



FINAL REPORT

# CROWLEY HISTORIC DISTRICT DESIGN GUIDELINES CROWLEY, LOUISIANA

APRIL 2012



PREPARED FOR:  
LOUISIANA DIVISION OF HISTORIC PRESERVATION

PREPARED BY:  
HARDY•HECK•MOORE, INC.  
AUSTIN, TEXAS

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## PURPOSE AND GOALS

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The City of Crowley was one of several communities selected by the Louisiana Division of Historic Preservation (LADHP) to receive design guidelines for its downtown historic district, which is listed in the National Register of Historic Places (NRHP). The purpose of the design guidelines is to enable property owners contemplating renovation and/or restoration within the Crowley Historic District to maintain the historic look, feel, and character of the district. The guidelines also address new additions to historic buildings and new construction within the historic district. The goal is to encourage long-term planning for historic district resources in Louisiana that were negatively impacted by Hurricanes Katrina and Rita. The intended result is an improved quality of the district that will contribute to the economic health of the district and the community.

The Louisiana Division of Historic Preservation received federal funding for the development of design guidelines as a result of the Section 106 consultation process following Hurricanes Katrina and Rita. Section 106 of the National Historic Preservation Act

requires that projects that entail federal funding or licensing take measures to avoid, minimize, or mitigate adverse effects to historic properties. The Louisiana State Historic Preservation Office (SHPO), the Louisiana Division of Historic Preservation, and the Louisiana Division of Archaeology together conduct review of federal projects under Section 106. Following Hurricanes Katrina and Rita, the Louisiana Division of Historic Preservation determined that recovery efforts undertaken by the Office of Community Development (OCD) under the Road Home Program had an adverse effect on historic properties. The Road Home Program is funded by Community Block Grant funds provided by the U.S. Department of Housing and Urban Development (HUD). In order to mitigate that adverse effect, the Louisiana Division of Historic Preservation received Community Block Grant funds to develop design guidelines to insure that historic resources are protected in the future.

## HISTORY AND DEVELOPMENT OF CROWLEY, LOUISIANA, AND THE CROWLEY HISTORIC DISTRICT

Increased settlement of the farmlands of Acadia Parish was spurred by the arrival of the Louisiana Western Railroad (operated by Southern Pacific Railroad Company) through the area in 1881. Five years later, in 1886, brothers C. C. and W. W. Duson of the Southwestern Louisiana Land Company founded “Crowley Switch” on the rail line. The city was named for Patrick Crowley, the Irish foreman who was the section foreman, and later roadmaster, for the stretch of the railroad through Acadia Parish. “Crowley Switch” was platted by Leon V. Fremaux on a grid plan with an area of one square mile and became the parish seat in 1887.

Crowley’s early economic and physical development was rapid, spurred by the burgeoning rice industry. By the end of the nineteenth century, the city boasted five rice mills, was the shipping point for the parish’s crops, and was the center of southwestern Louisiana’s rice industry. As the region’s agricultural center, Crowley also served as the hub of commercial and social activity. In 1898, the city had 12 dry goods and general stores, six hotels, one bank (with one under construction), a brick and tile factory, three lumber yards, three grocery stores, three machinery and implement stores, three drugstores, four livery stables, an opera house, an ice factory, and a variety of other businesses. The commercial core was located along Parkerson Avenue from the railroad north to the parish courthouse. The residential areas of the city grew to the south and east of the commercial corridor, even though the courthouse was planned as the town center, due to the location of the railroad. East of Avenue G was a middle-class neighborhood, characterized by a mix of modest and large residences in architectural styles from the late nineteenth century to the 1920s. South Crowley (south of the railroad) was also developed early on. The buildings are similar in construction and style to those in the east part of town

but smaller in scale since this was historically a residential area for the working class. Both neighborhoods are well-shaded with oak trees were planted on each street when Crowley was platted.



*Parkerson Avenue, looking north, ca. 1904 (City of Crowley).*



*Parkerson Avenue, looking north, 1913 (www.museumsyndicate.com).*



Crowley continued to prosper into the 1920s and 1930s. A new city hall building was built in 1931 and infrastructural improvements were made to the city's roads in the 1930s, courtesy of the Works Progress Administration. Commemorative markers in the east Crowley residential area attest to this work.



*Road improvements on Fifth Street, 1936 (Louisiana Digital Library).*

In early August 1940, Crowley was inundated by four days of hurricane rains which left much of the city under eight feet of water. After being shut down for several days, the city rebounded. A new Art Deco Style parish courthouse replaced the 1902 building in 1952. To this day, Crowley retains relative prosperity with rice cultivation as the center of its economy.

The Crowley Historic District was listed on the National Register of Historic Places in 1982. It consists of the local Crowley Commercial Downtown Historic District (designated in 2000) and the two residential areas east of the downtown corridor and south of the railroad tracks. The district retains its historic integrity to convey its significance as the economic and cultural center of Acadia Parish made possible by the railroad and the rice industry. The district is characterized by a regular grid of streets shaded by mature trees. It contains a diverse range of commercial and residential buildings, in a variety of architectural styles that were popular from the late nineteenth century through the 1960s.



*Parkerson Avenue, looking south, ca. 1924 (www.cardcow.com).*



*Parkerson Avenue, looking south, ca. 2010 (City of Crowley).*

## DESIGN REVIEW PROCESS

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### Designated Landmarks and Historic Districts

The design guidelines contained within apply to resources in the Crowley Historic District as designated by the National Register for Historic Places (NRHP) nomination. A map illustrating the historic district boundaries is included in *Appendix C*. An inventory listing contributing and noncontributing resources in the district to date is included in *Appendix B*.

The NRHP-listed Crowley Historic District includes the local Crowley Commercial Downtown Historic District, as defined in the City of Crowley's historic preservation ordinance found at Chapter 9.5, Article III, Section 9.5-27(a) of the city's code of ordinances. At present, the design review process is only required for historic resources in the Crowley Commercial Downtown Historic District.

### Design Review Application

Before initiating any work that may affect the exterior of a resource within the Crowley Commercial Downtown Historic District, the owner must submit an application for a Certificate of Appropriateness to the Crowley Downtown Historic District Commission (HDC). The City of Crowley's "Historic District Commission Review Procedures" is included in *Appendix H* and can be found online at <http://crowley-la.com/forms/codedpt/histdistrictreviewprocedure.pdf>.

