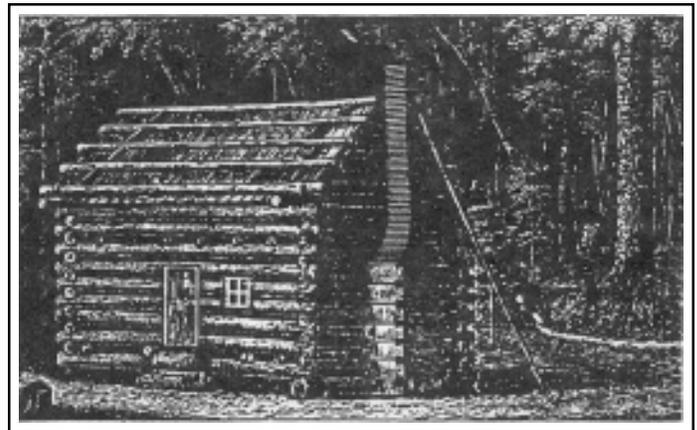
III. Historic Building Styles and Types

Historic buildings can be classified according to a wide number of architectural style terms. These generally conform to specified time periods, such as the early 19th century for Federal style buildings, or the early 20th century for Colonial Revival buildings, both of which styles might show similar motifs or other characteristics despite their different periods. Style designations apply best to more expensive or "high-style" buildings, rather than simpler, more "vernacular" or common buildings. However, many simple buildings have stylistic features as well, though they are often difficult to identify. It is worth knowing your building's style in order to appreciate better its original features. Columns on Greek Revival buildings, for example, or elephantine (tapered) posts and exposed rafter ends on Craftsman vintage buildings are both characteristic features of their respective styles. Styles are conveyed through such distinctive characteristics and these should be retained in the course of remodeling or other changes. What follows is a brief description of architectural types and styles and the characteristics of these.

Early Folk or Vernacular Building Types (c. 1600-1900)

Many buildings lack a clear indication of architectural style. This kind of architecture is usually called "vernacular," though many vernacular buildings have at least some indications of stylistic attributes in addition to their more recognizable characteristics. Usually, overall form, plan, or roof shape take precedent, however, in describing or understanding such buildings. Early vernacular buildings are often called "folk" forms and in Madison consist of some of the following types:

Single room: As it sounds, a single room dwelling, usually with a gable roof. Single room buildings are among the earliest house forms in Madison during its settlement period. Madison possessed a number of such buildings, to be later replaced by more elaborate structures. The single room form persisted, however, among simpler tenant houses.



Though not a Madison example, this is a typical single room log dwelling of the type built by many early settlers. How many early buildings in Madison were log is unclear.



A late 19th-century single room tenant house, one of Madison's few remaining examples.

Double-pen: A double-pen is a house with two rooms, each accessed from the outside. Sometimes buildings of this kind were an extension of a one-room building. Most often, however, they were constructed with two rooms originally. The form persists in Madison especially among tenant houses. A good example is the two-room house originally located at 201 South Main Street and now moved to the Miller (Thomason-Miller) House also on South Main. This house originally possessed a central chimney making it a saddlebag.

Dogtrot: Dogtrot houses are houses connected by a central passageway. In early buildings these were left open. Later they were enclosed to form the equivalent of a central hall house. A number of buildings in Madison purport to be formed around an early dogtrot house. Dogtrots are generally of log construction.

Hall-and-parlor: The hall-and-parlor form is a house of two rooms with a central doorway. These buildings often are symmetrical on the exterior,



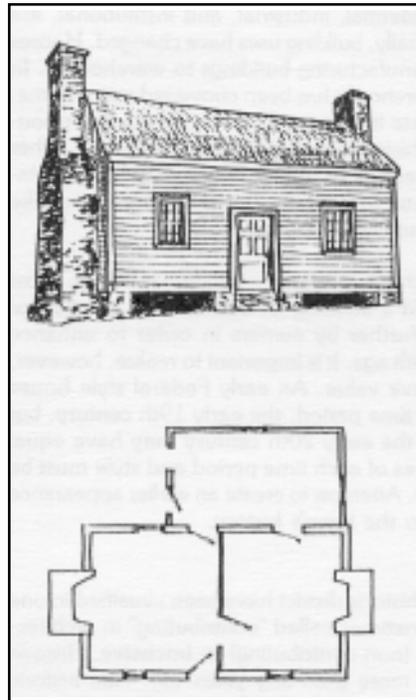
Double-pen cottages are fast disappearing in Madison. Both examples date from the late 19th-century.



The classic dogtrot. How many existed in Madison is open to speculation.

but with two different sized rooms on the inside. As with the single room and double-pen types, hall-and-parlor plans generally made way for the central hall plans common to more "stylistic" buildings.

Central hall cottage: Central hall cottages are similar to hall-and-parlor cottages, with the addition of a central hallway, dividing the building. Such cottages are strongly influenced by "Georgian" design traditions, especially the emphasis on symmetry suggested by the central hall.



The hall-and-parlor house (cottage) type. This building type was prevalent from the early 19th through the early 20th centuries.



The chimney location - in the center - helps to identify this example as a hall-and-parlor rather than a central hall cottage.



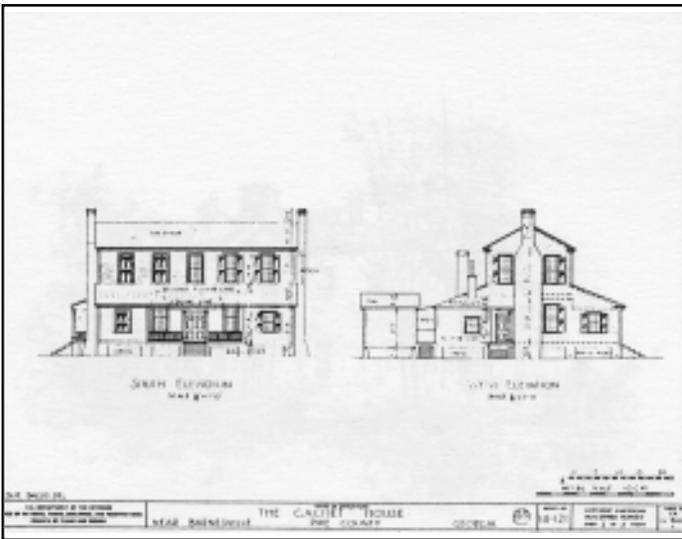
Larger than the hall-and-parlor, the central hall cottage building type was a step up to greater formality.

I-house: The I-house is a two-story, one-room deep building usually with paired exterior chimneys. The I-house is a common building type throughout the Southeast. (Its name is said to derive from being found in states with "I's" in their spelling.) Many I-houses possess porches and have extended, often enclosed rear sheds. Madison possesses a number of good examples of I-houses, including the Burney-Shields House at 179 E. Jefferson Street and the Walker-Canupp House on Academy Street. I-houses are generally early buildings, often associated with Federal-style



A good example of a central hall cottage.

architecture. But the form persisted well into the 19th century and even into the 20th century. The I-house form generally gave way to massed plans (sometimes referred to double-piles) of two or more rooms deep.

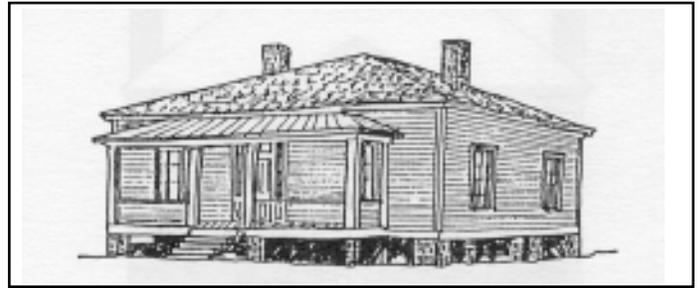


The I-house was probably the predominant house type in Madison before the Civil War. This example, recorded by the Historic American Building Survey, is from near Barnesville.



"Hilltop," the Lambert House. A classic I-house with the variant hipped roof, and Greek Revival detailing.

Georgian cottage: A Georgian cottage differs from a central hall cottage in that it is more than one room deep. The typical plan if four rooms (often with rear dependencies), divided by a central hallway.



The Georgian cottage: usually four rooms and a central hall, with possible rear additions. This building type became common in Madison in the early 19th century. In many ways it is continuous with Pyramidal cottages – and even Four-Squares below.



Madison Georgian cottages – popular for both Greek Revival and Italianate (or Eastlake) Styles.

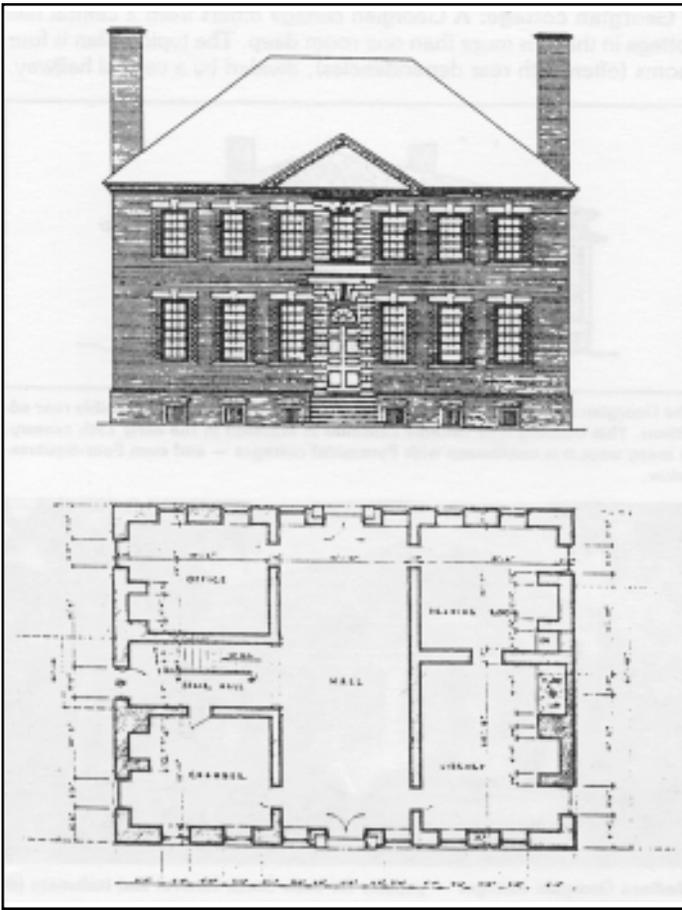


Georgian house: Georgian houses are a prevalent house form from the 18th century on. Georgian houses are similar to I-houses, except for the fact that they are two (or rarely three) rooms deep, rather than of single-room depth. Georgian houses are more or less continuous in Madison. Greek Revival houses are nearly all of this type. The Georgian house continues in the 20th century among Colonial Revival buildings.

Early Building Styles (c. 1700-1900)

Georgian (1700-1830)

Georgian is a broad description for houses or other buildings built during the period of the reigns of the several British, King Georges. In the United States, Georgian buildings are considered to end with the birth of the Republic and the beginning of the Federal period. However, Georgian attributes continued well into the 19th century and then recur again, almost without interruption, with the Colonial Revival in the 20th century. Georgian buildings are characterized by massed plans (usually two rooms deep), two-story elevations, prominently detailed moldings and other



The Georgian house – synonymous with wealth, power, and “control.” It consists of a central hall and four rooms on each of two floors.

embellishments, and rigorously symmetrical facades. The plan usually includes a central hall and indeed this is one of the diagnostic characteristics of the Georgian style. Pedimented doors and even windows are typical features. In Madison there are no truly Georgian buildings, though a number of early, 19th century buildings do have Georgian characteristics. Typical such examples include Thurleston Hall, built possibly as early as 1800 and moved to Madison in 1818 and the Bearden-Crowe house on East Washington, which might also be considered a Federal-style house.

Federal (1780-1840)

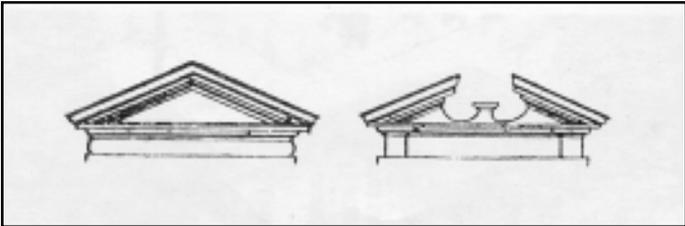
The Federal style, also called Adam style after the influential English



Pictured: (lower left) the Rogers-Shield-Hunt House and the “rear” of the Porter-Wade-Kelley House (above). The growing number of Georgian houses reflected Madison’s growing affluence in the mid-19th century. Some examples are expanded I-houses. Others were originally two rooms deep.



The national example of the Georgian style: The Chew House, Germantown, Pennsylvania.



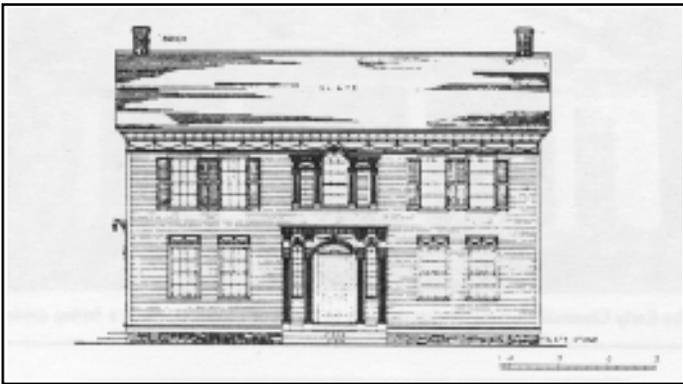
Typical Georgian-style elements.

designers, the Adam brothers, is a logical extension of the Georgian style. Federal-style buildings are usually symmetrical in plan and have overall characteristics similar to Georgian style buildings. Generally, the ornamentation is “thinner” or flatter, and decorative features are simpler. Federal style entrances are typified by semi-circular or segmental (part of a circle) fanlights over the doors. Small entry porches are also common. Madison possesses a number of Federal style buildings, often with folk attributes. This is in fact the style that coincides with Madison’s earliest settlement.

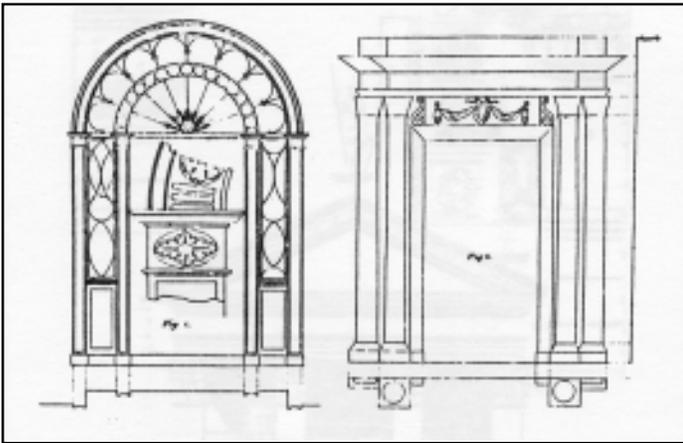
Good Madison examples of this style include the Edmund Walker Town House on Old Post Road and the Saffold House on Second Street. Bonar Hall, with its stepped gables incorporating chimneys, is also a good example of Federal-style architecture.



Thurlston Hall, built as early as 1800, but both moved and much changed during the early 19th century. Only the Georgian massing remains. Photograph, c. Historic American Buildings Survey. Library of Congress, photograph by L.D. Andrew.



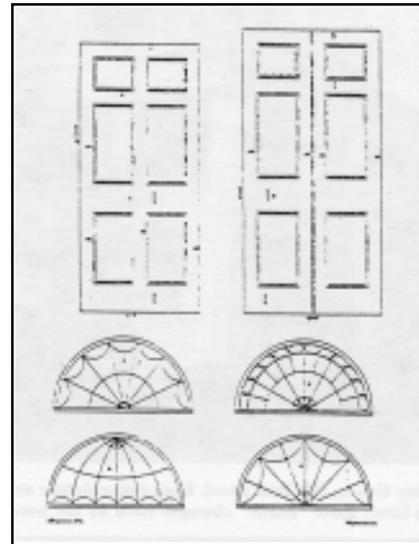
A house in the "Asher Benjamin tradition" - located in Castleton, Vermont. Asher Benjamin's pattern books provided examples for frontier carpenters. Typical designs from a Benjamin book are pictured here.