The HDC will review all applications proposing the following types of work in the Crowley Commercial Downtown Historic District:

- Erection of any new building or new construction;
- Alteration of addition to any new building in the district;
- Painting, repairing, or demolition of any building in the district; or

- Relocation of any building into or out of the historic district.

The HDC shall grant or deny Certificates of Appropriateness contingent upon the applicant's acceptance of specific conditions set forth by the HDC.

The process for HDC review is set forth in the Crowley Historic District Ordinance (Ordinance No. 1229, adopted April 11, 2000), found in the Crowley code of ordinances at Chapter 9.5, Article III, Section 9.5-28.

Applications for a Certificate of Appropriateness will be reviewed by the HDC within 45 days of being filed. Each proposed Certificate of Appropriateness is discussed at a public hearing after the HDC has determined that the Certificate complies with these design guidelines and other standards adopted by the HDC. A public meeting may not be required if the HDC determines that the application is not for a substantive change. Notice of the time and place of the public hearing will be publicized at least seven days before the hearing.

HDC decisions will be rendered in writing to the applicant and the City of Crowley building inspector. The HDC may include changes necessary to comply with Article III of the Crowley Historic District Ordinance. The building inspector will issue a permit for work for approved applications.

An applicant may appeal the HDC's written decision to the Board of Aldermen of the City of Crowley within 10 days from the date decision. The Board of Aldermen will consider the appeal at the next general or special meeting, but no more than 45 days after



the submission of the appeal. The Board of Aldermen, by a majority vote, has the right to change decisions made by the HDC. Any person aggrieved by the decision of the Board of Aldermen may file a civil suit within 30 days in a court of “competent jurisdiction.”

### ***Responsibilities of the Applicant***

The responsibility for demonstrating that the proposed project meets these design guidelines and historic preservation, zoning, and building codes lies with the applicant. The applicant must submit six copies of plans, specifications, or architectural drawings (with dimensions) of proposed work. The drawings should include:

- Details of the façade (and side street façades for buildings on corner lots).
- Details of the rear and roof.
- Setback dimensions with relation to the street and adjacent buildings.
- Elevations showing relation of the height to adjacent buildings/structures.
- Information regarding color schemes when appropriate.

- Information relating to the proposed appearance, color, texture or materials and architectural design of the exterior.
- Alterations to any building or outbuilding, party wall, courtyard, sidewalk, driveway, parking area, fence, or other dependency.

### ***Penalties for Violation***

The building inspector will stop any work without or contrary to a permit issued under the historic district ordinance and prosecute violators accordingly. Any person violating the historic district ordinance or any decision of the HDC shall be fined no less than \$50.00 and no more than \$100.00 for each violation. For violations other than demolition without a Certificate of Appropriateness, each day that a violation continues constitutes a separate offense. Any person who demolishes a building or structure without receiving a Certificate of Appropriateness may be fined a single fine of no less than \$1,000 and no more than \$10,000.

## ARCHITECTURAL CHARACTER OF CROWLEY HISTORIC DISTRICT

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Building forms and architectural styles are useful categories for analyzing general types of historic resources. The following list of the specific building forms and architectural styles found within the NRHP-listed Crowley Historic District is based on a windshield survey of resources in the district and the NRHP inventory of the District (*Appendix B*).

The analysis within this section sets forth typical character-defining features of building forms and architectural styles. Note that many examples of historic resources do not strictly fit any

building form or architectural style classification. Similarly, a typical example of a building form or architectural style may exhibit some of the character-defining features defined in the following pages, but not all. Other examples of historic resources may combine elements from several building forms or architectural styles and present a more eclectic appearance. This analysis of building forms and architectural styles seeks to find commonalities among general trends, though the inventory of resources within a historic district inevitably will include exceptions.

## **BUILDING FORMS**

Building form denotes the overall shape and axis of a building. Building form designation is primarily based upon the function intended for the building at the time of its construction – whether residential, commercial, or institutional. Because form follows function, properties that share a use-type often possess similarities in floor plan, roof form, size, and scale. Similar building forms often are clustered together due to a variety of factors influencing development, including proximity to transportation, property values, desire for visibility versus desire for privacy, and convenience. Building form classifications are based on a combination of the resource's original use or function, stylistic influences, and form/plan type. Although this system works well for the majority of the identified resources, some properties are unique and may not fall under a single standard building form classification.

The following building forms are found within the Crowley Historic District:

- American Foursquare Residence
- L-Plan Residence
- Modified L-Plan Residence
- Elevated L-Plan Residence
- Center Passage Residence
- Shotgun Residence
- Cape Cod Residence
- Bungalow Residence
- Ranch House
- Detached Garage
- One-Part Commercial Block
- Two-Part Commercial Block
- Temple Front Building
- Central Block with Wings
- Three-Part Vertical Commercial Block
- Vault
- Commercial Block
- Warehouse
- Service Station/Service Bay Business
- Religious



## American Foursquare Residence



*Example of an American foursquare residence.*

American foursquare houses are usually two- or two-and-a-half stories in height. Floor plans typically include four rooms on each floor, with an asymmetrically-located entry into one of the front rooms on the ground floor. In Crowley, these houses typically are set back with a front yard. Concrete sidewalks or driveway runners may be present. They often include a detached garage and/or a *porte cochere* attached to a side façade.

- Exterior Walls: Typically brick masonry, but sometimes constructed of milled lumber with wood siding finished with paint.
- Foundation: Pier and beam, typically with brick piers.
- Porches: Typically full-width with a front-gabled or shed roof form and wood or concrete porch floor. Often feature Craftsman Style tapered porch piers, sometimes on wood or stone bases. Sometimes feature Classical Revival Style, Tudor Revival Style, Spanish Colonial Revival Style, or Mission Revival Style porch supports and detailing.
- Roofs: Roof form typically low-pitched hipped or pyramidal. Originally usually standing seam metal or asphalt or asbestos shingle.
- Windows: Double-hung wood-sash, usually with a one-over-one configuration. Often feature wood screens with geometric detailing on the upper sash with Craftsman Style or Prairie Style motifs.
- Doors: Located asymmetrically, offset to one side of front façade. Typically paneled wood with glazing.
- Chimneys: Typically brick masonry located at side façade.