Examples from Asher Benjamin's *The American Builder's Companion* (1827), above and upper right.

Early Classical Revival (1770-1850)

Early Classical Revival buildings are really Federal-style buildings with more explicit reference to the monumental architecture of the Classical period. The main feature is usually a prominent central pediment supported by columns. Often, early Classical Revival buildings consist of a main body, supported by flanking wings. Based strongly on the designs of the 16th century Venetian architect Andrea Palladio, the Classical Revival was introduced to this country most notably by Thomas Jefferson. The Baldwin-Williford house, originally the home of Georgia Female College and built in c. 1849, is an excellent example of an early Classical Revival



The Bearden-Crowe House, with its heavy semi-circular pediment suggests both Georgian and Federal-style origins. (Seen above and below).



building. The Billups House at 651 North Main, built around the same time, has similar Classical Revival features (as well as Greek Revival ones).

Greek Revival (1825-1860)

The Greek Revival is the style for which Madison is most famous. The city, indeed, possesses a number of fine examples of Greek Revival buildings of many different types. The most prominent are the large temple-front houses, usually massed plan or I-houses with full-facade porches, supporting classical entablatures. Unlike Early Classical Revival buildings, Greek



The Stokes-McHenry House, Old Post Road. Both Federal-style and Greek Revival in derivation (with later, more “exotic” changes such as the porch).



The Billups House, North Main Street. Another local Early Classical Revival building.



The national example of Early Classical Revival Style: Montpelier, fittingly, the home of James Madison. Note the prominent Jeffersonian portico.

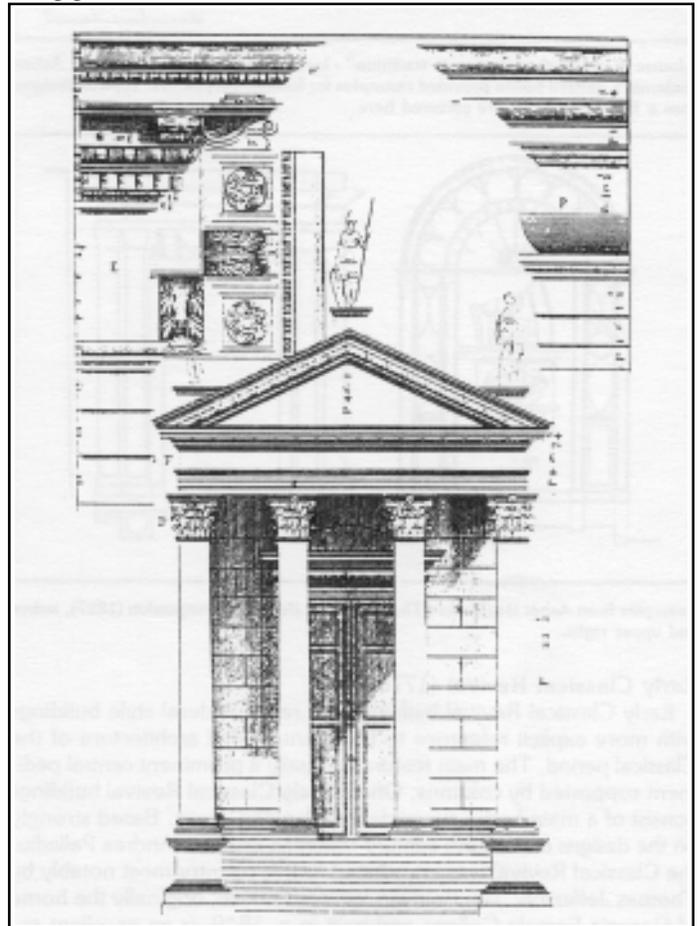


The Early Classical Revival carries through to the Greek Revival, given a facing gable.



The Baldwin-Williford House, c. 1849. Former home of the Georgia Female College. Madison’s most prominent example of the Early Classical Revival.

Revival buildings usually use Greek order columns, such as Doric, Ionic, or Corinthian with capitals and fluted or reeded shafts. Sometimes these elaborate porches were added to earlier Georgian or Federal style houses. Sometimes, they were planned from the beginning. Greek Revival buildings are usually flat in character, and ornamentation is generally geometrical. Entrance doors are usually flanked by side windows (side lights) and topped by a rectangular transom. The boards of the house are often flush when protected by the porch, to create an effect of greater flatness and simplicity. Many fancier Greek Revival houses have projecting (cantilevered) balconies at the second floor level.



The Early Classical Revival harkens back to Andrea Palladio’s work of the 16th century.

Simple Greek Revival details are often a part of simple, more vernacular buildings. These include suggestions of friezes and gable-returns. Often such details continued to be applied even after the main period for the Greek Revival. Most of Madison's Greek Revival buildings have their long side facing the road. There is, however, at least one good example of a gable-facing Greek Revival house. Greek Revival detailing on public buildings could be surprisingly simple, as in the example of the Presbyterian Church. A Madison variant on the Greek Revival is a building type known as the Raised Cottage (otherwise a Georgian cottage with Greek Revival detailing). Madison possesses several excellent examples of Raised Cottages.



The Cornelius Vason House, an altered earlier house. Simple, but still in the Greek Revival style.



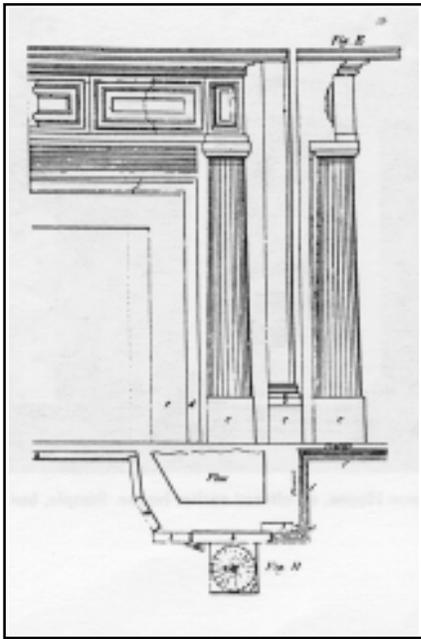
The Martin-Baldwin-Weaver House, c. 1850. Probably the most significant "pure" example of a Greek Revival temple front house in Georgia.



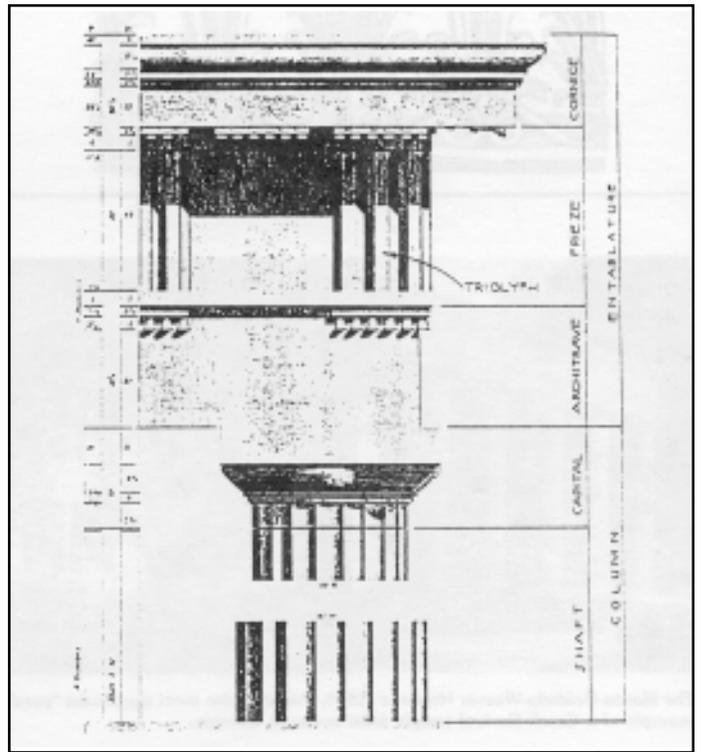
The Carter-Newton House, c. 1849, on Academy Street. An important Madison example.



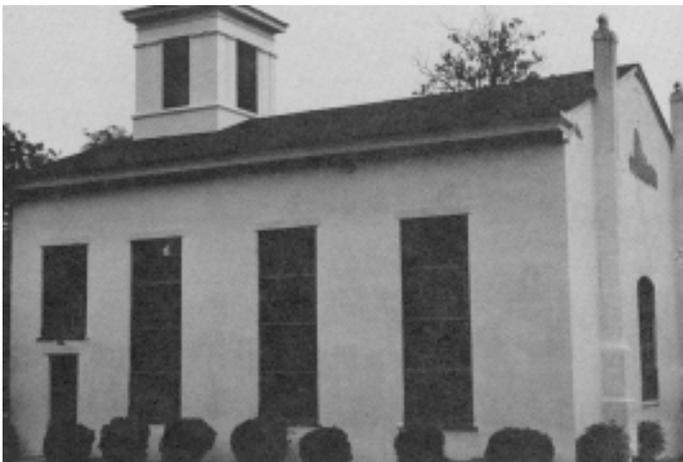
Greek Revival entrance, the Jones-Turnell-Manley House, c. 1835-40.



The Jephtha-Vining-Harris House, c. 1850. An enormously significant Greek Revival cottage.



The Greek Revival translated into religious and institutional buildings as well, as demonstrated by the 1840s Presbyterian Church, illustrated below. The national model (right) compared to the Madison example. The original is in Sutton Massachusetts.



The Barrow House, dating to the 1840s. A "raised cottage" suggesting coastal influences.



The Stokes-Barnett House, now enlarged and restored.

Italianate (1840-1885)

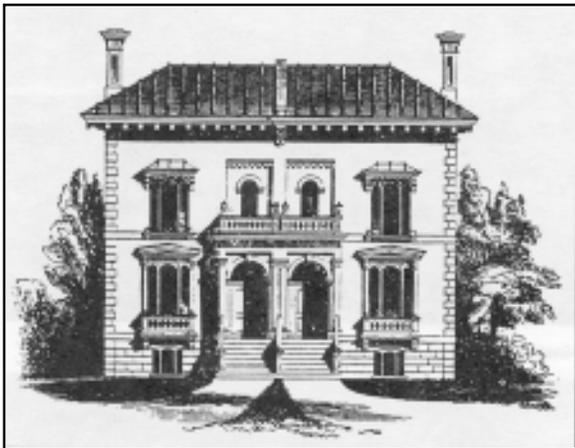
Italianate-style architecture represented something of a rebellion against the more rigid Greek Revival style. Italianate buildings are inspired by buildings of the Italian Renaissance. Their basic form is often similar to Greek Revival or Federal-style buildings, though there was a greater tendency toward asymmetry in plan. Typical features included rounded windows, widely overhanging and often bracketed eaves, and bracketed pediments or entablatures over windows. In Madison, "Boxwood" is an excellent example of an Italianate larger house. Many of the commercial buildings in town, most of which were built following the fire of 1869, were completed in the Italianate style. The style also occurs on industrial and warehouse buildings. This style was suggestive of urban life and business, following the example of Renaissance Italian cities, and was a compelling symbol for towns like Madison during the Reconstruction period. Storefronts especially are often Italianate in style, including manufactured cast iron storefronts, of which some examples exist in Madison.



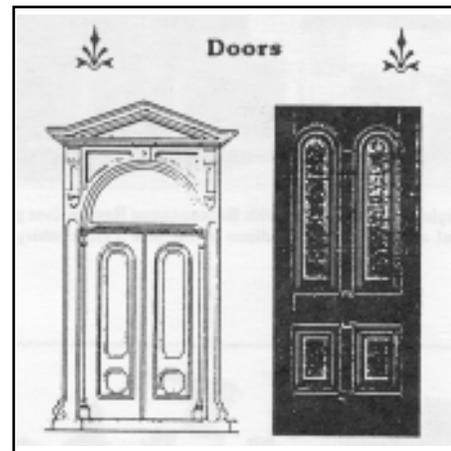
"Boxwood," the Kolb-Pue-Newton House of the 1850s. Madison's first major Italianate house, it still retains Greek Revival elements.



The Broughton-Sanders House on the Old Post Road, also Italianate in style.



The Italianate style, pictured here in an illustration by the architect Gervase Wheeler, was widely popular nationally.

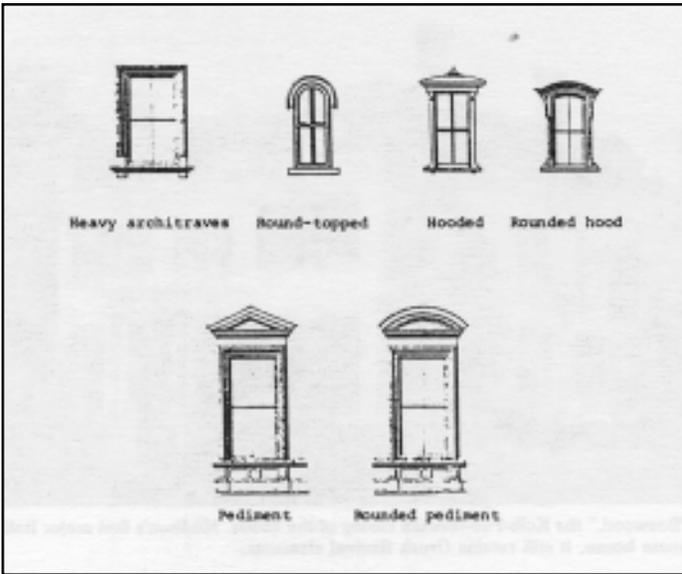


Gothic Revival (1840-1885)

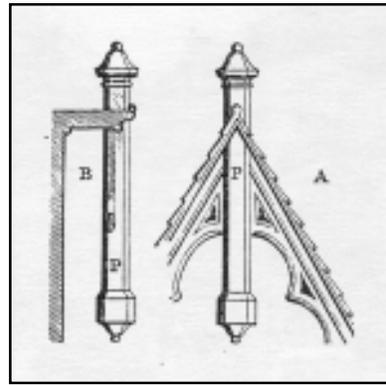
The Gothic Revival for domestic architecture was inspired largely by the horticulturist A.J. Downing in his widely influential *The Architecture of Country Houses* of 1850. Illustrated by the architect A.J. Davis, Downing's book introduced readers to new, more romantic forms, most of which took their inspiration from houses and churches of medieval Europe. Gothic Revival houses are characterized by steeply pitched gable dormers (or wall dormers), elaborately carved gable decoration, known as bargeboards or vergeboards, ornamental pendants and finials, and simple, often chamfered-post porches. The Gothic Revival had the strongest impact in Madison after 1860, when a number of houses were given new Gothic-inspired dormers, porches or other additions. Gothic-inspired

detailing also extended to slightly later Folk Victorian houses and was really the basis for much later Victorian architecture.

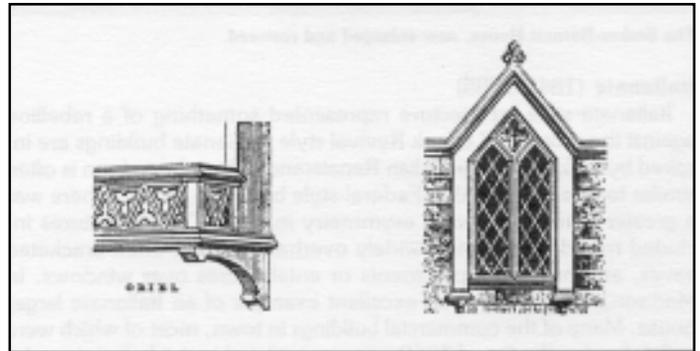
Gothic Revival churches had a slightly different history. The style in religious architecture was inspired largely by the English based High Church or Anglo-Catholic movement, which called for a return to Gothic principles for church construction. Madison buildings, such as the present Advent Episcopal Church, originally the Methodist Church (dating from the 1840s with later changes or rebuilding of the 1870s) were partially influenced by this widespread movement. Typical features included pointed-arched windows, simple projecting piers, suggestive of buttresses, decoratively molded brick, or brick set in sawtooth patterns to suggest medieval stonework. Features of church-inspired Gothic Revival also occur on commercial architecture of the late 19th century.