## L-Plan Residence



*Example of an L-Plan residence.*

L-Plan houses typically are one- or one-and-a-half stories in height with an L-shaped floor plan and a cross-gabled roof form. Historic-age rear additions are typical. L-Plan houses are usually set back with a front yard. Wood or cast-iron fences may be present. Original outbuildings may be present. Although not original, detached garages may have been added within the district's period of significance.

- Exterior Walls: Typically constructed with wood siding or wood shingles finished with paint, although occasionally brick or stone.
- Foundations: Pier and beam, typically with brick or wood piers.
- Porches: Typically partial-width set within the interior angle of the L-plan. Often feature decorative wood detailing in the Queen Anne Style, such as turned porch posts, turned balusters, and spindle friezes. Mid-twentieth century examples may employ Minimal Traditional Style detailing.
- Roofs: Originally usually metal shingle, corrugated metal, or standing seam metal. Often feature decorative wood detailing in the Queen Anne Style, such as bargeboards.
- Windows: Double-hung wood-sash, often with a two-over-two or four-over-four configuration. Often feature projecting bay windows or dormer windows.
- Doors: Typically paneled wood with glazing.
- Chimneys: Original stone or brick masonry chimney or metal stovepipe typically located at interior of floor plan or at gable ends.

## Modified L-Plan Residence



*Example of a modified L-Plan residence.*

Modified L-plan houses typically were constructed after the arrival of the railroad using milled lumber with prefabricated decorative elements. The modified L-plan house is one or one-and-a-half stories. The primary difference between an L-plan house and a modified L-plan house is the roof form; while an L-plan house has a cross-gabled roof, a modified L-plan house has a side-gable or gable-on-hip roof. Also, in an L-plan house, the porch typically has a shed roof, while in a modified L-plan house, the porch is recessed under the main, hipped roof form. In Crowley, modified L-plan houses typically are set back with a front yard. Wood or cast iron fences may be present. Although not original, detached garages may have been added within the district's period of significance. Original outbuildings may be present.

- Exterior Walls: Typically constructed with wood siding or wood shingles finished with paint, although occasionally brick or stone.
- Foundation: Pier and beam, typically with brick or wood piers.
- Porches: Typically partial-width set within the interior angle of the L-plan. Wraparound porches common. Often feature decorative wood detailing in the Queen Anne Style, such as turned porch posts, turned balusters, and spindle friezes. Mid-twentieth century examples may employ Minimal Traditional Style detailing.
- Roofs: Typically a gable-on-hip or a gable-on-pyramidal. Originally usually metal shingle, corrugated metal, or standing seam metal. Often feature decorative wood detailing in the Queen Anne Style, such as bargeboards.
- Windows: Double-hung wood-sash, often with a two-over-two or four-over-four configuration. Often feature projecting bay windows or dormer windows.
- Doors: Typically paneled wood with glazing.
- Chimneys: Original stone or brick masonry chimney or metal stovepipe typically located at interior of floor plan.



## Elevated Modified L-Plan Residence



*Example of an elevated modified L-plan residence.*

An elevated modified L-plan residence is an L-plan house with the Louisiana vernacular architectural tradition of a raised Creole- or Acadian-influenced foundation.

- Exterior Walls: Typically constructed with wood siding or wood shingles finished with paint, although occasionally brick or stone.
- Foundation: Pier and beam, typically with brick or wood piers.
- Porches: Typically partial-width set within the interior angle of the L-plan. Wraparound porches common. Often feature decorative wood detailing in the Queen Anne Style, such as turned porch posts, turned balusters, and spindle friezes. Mid-twentieth century examples may employ Minimal Traditional Style detailing.
- Roofs: Typically a gable-on-hip or a gable-on-pyramidal. Originally usually metal shingle, corrugated metal, or standing seam metal. Often feature decorative wood detailing in the Queen Anne Style, such as bargeboards.
- Windows: Double-hung wood-sash, often with a two-over-two or four-over-four configuration. Often feature projecting bay windows or dormer windows.
- Doors: Typically paneled wood with glazing.
- Chimneys: Original stone or brick masonry chimney or metal stovepipe typically located at interior of floor plan.

## Center Passage Residence



*Example of a center passage residence.*

The front façade of a central passage residence is generally symmetrical, with the entrance located at the center. This house form is one-, two- or two-and-a-half stories in height, featuring a floor plan with a central entry hall on the ground floor, leading to a central stair. These houses usually are set back with a front yard. Concrete sidewalks or driveway runners may be present. A detached garage and/or a *porte cochere* may be associated with the main house.

- Exterior Walls: Typically brick masonry, but sometimes constructed of milled lumber with wood siding finished with paint.
- Foundations: Pier and beam, typically with brick piers.
- Porches: Either partial-width or full-width, with a projecting front-gabled, flat, or shed roof form. Porch floors may be wood or concrete. Often feature Classical Revival Style, Tudor Revival Style, Spanish Colonial Revival Style, Mission Revival Style, Prairie Style, or Craftsman Style porch supports and detailing.
- Roofs: Typically low-pitched gabled, hipped or pyramidal in form. Originally usually standing seam metal or asphalt or asbestos shingle. Dormer windows may be present.
- Windows: Double-hung wood-sash, usually with a one-over-one configuration. Often feature wood screens with geometric detailing on the upper sash with Craftsman Style or Prairie Style motifs.
- Doors: Located at the center of the front façade. Typically paneled wood with glazing.
- Chimneys: Typically brick masonry chimney located at side façade.

## Shotgun Residence



*Example of shotgun residence.*

These houses typically are one story in height, one room wide and two or more rooms deep. They have front-gabled or hipped roof forms. The narrow gable end faces the street and typically contains a single entryway and window. Each room is placed behind the other in single file, with no hallway. The roof ridge is perpendicular to the street. Historic additions to the rear of the original structure are common. Because they often predate the surrounding construction, they may be set further back or closer to street than surrounding, later buildings. Outbuildings or small-scale structures may be present. Although not original, detached garages may have been added within the district's period of significance.