Typical Italianate details.



Gothic pendant – a source of later Folk Victorian and Queen Anne designs.



Gothic details from Downing.



The Italianate style, merging in part with Romanesque Revival (see page 63) dominated commercial architecture in Madison in the late 19th century.



Gothic-inspired dormers occur on a number of Madison houses.

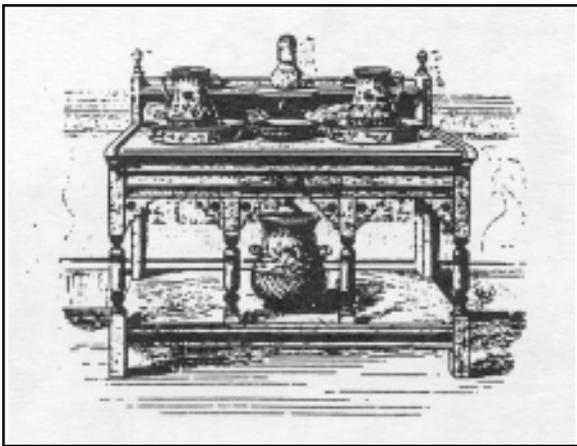


Illustration by A.J. Davis for A.J. Downing. The prototypical “Gothic” cottage.

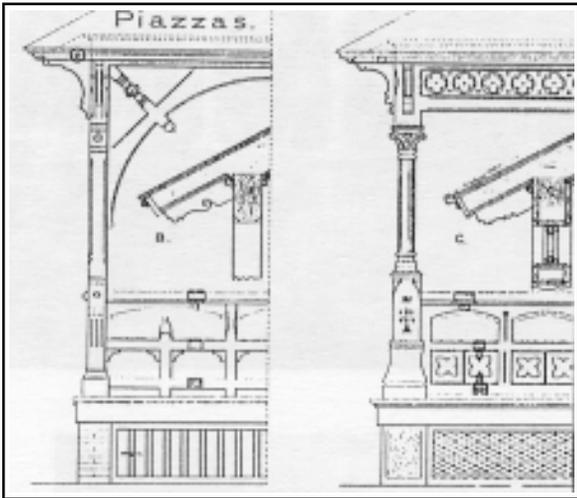


Advent Episcopal Church.

Gothic and Italianate occasionally occur simultaneously on many buildings. When buildings rely especially on etched or inscribed ornaments of both Gothic and Italianate origin they are sometimes called **Eastlake**. After an English art critic who promoted greater aesthetic awareness in his book *Hints on Household Taste* of 1868.



Design for a sideboard from Eastlake's *Hints on Household Taste*.



Eastlake-inspired porches.



The Beardon-Chambers House, with its clearly Eastlake-derived details.

Second Empire (1855-1900)

The Second Empire style was inspired by the widely publicized rebuilding of Paris during the reign of Napoleon III. The style is characterized by bracketed eaves, similar to Italianate buildings, entablatures over window

and doors, and prominent Mansard roofs (steeply pitched roofs usually containing an attic lining space.) Towers, also with Mansard roofs, are also typical features. This style was particularly popular during the Reconstruction period, and suggested progress and modernity. Decorative metal cresting on roofs or porches is especially common in the style. A good Madison example is the Hunter House on South Main Street, built in the 1890s.



A Northeastern example from Lynn, Massachusetts.



The Mansard roof, details from Woodward's *National Architect*.

Romanesque Revival (1880-1900)

The Romanesque Revival is a style of architecture inspired by Romanesque churches in France. Romanesque Revival buildings are almost always of brick or stone and are characterized by rough surfaces, round-headed windows and doors and massive detailing. The main proponent of this style was the Louisiana born architect Henry Hobson Richardson,



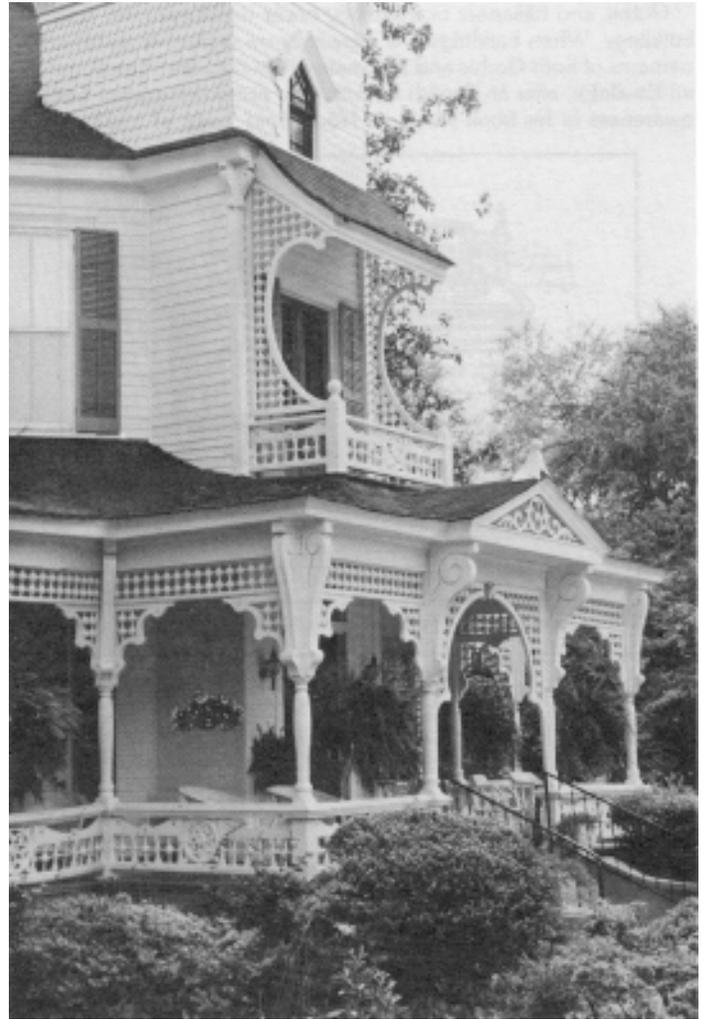
The Hunter House, c. 1883. Both Second Empire and eclectic “High Victorian” in Style.

though Richardson's style actually departs somewhat from the simple Romanesque Revival of earlier buildings. Buildings by Richardson or mimicking his style are common throughout the country, to such a degree that the strongest expressions of the style are sometimes termed Richardsonian. Madison's main Romanesque Revival building is the old Graded School on South Main Street. This excellent example is more clearly Romanesque Revival than Richardsonian and is one of the town's most distinctive architect-designed building.

Romanesque Revival features tend to merge with Italianate and even Gothic Revival features in less architecturally sophisticated buildings. The Calvary Baptist Church is a good example of such a simple Romanesque building. Many commercial and industrial buildings also have Romanesque, as well as Italianate features.

Queen Anne (1880-1900)

A large number of buildings in Madison have what are considered to be Queen Anne features. The Queen Anne style was an English-inspired movement that sought to base architecture on buildings built prior to the Georgian period. English examples were usually brick and are characterized



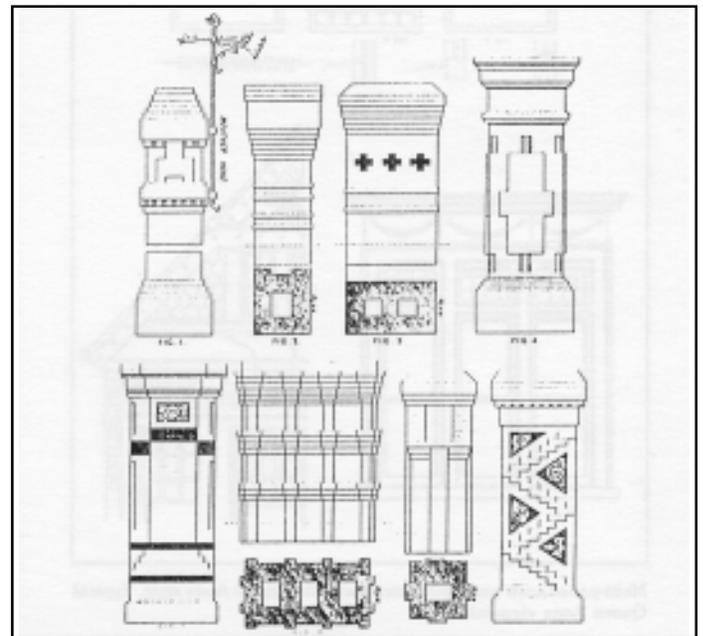
The Madison Graded School of 1895 shortly after completion.



A Providence, Rhode Island example of Queen Anne style.

by asymmetry, some classical details, and a general, informal, almost added-on quality. American examples follow the spirit of English houses, but are almost always wood. Typical features of Madison examples include: asymmetrical ground plans and forms; complex, multi-planed roofs; pedimented gables and dormers; prominent paneled and corbelled chimneys, wrap-around porches with bracketed posts; changes in wall texture, including shingled elements or plasterwork and possibly indications of imitative "half-timbering." Buildings relying on imitative half-timbering alone are sometimes called **Stick-style** of which there are no prominent Madison examples. Madison's Queen Anne houses range from elaborate mansions, such as the Walton house, through redecorated Italianate houses,

such as the Magnolias on South Main Street, to simple, late 19th century vernacular houses. The detailing ranges from Gothic-inspired bargeboards to Italianate balustrades, through Eastlake - influenced brackets and spindles. Much Queen Anne detailing was actually manufactured in Madison by the Madison Variety Works. Queen Anne merges with Gothic Revival to create **High Victorian** buildings, such as the more formal, yet Gothic-inspired Thomason-Miller house. Many Queen Anne style houses might equally be described as **Folk Victorian**, depending on how close they come to simpler, more vernacular forms. Queen Anne elements on an I-house, for example, would generally be considered Folk Victorian. (See Later Vernacular types below.) There are no truly Queen Anne commercial or institutional buildings, though some details do recur on such buildings.



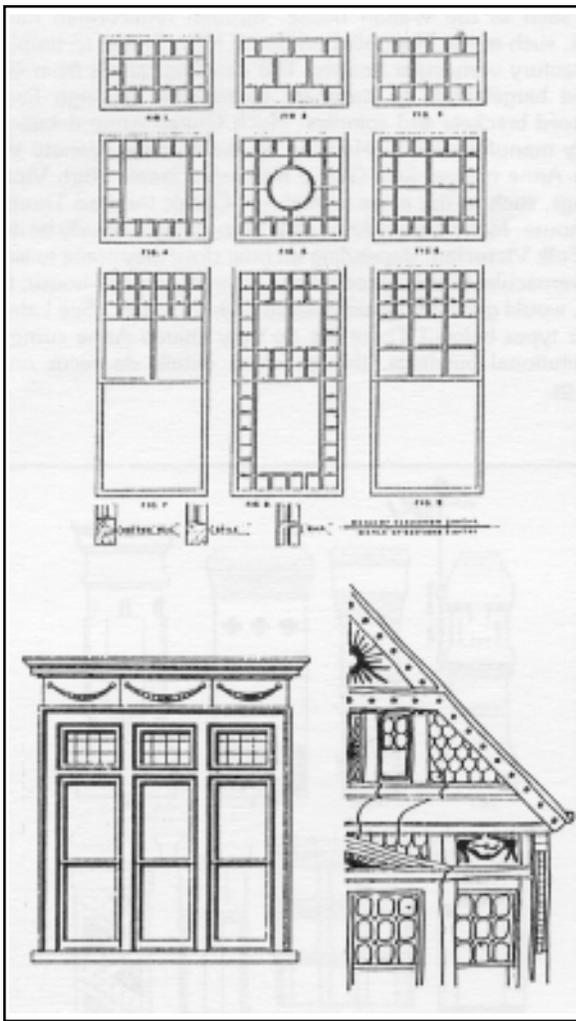
Queen Anne-style decorated chimneys – common throughout Madison.



At various time the Morgan, New Morgan, and Turnell-Butler Hotel, destroyed by fire in 1930. Madison's pre-eminent Queen Anne-style building of the 1890s.



The "Magnolias" a c. 1860 Italianate house redecorated in c. 1880 in the new fashion by its then owner, Dr. Burr.



Multi-paned sash was reintroduced with the Queen Anne style. Typical Queen Anne elements.



The Atkinson-Rhodes House, neither distinctly Queen Anne nor any other style. A good example of "Folk Victorian".

plans, either front oriented or side oriented, and several distinctive new house types or variants of those types. The most prominent in Madison are the front-gable-side-wing type and the pyramidal roof type.

Front-gable-side-wing: The front-gable-side-wing house is probably the most common late 19th century house type in Madison, despite more popular interest now in earlier forms such as the Greek Revival. The front-gable building is a variant of a hall-and-parlor plan (the wing) with an attached second hall-and-parlor plan structure attached (conceptually) to the end of the wing. The house in plan is either T-shaped or L-shaped. Often, the gable projects only a few inches from the plane of the wing. More commonly it projects several feet and is in line with the typical projecting porch. This building type usually has a gable roof, but sometimes the front gable or the wing (or both) are hipped. This creates a "variant" form that is essentially the same as the gable-front variety. Front-gable-side-wing buildings date to the period after the War Between the States, though they were built concurrently with still popular hall-and-parlor or I-house types. Decoration is usually in keeping with the Queen Anne style, though there are residual Greek Revival details and Italianate influences as well. The front-gable-side-wing form has been resilient and recurs among many ranch houses or split-levels built in the post World War II era (see 20th century vernacular below).



A plaster work detail from the "Magnolias".

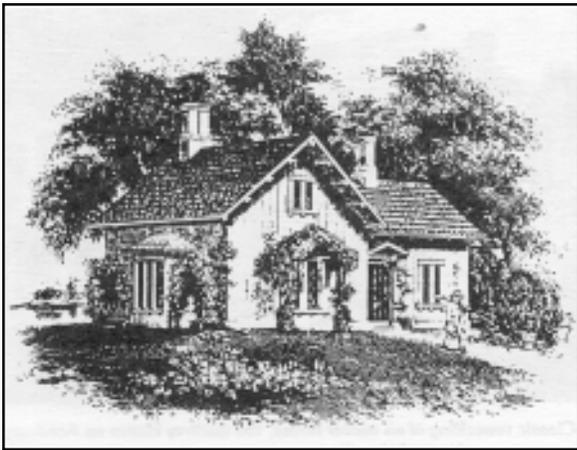


The Front-gable-side-wing cottage.

Later Vernacular Building Types (1870-1910)

Many of Madison's late-19th century buildings share characteristics with more stylistic buildings but can be better understood as vernacular types. Sometimes these buildings are called Folk Victorian (really a style term); commonly they are categorized as Queen Anne (also a style more than a type). Typical examples of vernacular types include continuations of hall-and-parlor or I-house plans (see above), adaptations of massed

Pyramidal: The pyramidal house type is named for its roof shape. The low-pitched pyramidal roof is common to some massed plan houses of the pre-Civil War period. Raised Greek Revival cottages, for example, generally have hipped roofs converging on a single point, forming a pyramid. The



The origins of the front-gable-side-wing: from Downing



The gable-front-side-wing house – a two-story building. Stylistically, a mixture of Italianate, Queen Anne and Folk Victorian.



A national building type by the 1870s.

pyramidal form, over a massed plan, however, was even more common in the post-Civil War or Reconstruction era. The building type became, in fact, a significant Folk or vernacular type.



The pyramidal house grows out of and merges with the older Georgian cottage type. Fancier versions kept central halls; most examples reduced to four rooms with no hall. Steeper roofs are a signature of later examples. They sometimes combine with front-gable-side-wings to create variant forms – known, often, as Queen Anne cottages (but not necessarily Queen Anne style, as shown in photo above and following three photos).



Two of many Madison examples of the front-gable-side-wing cottage.





Modest pyramidal cottages, common in the late 19th century.

Pyramidal houses are characterized by steep-pitched pyramid or near pyramid-shaped roofs. Some roofs actually end in a vented opening, or simply a lower pitched cap. Occasionally pyramidal houses are topped by decorative cresting or a balustrade. Typically, particularly among middle class houses, the pyramidal form was varied by the addition of a prominent front gable and sometimes by a side wing. Dormers are also common. Among less expensive houses the roof form was often a simple pyramid. Porches were sometimes attached or occasionally recessed into the body of the house within the boundaries of the pyramidal roof.

The pyramidal building type remained common in the southeast particularly into the first decade of the 20th century. Pyramidal roofs, though usually less steep, are found on 20th century Four Square houses (see below) as well.

Late 19th and Early 20th Century Building Styles (c. 1880-1940)

Free Classic (1880-1900)

Free Classic represented a break from the more picturesque characteristics of the Queen Anne style, though many other attributes remained the same. Generally, Free Classic buildings are asymmetrical (though there is a greater tendency toward symmetry), possess complex roof forms and also have porches. Detailing, however, is more restrained than on Queen Anne style buildings and more clearly classical in character. Free Classic is sometimes considered a "transitional" style, between Queen Anne and the Colonial Revival.

Colonial Revival (1880-1940)

The Colonial Revival was a popular style in Madison with its already prevalent number of "Colonial" (Federal style) and Greek Revival buildings. The Colonial Revival represented a conservative effort to reclaim the traditions and qualities associated with the early history of America.



A Free-Classic reworking of an earlier house, the Godfrey House on Academy Street. Not the return to classical detailing.



The Fitzpatrick-Walker House of c. 1900, also Free-Classic in style.

Prompted in part by the interest shown in colonial buildings and furnishings at the Centennial Exhibition in Philadelphia of 1876, the Colonial Revival coincided with a growing interest in historic buildings and furnishings. The example of Colonial Williamsburg, restored and publicized during the 1920s, also had an impact on revived taste for early building. Colonial Revival buildings generally copied earlier buildings, mostly Georgian and Federal styles, though there was free borrowing from one region to another; many Colonial Revival houses, even in the South, for example, were inspired by New England or even Dutch Colonial prototypes. Other features of the Colonial Revival were in keeping with early 20th century details. These included paired windows and multipane over single pane window glazing patterns.



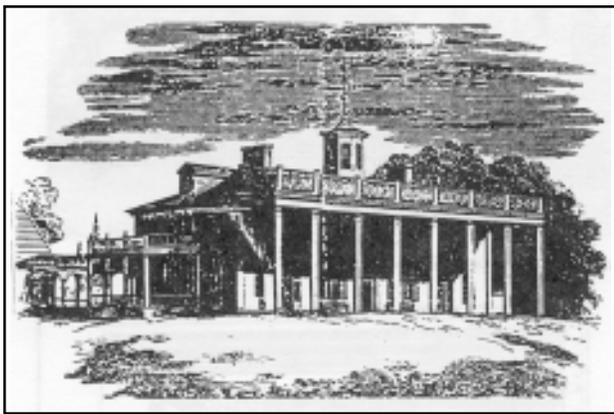
The Vassall-Longfellow House of c. 1760 – an important model for Colonial Revival domestic architecture.



A Colonial Revival on Old Post Road. Note the side wing.



The Foster-Thurmond House, built in the 1890s, but remodelled along Colonial Revival lines in the 1920s. A classic of its type.



Mount Vernon, a major symbol for the Colonial Revival.



A Dutch-Colonial Variant – with later wings.



The Bearden House, South Main Street. An early (c. 1897) nod to architectural patriotism.



Madison City Hall, 1939. "Colonial" was strongly established in Madison by this period. It is continuous, perhaps, with our own time.

Madison possesses a number of Colonial Revival buildings and also Colonial Revival inspired reworkings of earlier buildings. In the broadest sense, the Colonial Revival extended into the Post World War II era and still occurs in the form of applied broken-pediments, multi-paned windows, dentil moldings, and shutters (see below - under "More Recent Architectural Styles"). However, the more recent Colonial Revival, due in large part to the uniformity of materials and features and its more theatrical characteristics, is generally considered to be less in keeping with earlier revival traditions.

Classical Revival (1895-1940)

Classical Revival or Neoclassical buildings roughly coincide with Colonial Revival buildings. The main difference is the relative formality of the Classical Revival over the Colonial Revival. A good example of a Madison Classical Revival building is the Post Office, constructed in 1931-33. This building is characterized by Federal style detailing, including recessed panels, an elaborate colonial porch and decorative iron work. Classical Revival buildings often have two-story porches with elaborately carved or cast columns.

Beaux Arts (1885-1930)

Beaux Arts refers to the famous architectural school in Paris, that spawned many of America's first professional architects, the Ecole de Beaux Arts.



Built in c. 1858, the portico and columns of the Baptist Church are actually Classical Revival in origin. Photograph c. 1919, Georgia State Archives.

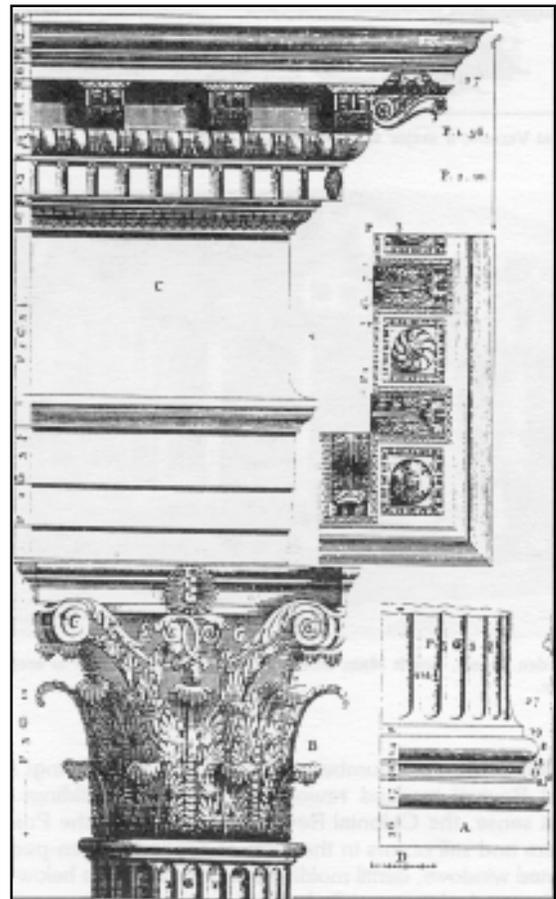


A terra cotta portico on the old Morgan County Bank, facing the courthouse square.

Architects trained at the Ecole were versed in the process of complex planning and in the rich traditions of European architecture. A major inspiration for Beaux Arts buildings was the Columbian Exposition in Chicago of 1893, which introduced Americans to the impressive character of European design. Beaux Arts buildings are characterized by their high degree of ornamentation and their generally complex designs. They are almost always larger institutional buildings, though some examples of Beaux Arts houses do exist in the United States. Madison's most important Beaux Arts structure is the Country Courthouse, designed and built in 1905-07.

Craftsman (1905-1930)

The Craftsman style was a main contender with the Colonial Revival during the early decades of the 20th century. Craftsman houses were intended to convey a sense of material honesty and simplicity. They were popularized in large part by the furniture designer Gustav Stickley who published a journal known as *The Craftsman*, which contained designs for Craftsman-style homes. The Craftsman popularized designs for





Part Colonial Revival and part Classical (or Neoclassical) Revival, the U.S. Post Office of 1931-32.

bungalows and some Tudor-inspired and Spanish-inspired buildings. The main form, however, is what we now know as the bungalow, a one-story, massed plan building of simple proportions and with structurally suggestive detailing. There were also two-story and Spanish or Tudor influenced variants.

Craftsman houses are characterized by low-pitched roofs, gable and hipped or even variations on hipped, projecting rafter ends, decorative beams or brackets under projecting eaves, asymmetrical facades, and prominent porches. Craftsman porches often have square, sharply tapered columns on piers, known as elephantine columns. Windows are often multipaned over single-paned sash. Stairs are usually flanked by masonry piers. Many other style houses often have Craftsman-inspired stairs, which were added to replace earlier non-masonry steps. Craftsman houses usually show a respect for the textures and characteristics of materials. Craftsman houses are sometimes wood, at least in simpler models, often shingled, brick or stucco. Chimneys, typically exposed on the outside, are brick or stone.

Tudor (1900-1940)

There are several types of Tudor-style houses. The most noticeable are the larger half-timbered (or fake half-timbered) buildings, with their exterior posts and beams with plaster in-filling. There are also simple, Tudor-inspired cottages, sometimes called **Cotswold** cottages or **English Vernacular Revival** cottages. These consist of rectangular prominent gables (typically the front-gable-side-wing type), with an asymmetrical entranceway and often a prominent front chimney. Other Tudor elements



Many seemingly Antebellum houses in Madison are Classical Revival reworkings of earlier buildings. They include: the Porter-Fitzpatrick-Kelly House, built in the 1850s and remodelled in 1901, the Trammell House on Dixie Avenue, possibly incorporating an earlier building in its 1898 construction; and, most famously, the Hill-Baldwin-Turnell House, former home of Senator Joshua Hill, reconstructed in 1917.

occur on Queen Anne-style buildings and on Craftsman buildings as well. Brick Tudor cottages of the 1930s especially also merge with Colonial Revival in many of their details.

Madison possesses a number of Tudor houses and cottages. This was the most prominent building type during the 1930s- together with Colonial Revival -and the style helps provide a bridge to the many post World War II brick ranch-style houses in the town.

Prairie (1900-1930)

Prairie-style houses coincide roughly with Craftsman and Colonial Revival buildings. Popularized in the Midwest where their wide eaves were meant to suggest the horizon of the prairies, Prairie Style houses were characterized by their strong horizontal lines, their relatively low-pitched roofs, clustered windows, and large posts and car ports (porte cocheres).



The Morgan County Courthouse, photographed c. 1917. The building, an outstanding example of Beaux Arts design, dates to 1905-07. Photograph courtesy of the Georgia State Archives.



785 South Main, an almost textbook example of a Craftsman house.



A design from Gustav Stickley's *The Craftsman*.



Building materials varied, though stucco was often preferred. This style was made more popular by the famous then Chicago - based architect Frank Lloyd Wright and in turn influenced late 20th century ranch-style houses. Some 20th century vernacular buildings, especially the Four Square, were influenced by Prairie-style buildings (see below).



An impressive Craftsman-inspired house on South Main Street. (See also first two photos on following page.)



A standard Tudor or "English Cottage" design from the 1920s.



A Madison example from the 1930s.



A second 1920s "cottage" design from a standard catalog.



Some early 20th-century houses, such as the Carroll Hart House on West Central Avenue, show both Craftsman and "Classical" influences.



A Madison example.



Prairie-style influences are apparent in the Douglas House, built c. 1910 Photograph, Georgia State Archives.

Modernistic/Art Deco (1920-1940)

Modernistic buildings were an American response to European architectural ideas. Popularized by movies of the 1920s and 30s, modernistic buildings are characterized by their smooth lines and materials, their streamlined flat roofs and seemingly American Indian inspired detailing. There were few Modernistic buildings built in Madison, though one, the Richter house at 829 South Main Street shows many Modernistic characteristics. The decorative facade on the Wellington Puritan Outlet store is also Modernistic or Art Deco in inspiration.



An Art Deco flourish in this gable-end on a former automobile dealership on North Main Street.



829 South Main, an unusual both “Modernistic” and “Classical” house of the 1930s

Spanish Colonial Revival (1915-1940)

The Spanish Colonial Revival had a considerable impact on commercial and domestic architecture in Georgia, especially in Atlanta where real estate brokers' fantasies of a Spanish heritage influenced design. In Madison, the Spanish Colonial Revival had less of an impact, outside of the use of tile on at least one Tudor-inspired building. One house built in the early 1950s is based on the Monterey style, a version of Spanish Colonial Revival.

Early 20th Century Vernacular Types (1900-1950)

A number of separate vernacular types emerged in the 20th century,

comparable in their persistence to earlier vernacular or folk forms. Sometimes, as with other vernacular buildings, these types are embellished with stylistic details. In other instances they remain relatively plain. These major 20th century house types include:

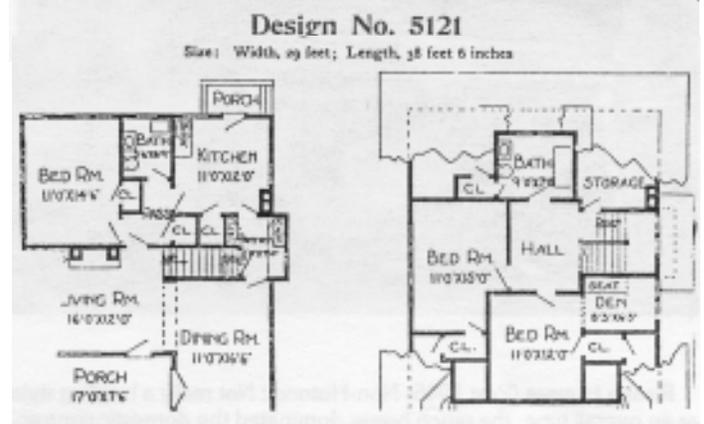
Four Square: This is as it sounds: a square building with a simple four-over-four room plan. The roof is usually hipped and gently sloped. The house is sometimes symmetrical, though often the entrance door, corresponding to one of the front downstairs rooms, is offset. Four square buildings are often embellished in the Prairie style or with Craftsman details. There are also Colonial Revival Four Squares. Four Square houses were built by local contractors and also were sold as kits by Sears and Roebuck and other companies.



A simple Four Square, minus the overhanging eaves, possibly a remodeling of an earlier building. Note the continuity with two-story pyramid cottages.

Massed Plan, side gable or facing gable: Typical forms for 20th century houses include houses with asymmetrical massed plans, often lacking a central or connecting hallways, united beneath medium or low-shaped gable or hipped roofs. Such simple massed plans are typical of early 20th century bungalows, especially the less stylistic.

They are also common among post World War II ranch houses, with which these merge. Among massed plan houses of the mid-20th century are the Massachusetts inspired Cape Cod colonials, of which there are several post-1940 examples in Madison.

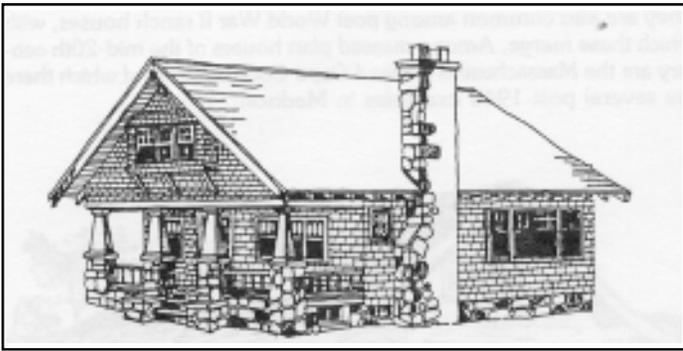


The side-gable bungalow form, with typical Craftsman-derived details.



Early 20th-century Craftsman-inspired bungalows are common in Madison.





The "classic" bungalow translated easily to modest housing stock.



Ranch Houses (Post 1945, Non-Historic): Not really a building style as an overall type, the ranch house dominated the domestic contracting business during the 1950s through the 1970s. Typified by its low slung character, low roof and usually brick construction, this building type is often given some "Colonial" or Georgian inspired detailing. Ranch houses are usually rectangular in plan, though there are numerous split-level examples and many front-gable-side-wing varieties, in keeping with the earlier vernacular tradition. While this building type will eventually accrue significance in its own right, brick ranches are often out of character with more traditional, usually taller (multi-story or raised) 19th and early 20th century buildings.



The Cape Cod Colonial, really a variation of Massed Plan house, made its appearance on the national scene in the 1920s.



By the 1930s and '40s, the style was widely popular in towns such as Madison.



The ubiquitous Ranch house of the 1950s and '60s. A bow to the automobile derived aesthetic of "horizontality."