- Exterior Walls: May be constructed with wood (often board-and-batten), stone, or brick. Surface may be finished with paint or stucco, or may be unfinished.
- Foundation: Pier and beam, typically with brick or wood piers.
- Porches: Typically full-width with a shed roof and a wood porch floor.
- Roofs: Originally usually wood shingle, metal shingle, corrugated metal, or standing seam metal.
- Windows: Double-hung wood-sash, often with a two-over-two or four-over-four configuration.
- Doors: Typically wood without glazing.
- Chimneys: Original stone or brick masonry chimneys may be located at exterior walls.

## Cape Cod Residence



*Example of a Cape Cod residence.*

The Cape Cod form is always one-and-a-half stories in height with dormer windows. The floor plan usually features a central entry hall on the ground floor, leading to a central stair. These houses typically are set back with a front yard. Concrete sidewalks or driveway runners may be present. A detached garage often is associated with the house.

- Exterior Walls: Either brick masonry or constructed of milled lumber with wood siding or wood shingles, either unfinished or finished with paint.
- Foundations: Pier and beam, typically with brick piers.
- Porches: Often lack a porch or feature only a bracketed portico. When present, porches may be partial-width or full-width, with a projecting front-gabled, flat, or shed roof form. Often feature Classical Revival Style, Tudor Revival Style, Spanish Colonial Revival Style, or Mission Revival Style porch supports and detailing.
- Roofs: Roof form always side-gabled or gambrel. Dormer windows are a character-defining feature. Originally usually standing seam metal or asphalt or asbestos shingle.
- Windows: Double-hung wood-sash, usually with a one-over-one or six-over-six configuration.
- Doors: Typically paneled wood with glazing.
- Chimneys: Typically brick masonry chimney located at side façade.



## Bungalow Residence



*A one-story bungalow residence.*

Bungalows typically were constructed from ca. 1915 to ca. 1945. Bungalow plans were standardized, often distributed through lumber companies. Bungalows are usually one-story in height but are sometimes one-and-a-half or two-stories. Floor plans usually are organized with the living room, dining room, and kitchen aligned on one side of the house, and the bedrooms aligned on the other side, so that corridor space is minimized. Bungalows typically are set back from the street, with a front yard. Concrete sidewalks or driveway runners may be present. Because bungalows often were constructed after the advent of the automobile, a detached garage may be associated with the house, and/or a *porte cochere* attached to a side façade of the house.

- Exterior Walls: Typically constructed of milled lumber with wood siding finished with paint, but sometimes constructed of brick or stone masonry.
- Foundation: Typically pier and beam with brick piers, but sometimes concrete stem wall and footing.
- Porches: Typically partial-width with a front-gabled roof form and wood or concrete porch floor. Often feature Craftsman Style tapered porch piers, sometimes on wood or stone bases. However, sometimes feature Classical Revival Style, Tudor Revival Style, Spanish Colonial Revival Style, or Mission Revival Style porch supports and detailing.
- Roofs: Roof form typically front- or side-gabled, with deep eaves. Originally usually standing seam metal or asphalt or asbestos shingle. Often detailed with exposed rafter ends.
- Windows: Double-hung wood-sash, usually with a one-over-one configuration. Often feature wood screens with geometric detailing on the upper sash with Craftsman Style or Prairie Style motifs. Eyebrow gable windows may be present.
- Doors: Typically paneled wood with geometric pattern of lites in the upper portion.
- Chimneys: When present, typically brick masonry and located at side façade.

## Ranch House



*Example of a Ranch house.*

Ranch houses were constructed nationwide beginning ca. 1940, continuing through the post-World War II housing boom. Ranch houses were constructed using prefabricated building materials, and often standardized plans were repeated within subdivisions. The Ranch house form is nearly always one-story. The footprint may be rectangular, L-Plan, rambling and irregular, or even split-level. The interior floor plan of a Ranch house is open, with free-flowing living, dining, and kitchen spaces, many of which open out onto outdoor spaces such as courtyards or patios. Ranch houses typically lack applied architectural ornament, and instead feature details integral to the design of the house that are influenced by the Ranch Style, Modern Style, or Contemporary Style. Garages or carports are integral to the overall form and design of the Ranch house, and most examples include an attached carport or a one- or two-car garage.

- Exterior Walls: Sometimes constructed of milled lumber with wood siding finished with paint or asbestos shingle siding, and sometimes brick or stone masonry. Masonry units often have a long, thin, rectangular shape, such as Roman brick or flagstone.
- Foundations: Typically concrete slab.
- Porches: Typically partial-width and recessed under the main roof form. Often feature geometric wood or decorative wrought iron porch supports, or porch roof may be cantilevered. Porch floors typically concrete. Brick or stone planters sometimes integrated into porch design.
- Roofs: Roof typically low-sloped and hipped or side-gabled, sometimes with deep eaves. Originally usually asphalt or asbestos shingle.
- Windows: Often wood or metal casement; metal awning or jalousie; or double-hung metal sash. Often feature large, fixed-pane picture windows.
- Doors: Typically wood, often with geometric glazing or relief patterns.
- Chimneys: When present, often wide, constructed of Roman brick or flagstone masonry, and set asymmetrically on front façade.



## Detached Garage



*Example of a detached garage.*

Detached garages typically are one-story in height with a rectangular footprint and a single, open interior space. Garages typically are sited at the rear of the lot, behind the main house. Some historic residences in the Crowley Historic District have carports in lieu of detached garages.

- Exterior Walls: Most commonly wood siding or board-and-batten, but may be brick or stone.
- Foundations: Usually poured concrete slab, but some examples have no foundation, only a dirt floor.
- Porches: Seldom include porches.
- Roofs: Roof form most often front-gabled, but may be side-gabled or hipped. Roofing material usually matches associated main house.
- Windows: Usually limited to side façades. Window materials and configuration typically match associated main house.
- Doors: In garages, overhead rolling doors are common, but original hasp-hung doors or hinged doors may be present.
- Chimneys: Seldom include chimneys.