More Recent Architectural Styles and Types (1945-present)

Madison has experienced a proliferation of newer architectural styles in the decades since the Second World War. These include many buildings inspired by the glass and steel aesthetic of the International Style; later commercial architecture, characterized by brick and glass facades and attached false mansards; "colonialized" buildings, otherwise steel and brick with mass-produced Georgian style detailing, or "colonial" type detailing added to existing, mainly 19th century buildings; and manufactured industrial buildings as well as manufactured housing or mobile homes. All of these styles and building types are significant to the development history of Madison, but sometimes negatively so. Many Post-War buildings are oriented to automobiles, a main cultural and economic force in the 20th century but one at odds with the more concentrated and pedestrian-oriented buildings of predominantly 19th century towns like Madison. Few of the International Style or "colonialized" buildings in Madison are of exceptional merit - unlike the 19th and early 20th century buildings - but merely reflect commercial developments regionally and nationally. Because of this, they often detract from the more generally recognized positive qualities of the historic district. It is hoped that in the future new buildings and alterations to historic buildings will relate more sympathetically to the existing core of historic buildings in Madison.

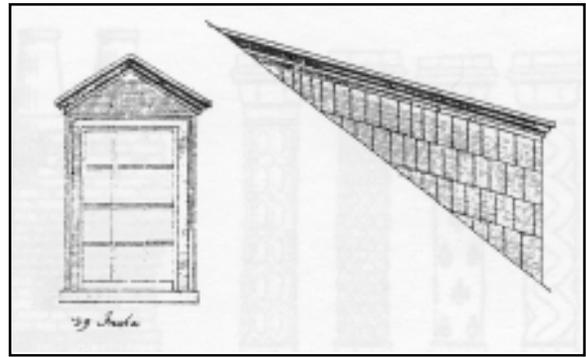
V. Distinguishing Characteristics of Historic Buildings

All buildings, both historic and non-historic, are distinguished by certain distinctive or "character-defining" features. These are considered important to the integrity of a building, defining its type and style as well as its general appearance. Such distinctive features are carefully guarded through the review process set out in Madison's Historic Preservation Ordinance and form the main basis for decisions by the Commission on proposals to change or otherwise alter historic buildings. Distinctive features are the given - usually the building characteristics that owners are expected to "live with" and which make their buildings both unique and representative of their style or type. Ten major character-defining features are described here.

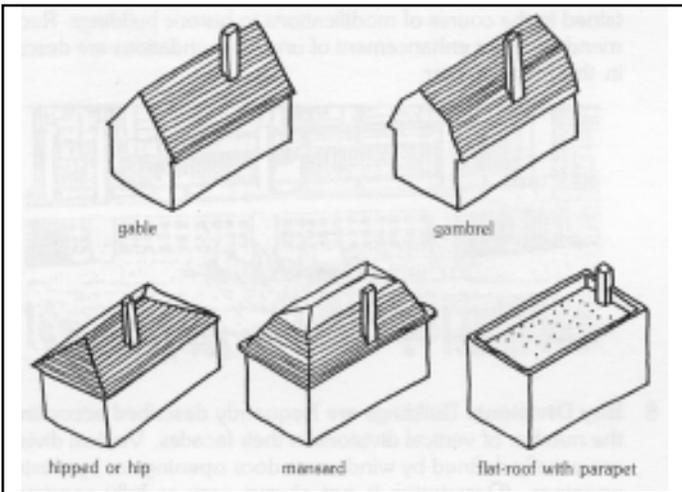
1. **Orientation:** A building's orientation is important in defining its overall character. Orientation usually refers to the positioning of a building's entrance, and the relation of its primary and secondary facades to the street. Changes in orientation, due either to changes to the entry (or relocation of the main entry) or to moving the historic building are highly discouraged. (See "Guidelines for New Construction and Alterations to Historic Buildings" below.)

2. **Plan:** The original plan of a building, especially as reflected in exterior elevations, should be respected. The "footprint" (the area defined by the perimeter walls) of a building is often an important indicator of its original style and historic development. New additions should respect the original or historic plan and not overpower or obscure it. Generally this would mean that irregularities in shape be retained and that new additions would be located on less visible sides of the building.

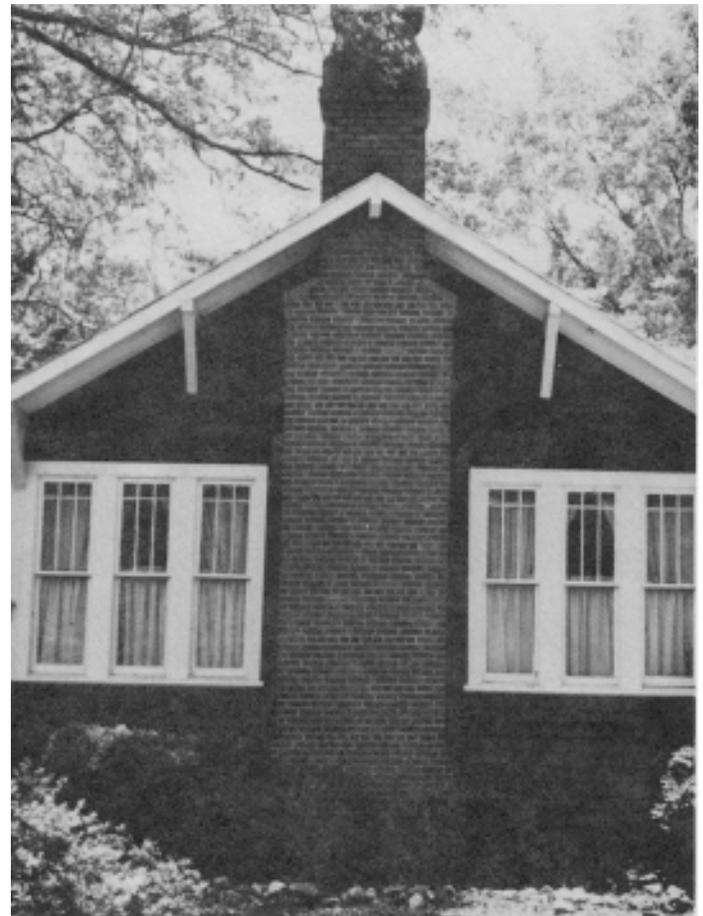
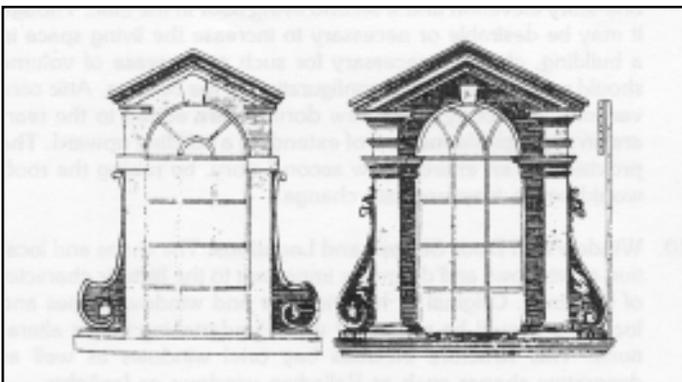
3. **Roof Form and Slope:** The roof form is an important ingredient in a building's historic character. Original or historic roof forms, as well as the original pitch of roofs, should be retained in the course of major alterations. (This includes character-defining flat roofs and commercial and industrial buildings as well.)



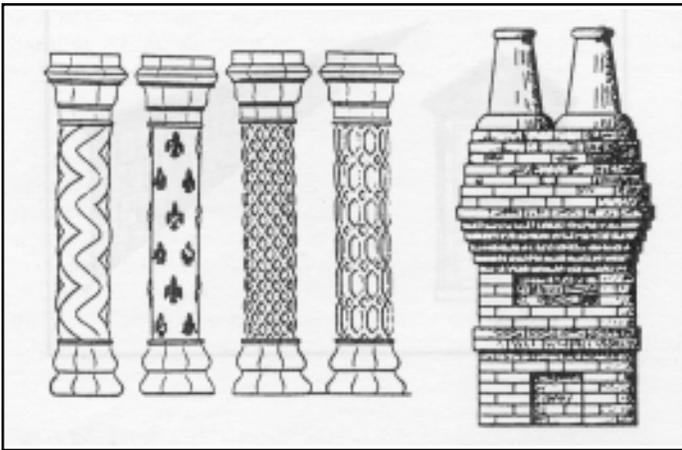
5. **Chimneys:** Chimneys are among the most decorative and elaborate features on historic buildings. This is particularly true of late 19th century chimneys, with their recessed panels and corbelled caps. Some chimneys from this period also possess decorative terra cotta chimney pots. But however decorative or not, chimneys and their placement are important to the character of a building. I-houses, for example, are in part defined by their paired, gable-end chimneys. Existing chimneys should be retained whenever possible. Repairs to chimneys should respect original form and character. New chimneys should be placed unobtrusively.



4. **Dormers and Other Roof Features:** Existing dormers and their arrangement are often important character-defining features of a building. Original or historic dormers should be retained in the course of alterations. New dormers should give priority to original dormers and ideally should be located on less visible facades. Original cross gables, typical on many Madison buildings, should also be retained. For commercial buildings, existing entablatures and parapets should be retained.



A Craftsman-style chimney – essential to the house's historic character.

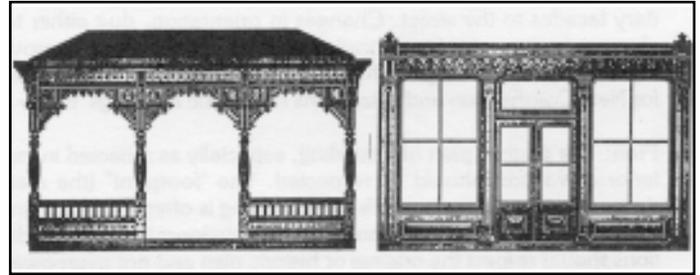


6. **Porches and Storefronts:** Porches and other entrances are important character-defining features. Most buildings first received porches in the late 19th century, following the precedent of columned porches on Greek Revival houses and popularization of the idea in the architectural literature. Some early 19th century and I-houses, for example, have late 19th century porches. Porches for 19th century and early 20th century houses, however, were an integral part of their original designs. Features, such as the porch roof form and shape, the location, type and number of posts, the placement and form of steps and rails, are all significant characteristics that should be preserved. The same is true of shop or storefronts as well as fronts of industrial

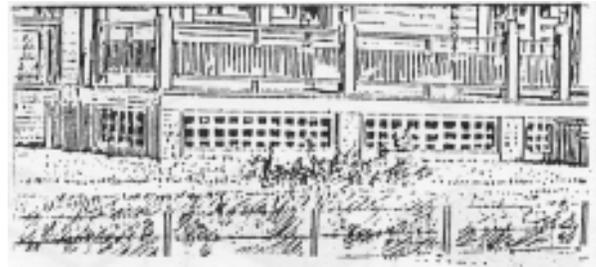


This c. 1920s storefront is an excellent example of its type.

buildings, all of which are character-defining features in their own right. Later storefronts may also possess historic significance.



7. **Foundations:** Foundations, including basements (rare) and piers (common) are among the most ignored character-defining features of historic buildings. Southern houses of the 19th and early 20th centuries were typically set on raised piers. These have almost invariably been infilled. The treatment of foundations, in order to preserve the original relationship to the house and to the ground, is an important consideration. Wherever possible, original piers, or at least the suggestions of piers, should be retained in the course of modifications to historic buildings. Recommendations for enhancement of original foundations are described in the next chapter.



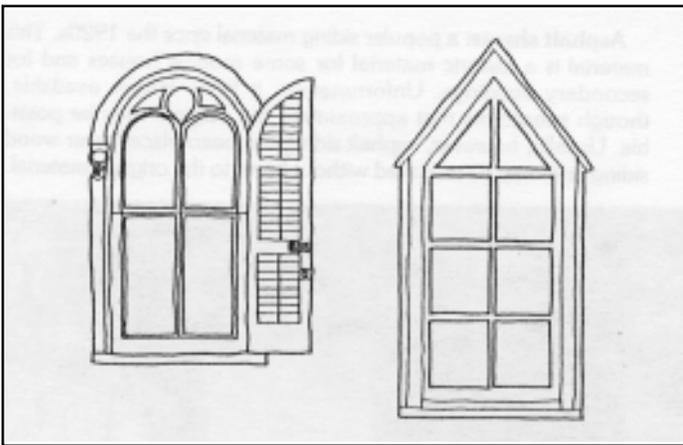
8. **Bay Divisions:** Buildings are frequently described according to the number of vertical divisions in their facades. Vertical divisions are usually defined by window or door openings or by clustered openings. (Description is not always easy or fully consistent.) However, the width and length of buildings, as expressed in bays, is an important character-defining characteristic. These original proportions should be respected when undertaking major changes or adding to a building. Simply adding more bays, for example, is not a recommended solution for adding to a historic building. Setback or recessed additions would be preferable. Appropriate design solutions are discussed in greater detail in the next chapter.

9. **Number of Stories:** Buildings are typically characterized by their number of stories. A two-story building has two full floors expressed on the facades. A one-and-a-half story building has a one-story elevation and a second living floor in the attic. Though it may be desirable or necessary to increase the living space in a building, changes necessary for such an increase of volume should respect the original configuration of the building. Attic conversions, especially when new dormers are added to the rear, are an appropriate method of extending a building upward. The provision of an entirely new second story, by raising the roof, would be an inappropriate change.

10. **Window and Door Shapes and Locations:** The shape and location of windows and doors are important to the historic character of buildings. Original or historic door and window shapes and locations should be respected when undertaking major alterations. This structure includes bay oriel windows as well as decorative shapes such as Palladian windows or fanlights.



Remember to respect existing window and door openings, including distinctive shapes.



V. Materials and Secondary Features

In addition to major character-defining or distinctive features, historic buildings have a number of other elements that add to their value and appearance. The most important of these are materials. Houses built of wood differ from those built of brick. Stucco houses are different from

stone buildings. The same is true of other features such as chimneys. Material qualities should be respected in the case of alterations or repairs. Also original detailing should be retained whenever possible. The following are examples of material uses as secondary features that should be considered.

1. **Foundation Material:** Is the foundation brick? Has it been painted? Is the infilling between the piers original or is it recent? What was the original infilling or what is the appropriate new material to be used between the piers? These are all important considerations in dealing with foundations. One important point: brick foundations may in some instances be painted, but they should not be stuccoed.
2. **Exterior Walls:** The exterior wall material is among the most important feature of a building. Whenever possible it should be retained. Repairs are always preferable to replacement. Replacement with a different material or covering the original material is highly discouraged.

Stone: rare in Madison. Traditionally stone is used in a variety of ways but mainly for foundations and chimneys in this region.

Brick: a common building material. More commonly used as a veneer in modern buildings. The use of brick over wood buildings is not an appropriate treatment.

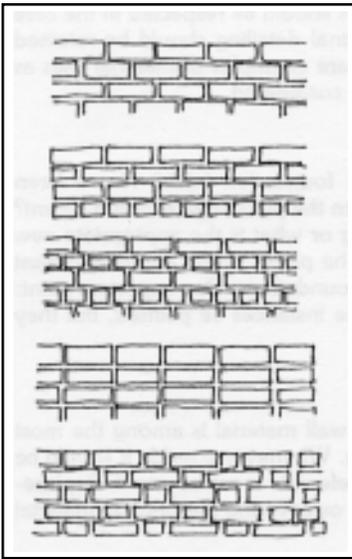
Wood siding: The most common material on Madison buildings. It comes in several forms: shingles, weatherboard, ship lapped, vertical plank.

Stucco: a cementitious material, mostly of hydrated lime and sand, placed over masonry or lathe. Typical of early commercial buildings and of Craftsman-style buildings especially. The use of stucco or more modern artificial stuccos on earlier brick or wood buildings is discouraged and in most instances not an approvable treatment.

Formstone: Formstone, also a covering material popular in the 1950s. It can often be removed without harm to the original material. It is generally not considered a historic material.



The old "Rock Store," one of Madison's few historic stone buildings, photograph c. 1890. The building was later demolished. Photograph, Georgia State Archives.