## One-Part Commercial Block



*A Modern Style one-part commercial block building.*

One-part commercial block buildings are one-story, box-like buildings typically set forward flush with the lot boundary. These buildings are designed to interact with pedestrian-related activity. The storefront typically has a three-part configuration, with large plate-glass display windows in the outer bays and a centrally placed doorway; however, variations of this pattern do exist. The primary entrance is sometimes placed within a recessed central bay, which has a second set of display windows at angles to the doorway.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as corbelling, texture, or applied tile at the entrance. Detailing may reflect the Classical Revival, Romanesque Revival, Prairie, Spanish Eclectic, Art Deco, or Moderne Style.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Parapets often detailed with stone coping or corbelling at the cornice. Parapets may be stepped or molded. Elaborate wood or cast iron cornices may be present.
- Storefronts: The majority of the front façade typically is occupied by a storefront assembly of windows and doors. Glazing may be set in a wood or metal frame, depending upon date of construction. Storefronts often include a row of transom windows over the doors and display windows.
- Canopies: Canopies often extend the full width of the building. Canopies may be constructed of wood or metal and may be supported by suspension bars, suspension cables, wood or metal posts, wood or metal brackets, or cantilevering. Canopies do not conceal historic transoms or storefront windows.
- Windows: Other than the storefront, windows are minimal. If present on side or rear façades, windows may be double-hung, casement, or fixed.
- Doors: Other than the storefront, doors are minimal. If present on side or rear façades, doors may be wood or metal. These secondary doors typically lack architectural detail.

## Two-Part Commercial Block



*Example of two-part commercial block building. Note storefront and parapet.*

Two-part commercial block buildings are at least two stories in height. The ground floor typically houses retail space or a reception area that is open and accessible to the public from the sidewalk, while the upper floor(s) include more private offices or residential spaces. The distinction between these two levels is typically illustrated on the front façade by a horizontal element such as a stringcourse or canopy. The first floor typically features a storefront with large windows, along with a secondary entrance leading to the upper floor(s). The upper floors typically have more solid walls with smaller windows.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as corbelling, texture, or applied tile at the entrance. Detailing may reflect the Classical Revival, Romanesque Revival, Prairie, Spanish Eclectic, Art Deco, or Moderne Style.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Parapets often detailed with stone coping or corbelling at the cornice. Parapets may be stepped or molded. Elaborate wood or cast iron cornices may be present.
- Storefronts: The majority of the front façade typically is occupied by a storefront assembly of windows and doors. Glazing may be set in a wood or metal frame, depending upon date of construction. Storefronts often include a row of transoms over doors and windows.
- Canopies: Canopies often extend the full width of the building. Canopies may be constructed of wood or metal and may be supported by suspension bars, suspension cables, wood or metal posts, wood or metal brackets, or cantilevering. Canopies do not conceal historic transoms or storefront windows.
- Windows: Windows on upper floors or secondary façades may be double-hung, casement, or fixed. At upper floors, windows often feature stone lintels and sills and/or decorative surrounds.
- Doors: In addition to the storefront, two-part commercial block buildings include a separate door at the ground floor that leads to the upper floor(s). This door may be wood or metal and often is enhanced by sidelights, a transom, a decorative surround, and/or a decorative stoop.

## Temple Front



*Example of a Temple Front building. Note recessed entry porch with columns.*

A Temple-front building is a commercial, institutional, educational, or religious edifice with columns, pediments, and other physical elements that reflect Classical Greek or Roman architectural traditions used in the Greek Revival, Colonial Revival, or Classical Revival styles. Temple-front buildings are always symmetrical. Although the massing of a temple-front building often is box-like, it also may take on a more complex mass. The entrance is often set within a recessed middle bay that is framed by large pilasters or freestanding columns. The façade may also include a pediment or entablature with dentils, a cornice, and other details. A signature trait is a symmetrically composed front façade.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as quoins, string courses, or belt courses. Detailing typically influenced by the Greek Revival, Colonial Revival, or Classical Revival Style.
- Foundations: Usually poured concrete slab or pier-and-beam.
- Roofs: Typically flat, with masonry parapet. Elaborate stone or cast concrete cornices are often present.
- Storefronts: If present, storefronts typically are recessed behind the colonnaded temple front. Storefront assemblies may be metal or wood. Non-commercial temple-front buildings often do not include storefronts.
- Canopies: Canopies seldom are present on temple-front buildings.
- Windows: Windows typically are located behind or between the columns or pilasters that compose the temple-front. Windows may be double-hung or casement and often feature stone lintels and sills and/or decorative surrounds.
- Doors: Temple front buildings typically feature grand double-doors, enhanced by transoms, sidelights, and decorative surrounds.



## Central Block with Wing



*Example of an Art Deco central block with wings.*

The central block with wings is often applied to institutional buildings or grand commercial buildings, such as banks. The building is massed with a main central core and projecting wings on one or both sides. The central core may be taller than the wings, and/or its front façade may project forward. Most examples of the central block with wings range in height from one-story to four-stories.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as corbelling, texture, or applied tile at the entrance. Detailing may reflect the Classical Revival, Romanesque Revival, Italianate, Prairie, Spanish Eclectic, or Art Deco Style.
- Foundations: Usually poured concrete slab.
- Roofs: May be side-gabled, hipped, or flat. Side-gabled or flat roofs often feature exposed rafters or brackets influenced by the Classical Revival, Italianate, or Spanish Eclectic Style. Elaborate wood, cast iron, or stone cornices may be present.
- Storefronts: Many examples lack storefronts. Storefronts, if present, typically are limited to the central core. Glazing may be set in a wood or metal frame, depending upon date of construction. Storefronts often include a row of transom windows over the doors.
- Canopies: Many examples lack canopies. Canopies, if present, typically are limited to the central core. Canopies may be constructed of wood, metal, or concrete, and may be supported by suspension bars, suspension cables, wood or metal posts, wood or metal brackets, or cantilevering.
- Windows: Windows may be double-hung, casement, or fixed. Windows often feature stone lintels and sills and/or decorative surrounds.
- Doors: Double-doors are typical. Doors may be wood or metal, often with glazing. Transoms, sidelights, and elaborate stone door surrounds are common.

### Three-Part Vertical Commercial Block



*Example of a Renaissance Revival Style three-part vertical commercial block.*

The three-part vertical commercial block building is at least four stories in height, with vertical proportions. The front façade is divided into three distinct zones that resemble the parts of a classical column: the ground floor resembles the base, the middle floors resemble the shaft, and the uppermost floor resembles the capital. Horizontal elements such as belt courses or canopies separate these three zones. The ground floor often is more open, featuring transparent storefront windows and doors, while the upper floors are more private, with smaller windows. The uppermost floor includes dramatic cornices and bold architectural detailing that is large in scale so that it may be seen from the street. Ornate cornices and parapets are common.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as corbelling, texture, or applied tile at the entrance. Detailing may reflect the Classical Revival, Romanesque Revival, Prairie, Spanish Eclectic, or Art Deco Style.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Parapets often detailed with stone coping or corbelling at the cornice. Parapets may be stepped or molded. Elaborate wood, cast iron, or stone cornices may be present.
- Storefronts: The majority of the front façade typically is occupied by a storefront assembly of windows and doors. Glazing may be set in a wood or metal frame, depending upon date of construction. Storefronts often include a row of transom windows over the doors.
- Canopies: Canopies often cover the full width of the building. Canopies may be constructed of wood, metal, or concrete, and may be supported by suspension bars, suspension cables, wood or metal posts, wood or metal brackets, or cantilevering.
- Windows: Windows on upper floors or secondary façades may be double-hung, casement, or fixed. At upper floors, windows often feature stone lintels and sills and/or decorative surrounds.
- Doors: In addition to the storefront, three-part vertical commercial block buildings may include a door at the ground floor that leads to the upper stories. Doors may be wood or metal with sidelights, a transom, a decorative surround, and/or a decorative stoop.



## Vault



*An example of a vault building form applied to a theatre.*

The vault has a rectangular façade punctured by a large highlighted entrance. It may also contain small windows on either side of the entry. In some cases, the entry is to the side of a central monumental window.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as corbelling, texture, or applied tile, especially at the monumental central entrance or window. Detailing may reflect the Classical Revival, Romanesque Revival, Prairie, Spanish Eclectic, or Art Deco, or Modern Style.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Parapets often detailed with stone coping or corbelling at the cornice. Parapets may be stepped or molded. Elaborate wood, cast iron, or stone cornices may be present.
- Storefronts: Many examples lack storefronts. Storefronts, if present, typically are limited to the central core. Glazing may be set in a wood or metal frame, depending upon date of construction.
- Canopies: Canopies may not be present. When present, canopies may be constructed of wood, metal, or concrete, and may be supported by suspension bars, suspension cables, wood or metal posts, wood or metal brackets, or cantilevering.
- Windows: Windows may be double-hung, casement, or fixed.
- Doors: Doors may be wood or metal with sidelights, a transom, a decorative surround, and/or a decorative stoop.

## Commercial Block



*A commercial block building.*

The commercial block building has no major architectural features and can range from one to a few stories in height. A building of this type is typically a large commercial or industrial-use building with a utilitarian appearance and lacks any type of storefront or service bay. The interior might be divided into office space and open space for storage or work areas.

- Exterior Walls: Can be from a variety of materials, including brick, concrete block, concrete, or stucco panels.
- Foundations: Usually poured concrete slab.
- Roofs: Roofs are typically flat.
- Windows: Are usually metal fixed or casement. They are simple and functional.
- Doors: Usually simple and functional metal doors.

## Warehouse



*An example of a warehouse building.*

Warehouse buildings historically were designed to receive, store, and distribute goods. Therefore, these buildings are integrally related to the transportation networks that adjoin them. Warehouses often are located near railroad tracks. They usually include loading docks with large door openings that accommodate trucks or train cars. Additionally, warehouses typically include minimal windows, in order to protect the goods stored within. Historic machinery, such as elevators or conveyor belts, may be extant within warehouses.

- Exterior Walls: Most commonly brick, stone, or concrete masonry, sometimes veneered with stucco.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Decorative parapets sometimes present.
- Storefronts: Storefront assemblies are typically modest, set in a metal frame.
- Canopies: Canopies typically are designed to protect loading docks or entrances. To allow open access, canopies typically are suspended with metal bars or cables or cantilevered. Canopies may be wood, metal, or concrete.
- Windows: If present, windows typically are small and may be double-hung, casement, or fixed.
- Doors: In addition to storefront doors, warehouses typically include large overhead doors that access loading docks.

## Service Station/Service Bay Business



*Example of a Moderne Style service station.*

Buildings historically designed to serve as gas stations and service stations take on a variety of forms and physical features. All, however, are designed to accommodate automobile traffic, typically featuring paved parking lots or driveways and large garage door openings. Many include large canopies that historically sheltered gas pumps. Other character-defining features that may be present include projecting or freestanding metal signage or gas pumps. Service bay buildings generally housed businesses that utilized a service or delivery vehicle of some type—the bays are not used for vehicle repair.

- Exterior Walls: Most commonly brick, stone, or concrete masonry, sometimes veneered with stucco or ceramic tile.
- Foundations: Usually poured concrete slab.
- Roofs: Most often flat, but sometimes gabled, hipped, or mansard. Decorative parapets sometimes present.
- Storefronts: Storefront assemblies are typically modest, set in a metal frame.
- Canopies: Canopies often are large and dramatic, featuring flat, shed, gabled, vaulted, or even airplane roof forms. Canopies may be supported by metal columns, masonry pilasters, or cantilevered from the associated building.
- Windows: Windows typically are small and may be double-hung, casement, or fixed.
- Doors: In addition to storefront doors, gas stations typically include large overhead doors that allow automobiles to enter the building.



## Religious Building Forms



*Example of a Protestant church with a Basilican plan.*

Several types of ecclesiastical buildings of different faith denominations are located in the Crowley Historic District. Churches or synagogues generally have a rectangular plan or cruciform. Christian churches usually have a bell tower (or towers) at the primary or side façades. Catholic churches may exhibit a Latin cross plan where one intersecting arm of the “cross” (usually the wing with the primary entrance facing the street) is longer than the others. They exhibit characteristics of high architectural styles such as Romanesque Revival, Gothic Revival, and Classical Revival/Neoclassical.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as quoins, string courses, or belt courses. Detailing typically influenced by the Romanesque Revival, Gothic Revival, or Classical Revival/Neoclassical Style. Newer churches may be built with Modern stylistic details.
- Foundations: Usually poured concrete slab or raised basement.
- Roofs: Typically gabled, sometimes with masonry parapet. Elaborate stone or cast concrete cornices are often present. Bell towers may also be present.
- Windows: Windows may be double-hung, casement, or fixed and often feature stone lintels and sills and/or decorative surrounds.
- Doors: Religious buildings typically feature grand double-doors, enhanced by transoms, sidelights, and decorative surrounds.