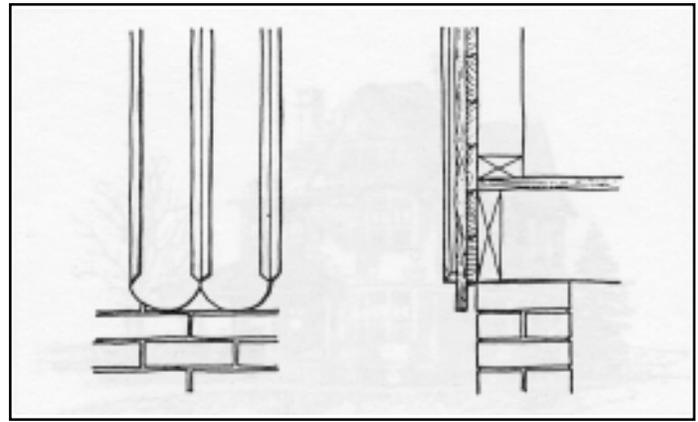
running bond

common bond - "headers every 4th to 7th course"

English bond - alternating "header" and "stretcher" courses

Stack bond

Flemish bond - alternating "headers" and "stretchers"



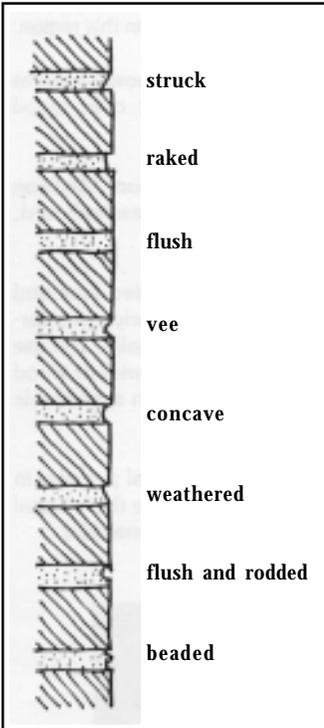
Board and batten siding.

Asphalt sheets: a popular siding material since the 1920s. This material is a historic material for some modest houses and for secondary buildings. Unfortunately, it is no longer available, though substitutes that approximate the original may be possible. Usually, however, asphalt siding has been placed over wood siding and may be removed without harm to the original material.

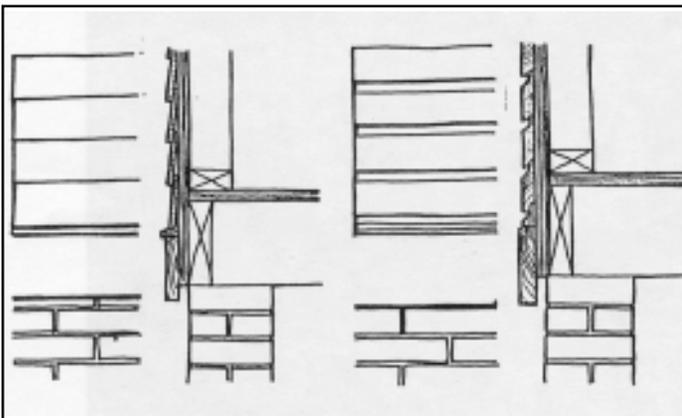


Sheet metal: like asphalt, a historic material especially for secondary buildings and industrial buildings. Used since the 19th century, sheet metal can be an appropriate material for alterations and new construction, depending on the building's original character, location, use, etc. Sheet metal over wood siding can usually be removed without harm to the original material.

Aluminum and vinyl siding: These are not yet historic materials. Such modern imitative siding is applied to wood buildings. The use of modern vinyl or aluminum siding is discouraged as it detracts from the



Joint profiles are often important to a building's historic character.



Weatherboard (left), novelty or shiplapped (right), and vertical board and batten (see picture top right) are the most common siding types.



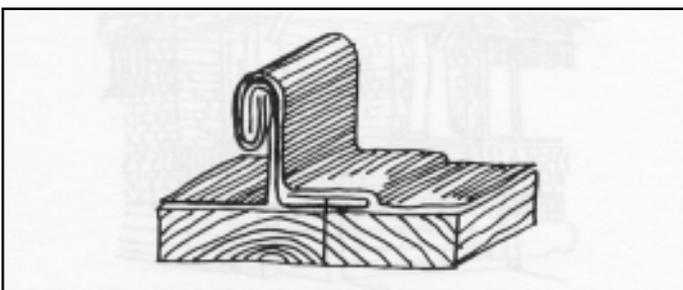
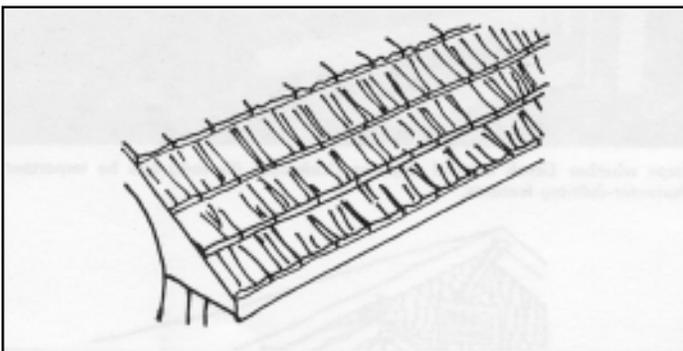
The old Central of Georgia station, a 19th-century building later covered in sheet metal.

historic character of buildings. More specific guidelines are discussed below for those insisting upon the use of such siding materials.

Asbestos siding: a common siding material since the 1920s. Asbestos siding has commonly been applied over wood. The asbestos is safe unless broken. It can be removed but should be done professionally by licensed asbestos removers. Usually the wood siding remains intact beneath the siding.

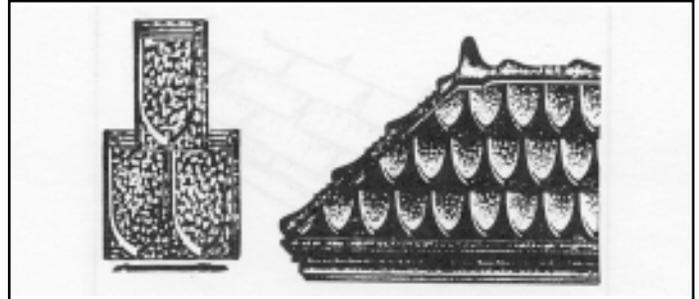
3. **Roofing Materials:** Like roof form, roofing materials are often important character-defining features of historic buildings. Few Madison buildings possess historic roofs. Most Madison roofs are covered with modern asphalt or fiberglass reinforced roofing material. However, historic roofing material, such as standing seam metal, metal plates, slate, tile, or even wood, should be retained or replaced in kind whenever possible. The following are some typical historic roofing materials and some of their qualities.

Wood roofs: generally expensive. New preservatives can extend life of cedar shingles up to 30 years, however. Appropriate for many simple buildings.



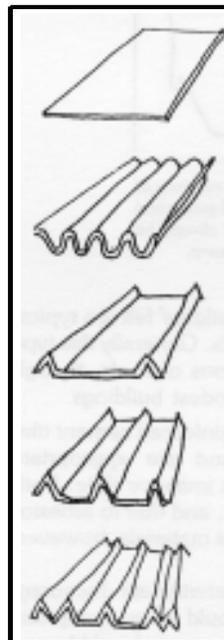
Standing seam metal: a traditional, but now relatively expensive, roof. Seams should match originals. A positive quality is that the roof will last for many years, up to 50 years and more. Appropriate for most historic buildings and especially for low-pitched porch roofs.

Metal plates: popular late 19th century building material, now available again. Relatively expensive, but long-lasting if maintained. Appropriate for most historic Madison buildings.



Crimped or v-seamed metal sheets: Inexpensive. 20th century roofing material. Appropriate for most buildings, with the exception of extremely "high-style" houses or institutions. Also an appropriate siding material for secondary buildings and a common material for generally low-pitched porch roofs.

Corrugated sheets: A common roofing and siding material for secondary and individual buildings since the late 19th century. Appropriate roofing material especially for more modest houses.



plain sheet

corrugated

V-crimp

V-crimp with center ridge

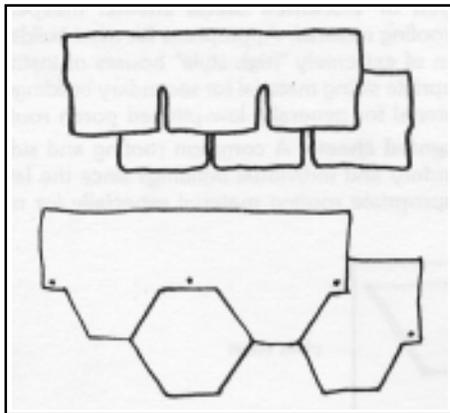
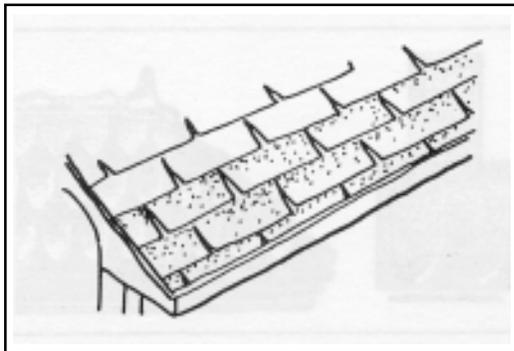
V-crimp with double crimped joints

Slate: expensive and long-lasting roofing material. With periodic inspection and repairs, a slate roof can last indefinitely. Appropriate when historically used and on especially high-style buildings.

Ceramic tile: a common roofing material for Craftsman and Spanish Colonial Revival buildings. Expensive but extremely long lasting. This should be used to replace damaged existing tile roofs. It may also be used for buildings of the appropriate style and period.

Asphalt shingle: a common roofing material since the 1920s. It is now the most common roofing material in Madison. There are some

historic patterns, and these might be considered during renovations. Asphalt shingle, now generally fiber-glass reinforced, is appropriate for most buildings in Madison, though known original materials should be the first choice in renovation. Better-quality, reinforced fiber-glass shingles imitative of wood ("dimensional" roofing) might also be considered in some instances.



The type of shingles used can affect the appearance of a historic building. Hexagonal and diamond patterned are now almost historic in themselves and should be "re-employed" when replacement is necessary.

Rolled roofing/felt: Rolled roofing or builders' felt is a typical roofing material for low pitched and flat roofs. Generally this type of material is discouraged on visible portions of roofs, though it has been used traditionally on some modest buildings.

Imitation roofing materials: asbestos reinforced cement tiles come close to imitating wood roofs and are appropriate replacements. Similar materials are used in imitative slate. Both are relatively expensive materials, however, and due to asbestos content are being phased out. New imitative materials, however, could be considered.

Generally, fancier historic-type roofing materials are discouraged for renovations. Slate, for example, would be inappropriate on a simple wood tenant house. Common sense should be applied when considering new roofing materials. Is the material appropriate to the style and period?, should be a main question. Existing historic roofing materials should be retained or replaced in kind whenever possible.

4. **Chimneys:** Other than number, form, and location, chimneys are important for their materials and detailing. Brick chimneys, generally, should be repaired and repointed using appropriate mortars (see repairs below). Stucco chimneys should be resurfaced or repaired. Stone chimneys should be similarly treated. Stuccoing of brick chimneys is discouraged, especially, the use of rough textured stucco surfaces. New metal chimneys, unless historic to the building, should be unobtrusive when possible.

5. **Windows/Doors:** Windows are important character-defining features. This applies equally to the type and pattern of the windows themselves as to the number and shape of the window openings. Similarly, the door detailing - whether glazed or paneled, for example, - can be equally important to a building's appearance.

Windows are usually double (or triple) hung or casements. There are, however, a number of special windows including bull's eyes, fixed "barn" sash, as well as plate-glass storefronts, stained glass insets, and so on. All of these, including the pattern of window panes, are important to a building's character.

In general, windows should be repaired rather than replaced. If replaced, efforts should be made to match the original in terms of type and glazing pattern. "Applied" muntins to create historic patterning are not considered appropriate, nor are windows that attempt to suggest earlier building types, such as multi-paned windows on houses with traditional 1/1 glazing patterns.

6. **Other Decorative Features:** Many houses preserve historic decorative features such as bargeboards, window and door entablatures or pedants, decorative brackets, endboards and pilasters, gable returns, quoins (both wood and masonry) molded entablatures, and even shutters. These are all character-enhancing features that should be preserved in the case of alterations. The introduction of new decorative features without historic foundation is strongly discouraged by the Commission.

7. **Porch or Storefront Details:** In addition to their overall characteristics, as considered above, porches and storefronts are also important for their details. Porches consist of several important elements. Roof form, plan, post placement, staircase placement are primary features. Secondary features are the design and type of post,



Steps whether Greek Revival (top) or Craftsman (bottom) can be important character-defining features.



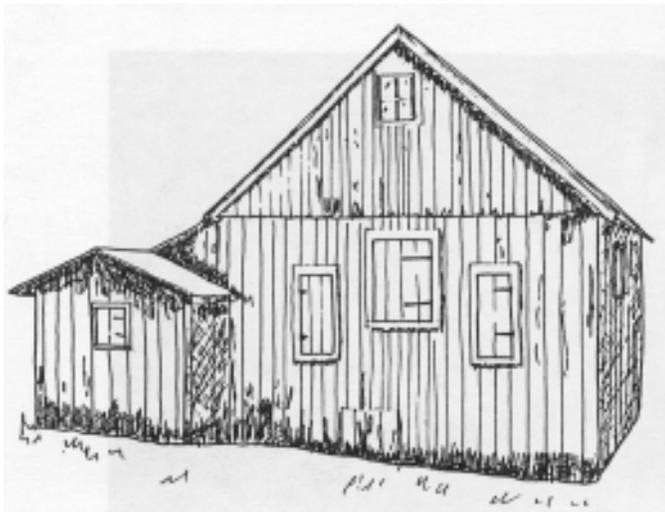
the design of balustrading and rails, the type of handrails for stairs, decorative mill work or lattice, and ceiling or decking materials and their arrangement. All of these features should be carefully noted and assessed in the course of repairs or new design and preserved whenever possible. The same holds true for original or later historic storefronts, which also possess distinctive materials and features.

8. **Steps:** Steps are a final important element for historic buildings. Early steps tended to be wood, most of which have now deteriorated. By the early 20th century, wood steps tended to be replaced with masonry, either brick or concrete. Piers flanking steps were also common. Steps are important features in that they are prominent. They should be preserved or replaced with appropriate new steps when necessary.

VI. Landscape/Site Features

People often forget that the areas surrounding historic buildings can be equally important in defining historic character. Many Madison houses possess a number of site features, many of which were added in historic times. These features can help to tell the story of the development of a property and the town generally. Landscape and site features include, but are not limited to: external kitchens, barns, sheds, tenant or servants' resources, garages, greenhouses, well houses, even swimming pools. Such features also include walkways, fences of different kinds, and significant trees or plantings. All of these are considered important to the historic character of buildings and should be preserved whenever possible. Different types of landscape and site features include the following:

Outbuildings: Outbuildings are particularly important to the historic character of Madison, but are often the most frequently removed or replaced features. Every effort should be made to retain original or historic outbuildings, or if too deteriorated, to replace in kind. Historic outbuildings also provide a conceptual basis for new outbuildings. Typical outbuildings include:



Historic sheds: These are often of vertical board siding or sheet metal. They include several typical shapes.

Tenant houses: Tenant houses are fast-disappearing, but remain important features in the town. Every effort should be made to retain them.

Smoke houses: A few examples still remain.

Well-houses: Madison possesses a number of historic well-houses. Greenhouses/Hothouses: Often set into the ground, these typically stone and glass structures are typical features of the historic district.

Barns: The town possesses a number of examples of historic barns or carriage/wagon houses.

Chicken coops: A few historic chicken coops remain. They should be maintained when possible.

Historic garages: Surprisingly, a number of historic garages - dating mainly to the 1920s - exist in Madison. Simple versions of historic garages provide good prototypes for new construction.