## ARCHITECTURAL STYLES

Architectural styles may be applied to any number of different building forms. For instance, architectural details influenced by the Classical Revival Style may be applied to a single-family house, a multi-story commercial building, a warehouse, or even a gas station. Unlike building form classifications, architectural styles are seldom related to a building's use. Instead, they tend to be related to the building's era of construction and popular regional trends. Within the Crowley Historic District, common architectural styles include the following:

- National Folk
- Gothic Revival
- Colonial Revival
- Romanesque Revival
- Renaissance Revival
- Folk Victorian
- Queen Anne
- Classical Revival/Neoclassical
- Tudor Revival
- Mission
- Craftsman
- Stick
- Art Deco
- Moderne
- Minimal Traditional
- Ranch
- Modern

Not all historic resources exemplify a particular architectural style. Some are purely utilitarian and use no style at all. Others eclectically combine several styles (especially early twentieth century Revival styles). Architectural styles can be integral to the form of the building and related to the building form, or can be

displayed through decorative ornament applied to a building. Some typical character-defining features of each architectural style are listed. A resource does not need to display all of the listed character-defining features to be considered a good example of a style; however, when these character-defining features are intact, they must be preserved in order to preserve the overall character of the architectural style. Resources also may exhibit different stylistic elements due to changes over time. If these changes occurred during the historic district's period of significance, such changes should be respected and possibly retained during restoration or rehabilitation projects.

Architectural styles can be integral to the form of the building or manifested in decorative ornament applied to a building. While building forms often are clustered together, architectural styles may be very eclectic within a grouping. Architectural styles often vary depending on date of construction or historic use. Some architectural styles were very popular for a confined period of time but then declined in popularity, but because many architectural styles—especially “Revival” styles—have their roots in earlier architectural styles, they are used throughout the historic period rather than in one confined era. Standard classifications for architectural styles are set forth by the National Park Service in Bulletin No. 16a, *How to Complete the National Register Registration Form*, and are derived from seminal texts in American Architectural History such as *American Architecture Since 1780: A Guide to Architectural Styles* by Marcus Whiffen; *Identifying American Architecture* by John J. G. Blumenson; *What Style Is It?* by John Poppeliers, S. Allen Chambers, and Nancy B. Schwartz; and *A Field Guide to American Houses* by Virginia and Lee McAlester. (See *Appendix D: Additional Resources*.)



An additional extremely useful resource on traditional building and neighborhood patterns is the *Louisiana Speaks: Pattern Book* by Urban Design Associates. Its section on “Architectural Patterns” places the architectural styles prevalent in the Crowley Historic District in the following categories:

- Louisiana Vernacular—National Folk, Colonial Revival
- Louisiana Classical—Classical Revival/Neoclassical
- Louisiana Victorian—Gothic Revival, Renaissance Revival, Queen Anne, Romanesque Revival, Folk Victorian
- Louisiana Arts & Crafts—Craftsman, Stick
- Louisiana Modern—Ranch

Colonial Revival architecture encompasses Acadian- and Creole-influenced architecture considered in the “Louisiana Vernacular” category. The pattern book does not feature examples of Tudor Revival residences which fall under the umbrella of late nineteenth to early twentieth century eclectic architectural styles. In the Crowley Historic District, the Art Deco, Moderne, and Modern styles are used for commercial, institutional, or governmental buildings which are not discussed in *Louisiana Speaks*.

## National Folk



*Example of an L-plan National Folk residence.*

- Building Forms: Residential properties with L-plan, modified-L, pyramidal-roof-square-plan, or hipped-roof-square-plan.
- Exterior Walls: Usually wood siding or wood shingle.
- Foundations: Often screened with skirting of wood, pressed metal, brick, or stone.
- Porches: Feature simple woodwork, such as turned porch supports or balusters. Porch floors often wood; porch ceilings often bead board. Decorative detail, if present, typically prefabricated.
- Roofs: Cross-gabled, gable-on-hip, hipped, or pyramidal.
- Storefronts: Seldom present on National Folk Style buildings.
- Canopies: Seldom present on National Folk Style buildings.
- Windows: Typically double-hung wood sash.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone, if extant. Sometimes metal stovepipe substitutes for chimney.

## Gothic Revival



*A Gothic Revival church.*

- Building Forms: On residential, commercial, institutional, or religious examples, bungalow, L-plan, or irregular. On commercial or institutional examples, one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block. Also found in religious buildings.
- Exterior Walls: Usually brick or stone masonry in varying colors, patterns, and textures, with exaggerated mortar joints, sometimes seeping. Sometimes stucco.
- Foundations: Usually skirted with brick or stone.
- Porches: If present, typically include Gothic arches supported by brick or stone piers. Often feature heavy hardware, such as handrails and light fixtures.
- Roofs: On residential or institutional examples, typically front-gabled or cross-gabled with steep pitch. On commercial examples, typically flat. Parapets often include stone coping and may include crenellations.
- Storefronts: May be present on commercial examples, typically wood sash.
- Canopies: Commercial examples may lack canopies. When present, canopies typically may be wood or metal, supported by brackets or columns, or suspended by bars or cables.
- Windows: Usually double-hung wood sash or casement. Window openings often feature Gothic arches. Leaded glass in a lattice pattern often present. Brick or stone lintels and sills common.
- Doors: Often feature heavy cast-iron hardware. Stone door surrounds common.
- Chimneys: Prominent brick chimneys, often on the front façade are a character-defining feature on residential examples. Sometimes feature chimney caps with corbelling or crenellations. Seldom present on nonresidential examples.

## Colonial Revival



*Example of a Colonial Revival Style central block with wings residence. Note porch with columns and front-gabled pediment, and fanlight and sidelights at entry door.*

- Building forms: On residential, commercial, institutional, or religious examples; American foursquare, two-story center-passage, Cape Cod, or bungalow. On commercial or institutional examples, one-part commercial block, two-part commercial block, temple front, two-part vertical block, or three-part vertical block.
- Exterior walls: Typically brick, but may be wood siding.
- Foundations: Typically pier and beam skirted with brick.
- Porches: Residential examples often include partial-width or full-width porches, with front-gabled or flat roof supported by wood or stone columns. Residential examples may include a front-gabled or arched portico over the main entrance, supported by brackets.
- Roofs: On residential or institutional examples, typically side-gabled or gambrel. Wood cornice and enclosed eaves, often painted white. Slate shingles sometimes present. Dormer windows common on residential examples. On commercial examples, typically flat.
- Storefronts: On commercial examples, typically wood sash, cast iron, or aluminum with sidelights and transoms.
- Canopies: Commercial examples may lack canopies, especially if temple front. When present, canopies typically may be wood or metal, supported by brackets or columns, or suspended by bars or cables.
- Windows: Typically double-hung wood sash, painted white. Often flanked by wood shutters.
- Doors: Typically wood, sometimes topped with fanlights. Commonly include sidelights, ornate door surrounds, and pediments.
- Chimneys: Character-defining feature on residential examples, typically brick.