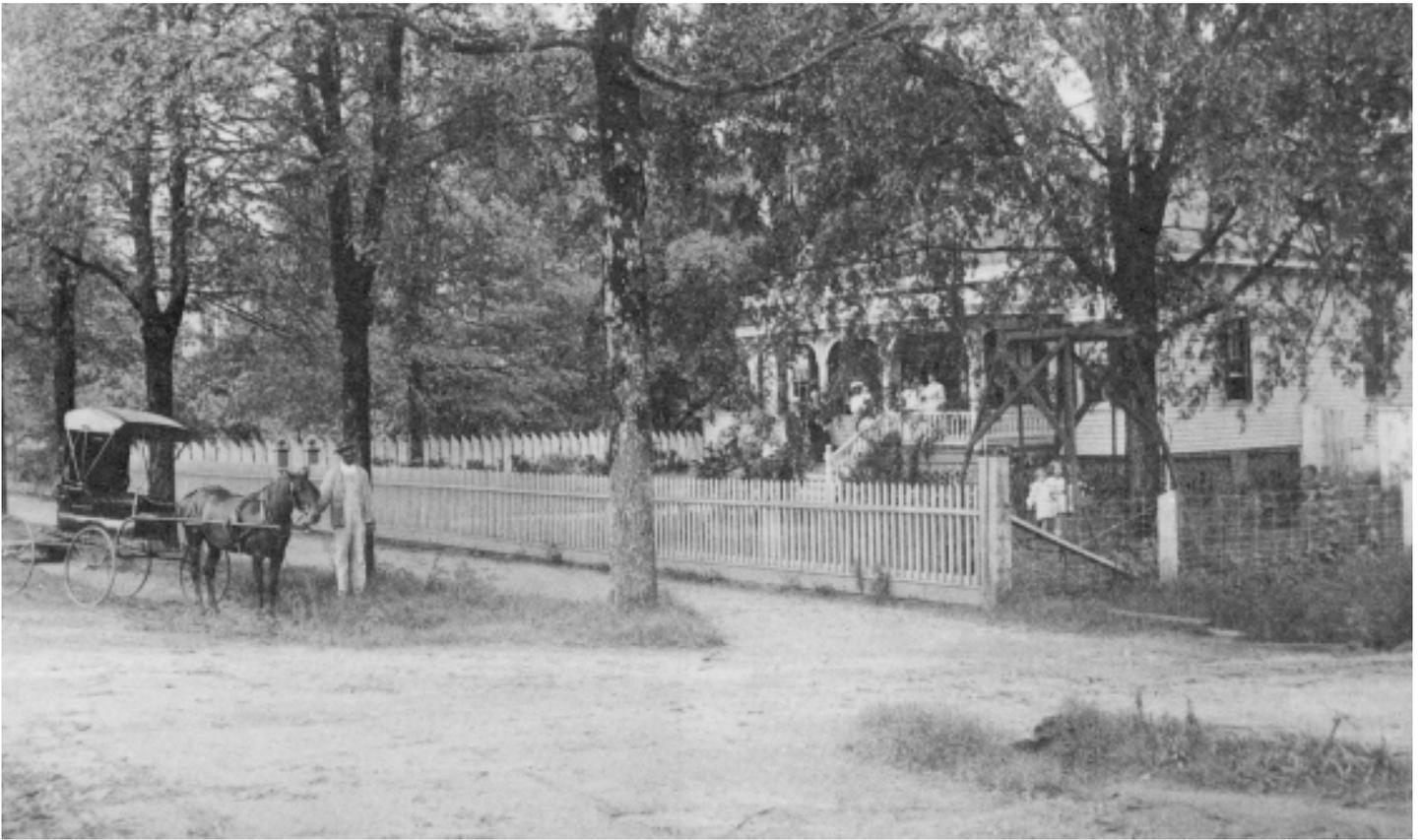
Miscellaneous outbuildings: In addition, Madison houses possess a number of miscellaneous outbuildings, ranging from dovecotes to playhouses. These elements are often unique, or at least unusual, and deserve greater attention because of this.

Fences: Madison is well-known for its fences, both wood and metal. Wood picket fences are typically replaced periodically, though some historic wood fences do remain. Historic photographs of the town show that many more such fences once existed. Metal fences, especially wrought iron fences, were also common. Wood picket fences and metal fences are important character-defining features of the town. Their preservation and replacement are strongly encouraged. Typical fences include the following:

Square pickets: These are typical of Greek Revival buildings and earlier buildings, though they continue to be used well into the 20th century. They are also typical features of Colonial Revival houses. Prominent posts and baseboards are typical features.

Rectangular pickets: Wider picket fences became more common in the late 19th and early 20th centuries. Sometimes they were pointed, often they were cut at a single angle, sometimes left square or cut in decorative patterns. This type of fence often had rear or hidden posts and sometimes eliminated the baseboard. Traditionally rectangular picket fences are associated with late Victorian house types.

Decorative sawn fences: Elaborate, jigsaw cutout fences were popular for late 19th century houses. Fences such as these are typical of Italianate



This photograph of South Main Street c. 1904 show the full range of historic fence types used in Madison: narrow picket (front); wire and post (at the right); vertical plank (left rear). Photograph, Georgia State Archives.

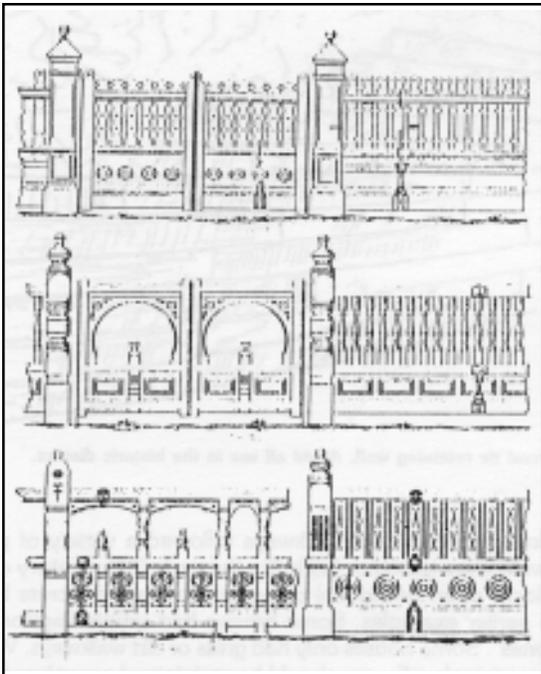


Fences were meant to keep foraging animals out of yards. Ruth Ingram Hemperley on Pine Street c. 1903.

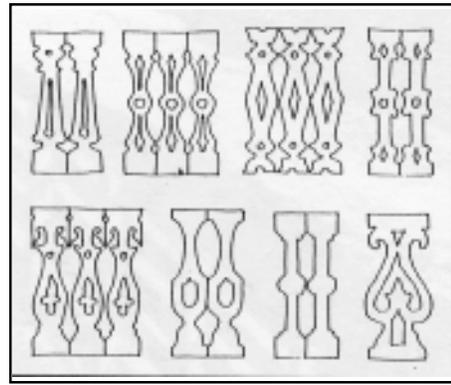


A traditional fence beside the Godfrey House, photograph c. 1915. Georgia State Archives.

and Queen Anne houses. This construction method was similar to traditional square picket fences. Occasionally, they were topped by handrails.



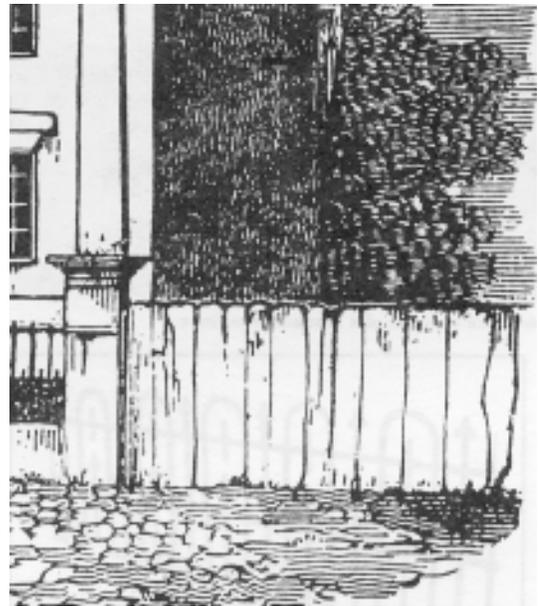
Italianate style fences, typical examples, though none are clearly documented for Madison.



Sawn, or jig-sawn patterns for Italianate style fences.

Craftsman fences: The Craftsman and other journals of the early 20th century stressed lattice patterned and composite fences such as those featured here. Madison possesses no truly Craftsman-inspired fences, though the use of such fences would approximate for many early 20th century houses.

Plank fences: More utilitarian fences were often simple boards, sometimes cut square, sometimes at an angle. These are the 19th and early 20th century versions of privacy fences. Their maintenance and replacement is strongly encouraged.

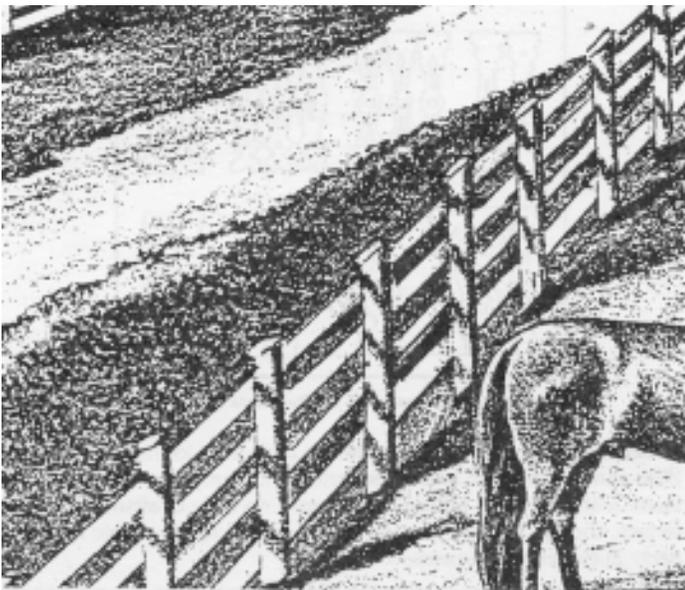


Horizontal board fences: White painted horizontal board fences were used typically for securing animals. They were not used historically for domestic landscapes.

Wrought iron fences: Madison possesses a number of historic metal fences, mostly of wrought iron. These fences should be carefully repaired and maintained.

Post and wire fences: Post and wire fences were common, especially for side and rear yards, by the late 19th century. They should continue to be used, especially in preference to more modern chain link. Many more modest houses relied on wire fences alone.

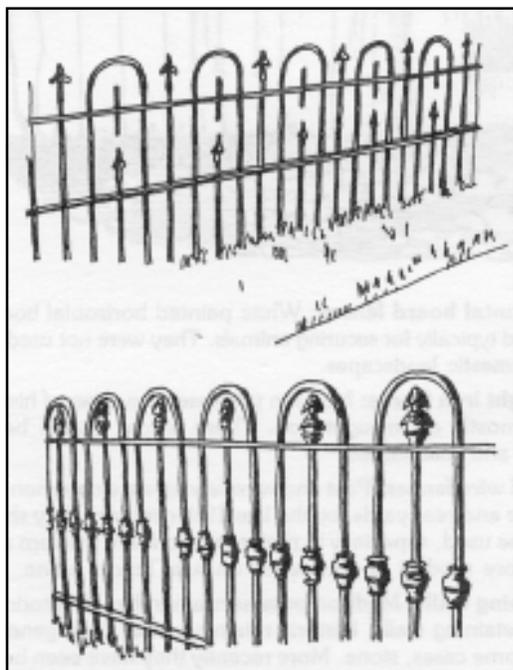
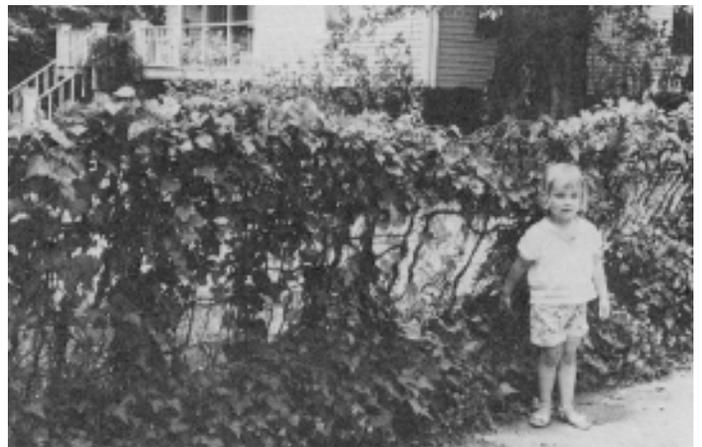
Retaining walls: Madison possesses a number of historic and non-historic retaining walls. Historic retaining walls were generally brick and, in some cases, stone. More recently they have been built of concrete block and wood beams or "railroad ties." More traditional retaining walls should be preserved when possible.



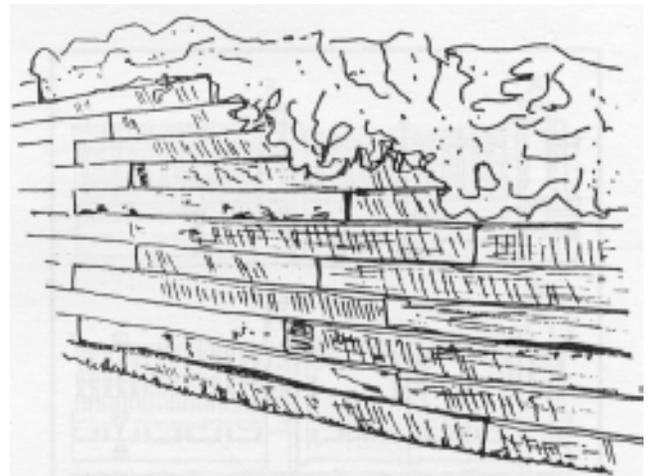
Wire fence posts and a vine-covered wire fence – both traditional Madison features.



A remaining rare example of a Madison iron fence.



Some typical wrought iron patterns common to 19th-century houses. Documented historic fences remain the idea.



The railroad tie retaining wall. Avoid all use in the historic district.

Walkways: Traditional walkways followed a variety of patterns. Older walls were gravel or brick. By the early 20th century cast concrete blocks often hexagonal or poured in place concrete began to replace earlier examples. Some houses had simply flagstone "stepping stones." Some houses only had grass or dirt walkways. Wherever possible, original walkways should be maintained or replaced in kind. Houses lacking walkways might consider traditional walkway treatments.

Driveways: Driveways are a relatively recent phenomena, but follow in the tradition of earlier carriageways. A number of historic driveways are bricked, including several parallel-track drives. Efforts should be made to preserve historic driveways when possible.

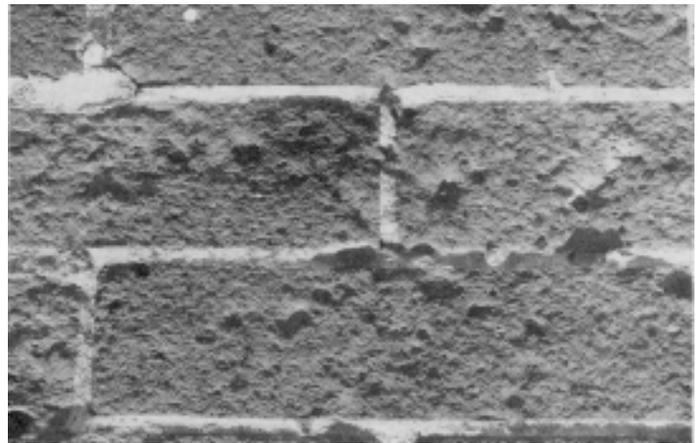
Significant plantings: Madison houses in particular preserve a number of significant historic planting materials. These include: pecan groves and fruit trees; privet hedges, first introduced in the late 19th century; cedar trees, symbolic of eternal life and sometimes planted commemoratively; magnolias, popular especially at the turn of the century; street and shade trees; and the famous boxwood hedges of several well-known properties. Many traditional plantings are reaching maturity and dying; others are being or have been removed for power or telephone lines, or are simply being replaced in favor of more modern plantings. Owners are encouraged to take note of significant traditional plantings on their properties and preserve them when possible. Replacement of significant trees and hedges when necessary is also encouraged.

Specific suggestions for traditional landscape treatments are discussed in Chapter Four below.

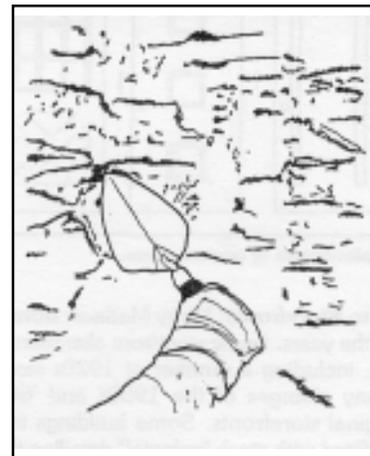
VII. Threats to Historic Integrity

Many buildings and sites have had their character and historic "integrity" eroded over the years. Many practices of the last few decades in particular have taken away from the historic value of houses and businesses in efforts to modernize or improve. The recent survey of historic and non-historic buildings in Madison has identified a number of integrity threatening practices and treatments. Some of the principle types are discussed here.

1. **Unsympathetic Additions:** A number of historic buildings, both commercial and residential, have had inappropriate new additions. Inappropriate additions are considered to be those that overpower or hide historic buildings or additions that otherwise detract from their historic character. Unsympathetic porch enclosures, new rooms added to the fronts of historic buildings, facade-hiding commercial fronts are all examples of unsympathetic additions. If opportunities present themselves, unsympathetic additions should be removed. Guidelines for appropriate new additions are presented in the following chapter.
2. **Artificial Siding:** Artificial siding, including asbestos and asphalt, was introduced as early as the 1920s. In some rare instances, artificial siding is original to historic buildings. Also, asphalt siding is, in the case of smaller cottages and some outbuildings, an appropriate material. However, much artificial siding consists of aluminum or vinyl siding, both of which siding types generally detract from the historic character of buildings. The use of artificial siding is strongly discouraged by the Historic Preservation Commission. Specific guidelines for application should owners choose to use artificial siding are included in Chapter Four below.
3. **Sandblasting/Poor Pointing:** Many brick walls have been marred by sandblasting or poor repointing or a combination of these two problem treatments. Sandblasting, while making a building look clean, destroys the protective "skin" of brick, making it susceptible to water penetration and erosion. Poor pointing is the use of improper "hard" modern cements for repairs to brick walls. Gray-colored Portland cement encourages decay of surrounding material and looks unsightly, threatening the integrity of historic buildings.
4. **Inappropriate Stucco:** Some buildings have been improperly stuccoed. While stucco is a traditional treatment, decorative stuccoing techniques, especially textured stucco, detract from the historic character of buildings. Piers and foundations should not be stuccoed. Other historic buildings that have survived without stuccoing should be preserved from stucco use. The same injunction applies to modern, "artificial" stuccoes as well.



Sandblasting or sloppy pointing can destroy the historic integrity of a building.

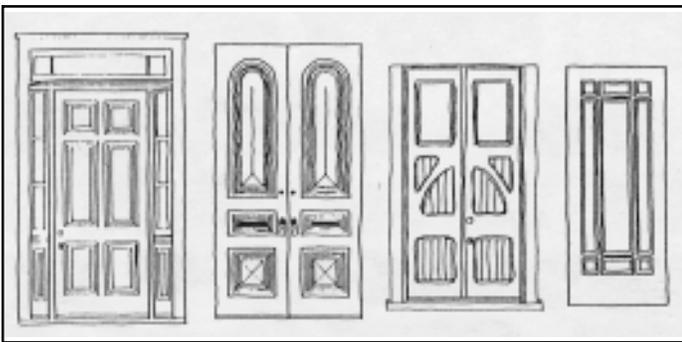


Avoid textured stucco finishes.

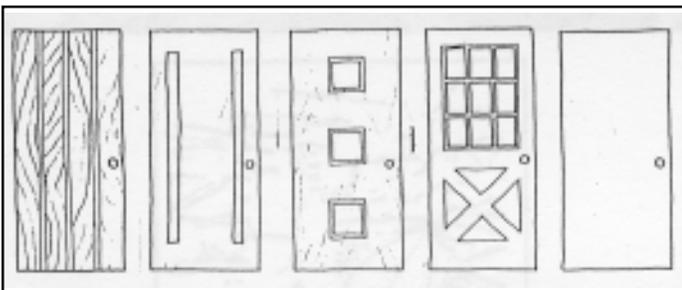
5. **Inappropriate Windows:** Some houses have had inappropriate windows added over the years. These include picture windows on the fronts of historic houses or multi-paned sashes (or windows resembling multi-paned glass) for houses with traditional two-over-two or one-over-one patterned windows. Such replacement windows detract from the historic character of buildings.
6. **Inappropriate Entrance Doors:** Most Madison buildings preserve their original entrances or doors. Some doors, however, have been replaced by more modern doors, either in 1950s designs or in more recent "Victorian" designs. Original doors are important to the overall character of buildings and should be preserved or replaced with similar doors.



Some windows are simply not appropriate for historic buildings – especially on major facades.

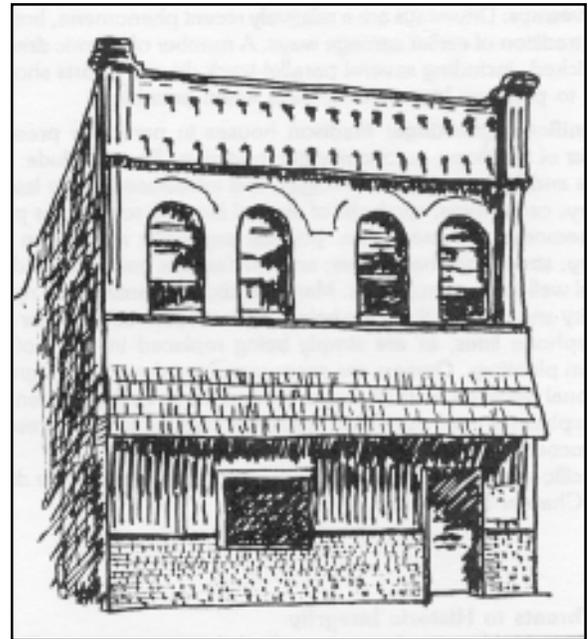


Traditional entrances, from Greek Revival through early 20th-century.

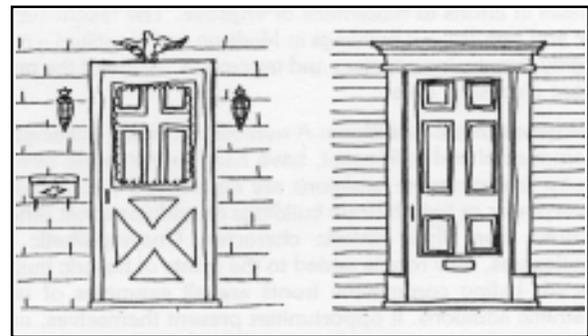


All inappropriate replacements of original doors.

7. **Alterations to Storefronts:** Many Madison storefronts have been altered over the years. Some storefront alterations are now historic in character, including a number of 1920s storefronts and entrances. Many changes of the 1950s and 60s tended to be obscure original storefronts. Some buildings in the 1960s and 1970s were fitted with stock "colonial" detailing that often detracts from the historic character of buildings. Efforts should be made to retain and in some cases uncover or "recapture" original or historic storefront details.
8. **Storm Windows and Doors:** Storm windows or doors may seem unimportant details, but can detract from the historic character of buildings. Stock, aluminum storm windows often stand out on historic buildings. Painted storm windows and more carefully selected (or designed) storm doors are often less obtrusive. Details such as these can be important to defining and maintaining historic character.
9. **Inappropriate Porch Treatments:** Many historic porches have been changed over the years. Typical changes included poured concrete floors, metal replacement columns and posts, metal balustrades and

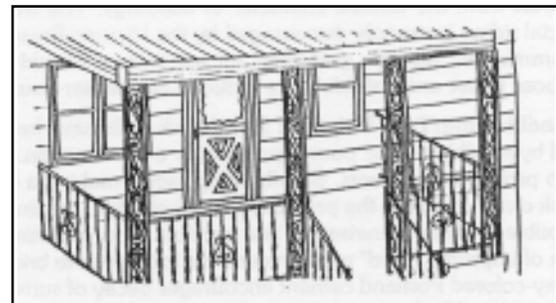


Owners with inappropriate storefronts should attempt to restore or otherwise "recapture" originals.



Do not obscure original entrances with inappropriate storm doors.

rails. More recently, buildings have had inappropriate "higher," code-specified rails, and sometimes balustrades, designed for decks, attached to the outside of the baseboard. Such treatments detract significantly from the overall historic character of buildings and should be avoided.

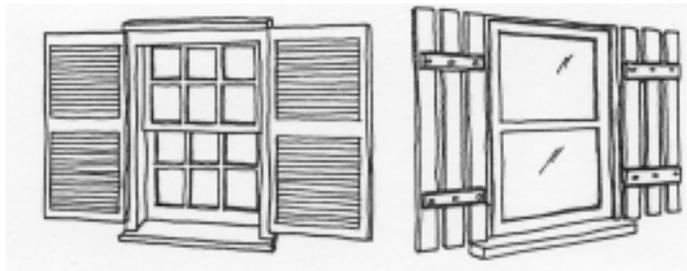


Avoid; replace when possible.

10. **Inappropriate Foundation Treatments:** Most houses in Madison once stood on brick piers. Over the years, these have been infilled to protect mechanical systems or keep out pests. Some original "infilling" remains, however. Traditionally treatments included vertical plank panels and lattice. Some historic buildings had lattice-patterned brick or solid infilling between piers. Most modest buildings, at least by the early 20th century, often substituted sheet metal. Most modern infilling

consists of concrete block. Unfortunately, the block has rarely been recessed to allow for other treatments or treatments that might hide the block. If piers do remain, every effort should be made to preserve their historic visual character. Otherwise, infilling should be painted or otherwise covered to diminish the effect. More specific recommendations are included in Chapter Four.

11. **Inappropriate Shutters:** A number of houses in Madison still have historic, often operable shutters. However, many houses have had their original shutters replaced by modern, non-operable shutters. Losses of details such as these often detract from the historic character of districts. Inappropriate use of new shutters, either shutters improperly hung or shutters attached to buildings that would not have had shutters, similarly detract from the character of the district.

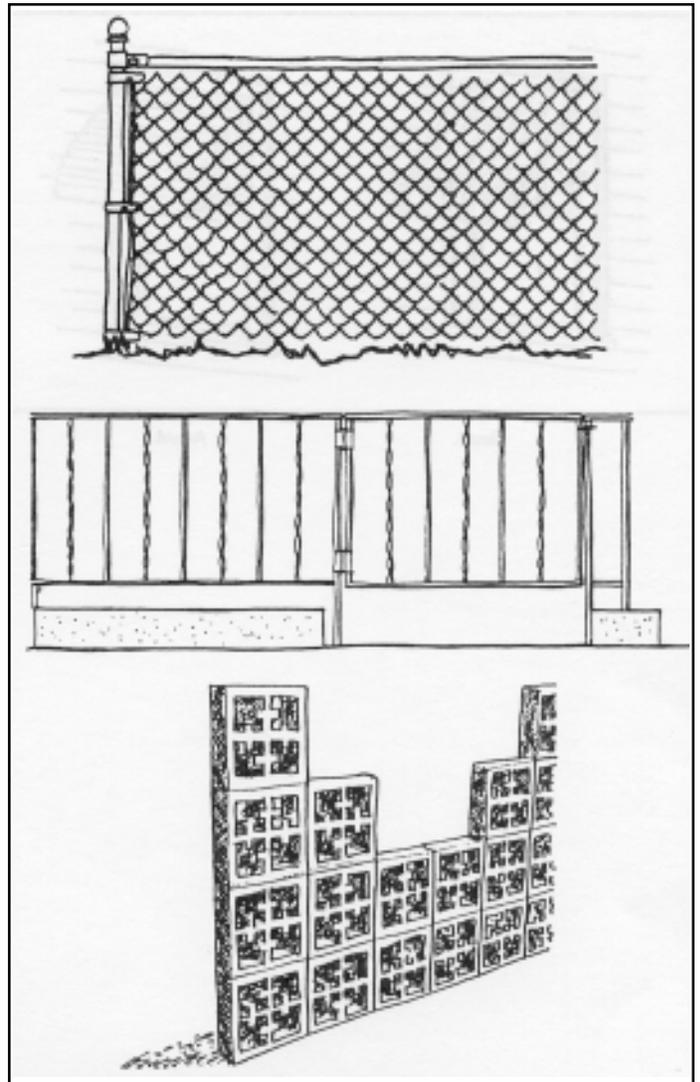


Avoid phoney-looking, non-operable shutters.

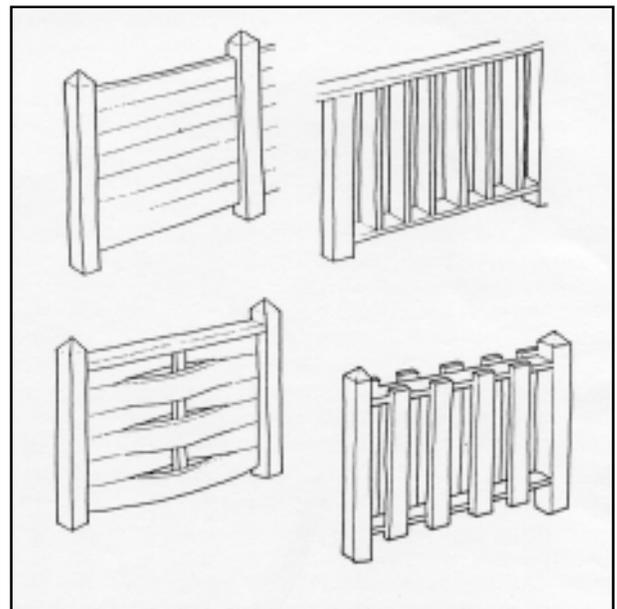
12. **Inappropriate Steps:** Modern cast-concrete stairs, replacing earlier wood stairs, detract from the character of historic buildings. Inappropriate modern metal rails or other features (including indoor-outdoor carpeting) similarly detract from a building's appearance.
13. **Inappropriate Landscape/Site Features:** Inappropriate landscape or site features range from broken tile walks and carpeted patios to modern storehouses and carports. Chain link fence, split rail fences, and clearly modern privacy fences, including basket weave patterned fences in particular, similarly detract from a property's historic appearance. Modern details such as these should be avoided by owners of historic buildings in favor of more traditional treatments.
14. **Metal Awnings:** Metal awnings have been popular since at least the 1950s, often replacing more traditional cloth awnings. While some metal awnings are "almost historic," the use of metal awnings almost always detract from the character of historic buildings.
15. **Poor Maintenance Practices:** Many buildings are threatened by neglect and poor maintenance practices. The Madison Historic Preservation Ordinance does not dictate levels of maintenance. Owners are free to choose their own maintenance measures. However, many historic buildings can be better preserved through simply sound maintenance. Cleaning of gutters, provision of adequate flashing, adequate drainage, periodic painting, and roof repairs can all contribute to the longevity of historic buildings. Good maintenance practices are strongly recommended within the historic district.

VIII. Conclusions

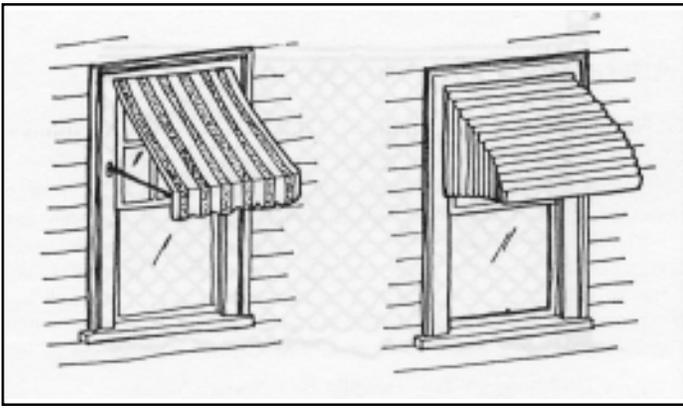
The preservation of the historic character of Madison depends upon the sound treatment of historic buildings and the careful regulation of new construction. Sometimes changes to historic buildings involve the



Avoid standard fences such as these, especially in visible areas.



Standard privacy fences are usually not appropriate in historic contexts.



Good.

Avoid.

alteration of existing features, sometimes the introduction of new features. In this chapter, we have seen how historic character can be maintained through the conscientious and well-informed preservation of existing buildings and features. The next chapter addresses more specific changes within the district and offers guidelines for both new construction and for significant alterations to existing buildings. The knowledge of such changes constitute the main concerns of the Historic Preservation Commission. Therefore the chapter offers insights into the review process and how changes are regulated by the Commission.