## Romanesque Revival



*A Romanesque Revival Style two-part commercial block building.*

- Building Forms: On residential, commercial, institutional, or religious examples, center-passage, L-plan, or two-story center-passage plan. On commercial examples, one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Brick and/or stone masonry, often with rusticated texture. Figural stone carving may adorn wall surfaces.
- Foundations: Often screened with brick or stone.
- Porches: Found on some residential examples. Portico or porch with round-arched entries; may be supported by short-tapered stone columns or piers or recessed into façade.
- Roofs: On residential or institutional examples, flat, cross-gabled, or hipped. On commercial examples, typically flat.
- Storefronts: On commercial examples, typically wood sash or cast iron with sidelights and transoms.
- Canopies: Commercial examples may lack canopies, but when present, canopies typically are wood supported by brackets or suspended by bars or cables.
- Windows: Typically double-hung wood sash. Window openings often arched.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone, if extant.



## Renaissance Revival



*Example of a Renaissance Revival two-part commercial block building.*

- Building Forms: One-part commercial block, two-part commercial block, two-part vertical block, temple front, or three-part vertical block with a symmetrical facade.
- Exterior Walls: Brick or stone masonry. Accentuated belt/string courses. Stone quoins common at the corners of masonry examples.
- Foundations: Typically skirted with brick or stone. Examples may feature rusticated ground floor and stone quoins.
- Porches: Arcades at ground level, often with a loggia.
- Roofs: Flat with decorative or wide, overhanging cornices. Cornices feature classical detailing and brackets.
- Storefronts: Typical on commercial examples, may be wood or metal sash.
- Canopies: Typical on commercial examples, may be wood or metal, supported by brackets or suspended by bars or cables. Canopy roof form typically flat.
- Windows: May feature Roman or segmental arch openings. Wood casement or double-hung wood sash windows.
- Doors: May feature Roman or segmental arch openings. Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Not present on commercial examples.

## Folk Victorian



*Example of an L-plan residence in the Folk Victorian Style.*

- Building Form: L-plan, modified-L, pyramidal-roof-square-plan, or hipped-roof-square-plan.
- Exterior Walls: Usually wood siding or wood shingle.
- Foundation: Often screened with skirting of wood, pressed metal, brick, or stone.
- Porch: Feature decorative woodwork, such as turned balusters and spindle friezes. Porch floors often wood; porch ceilings often bead board. Decorative detail typically prefabricated.
- Roof: Cross-gabled, gable-on-hip, hipped, or pyramidal.
- Windows: Typically double-hung wood sash.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone, if extant. Sometimes metal stovepipe substitutes for chimney.

## Queen Anne



*A Queen Anne Style elevated modified L-plan residence.*

- Building Forms: Residential properties, L-plan, modified-L, or irregular. Less commonly applied to commercial properties, but may be one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Usually wood siding or wood shingle, but sometimes brick or stone. Often with a variation of materials, colors, and textures.
- Foundations: Often screened with skirting of wood, pressed metal, brick, or stone.
- Porches: A character-defining element on residential examples. Feature decorative woodwork, such as turned balusters and spindle friezes. Wraparound porches common. Porch floors often wood and porch ceilings often bead board.
- Roofs: On residential or institutional examples, cross-gabled, gable-on-hip, hipped, or pyramidal, often with dormers. On commercial examples, typically flat, but sometimes cross-gabled, gable-on-hip, hipped, or pyramidal.
- Storefronts: On commercial examples, typically wood sash or cast iron with sidelights and transoms. Colored or etched glass sometimes present.
- Canopies: On commercial examples, typically wood supported by brackets or suspended by bars or cables.
- Windows: Typically double-hung wood sash. Bay windows common character-defining feature.
- Doors: Typically wood, often with glazing, transoms, and/or sidelights.
- Chimneys: Often found on residential examples. Commonly brick or stone, often with decorative tapestry brick or corbelling. Sometimes metal stovepipe substitutes for chimney.

## Classical Revival/Neoclassical



*Example of a two-story, center passage plan Classical Revival house. Note the circular portico with monumental columns.*

- Building Forms: On residential properties, center-passage, two-story center-passage plan, or irregular.
- Exterior Walls: Wood siding, brick, or stone masonry.
- Foundations: On residential examples, often screened with wood, pressed metal, brick, or stone. On commercial examples, typically concrete slab.
- Porches: A character-defining feature on residential, institutional, or commercial examples. Full-width or partial-width colonnade or arcade, supported by columns or pilasters with decorative capitals. Porch roof may be flat or front-gabled with a pediment.
- Roofs: On residential or institutional examples, flat, side-gabled, front-gabled, or hipped. Slate shingles sometimes present. On commercial examples, typically flat. May feature roof cupola.
- Storefronts: On commercial examples, typically wood sash, cast iron, or aluminum with sidelights and transoms.
- Canopies: Commercial examples may lack canopies, especially if temple front. When present, canopies typically may be wood or metal, supported by brackets or columns, or suspended by bars or cables.
- Windows: Typically double-hung wood sash.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone if extant. Not present on commercial examples.



## Tudor Revival



*Example of a Tudor Revival residence. Note the half-timbering at gable ends.*

- Building Forms: On residential or institutional examples, bungalow, L-plan, or irregular.
- Exterior Walls: Usually brick masonry in varying colors, patterns, and textures, with exaggerated mortar joints, sometimes seeping. Sometimes stucco. Faux half-timbering often adorning gable-ends. Wing walls or buttresses sometimes accenting front façade.
- Foundations: Usually skirted with brick.
- Porches: If present, sometimes include low-sloped Gothic arches supported by brick piers.
- Roofs: Gable-on-hip or front gabled. Often complex. Eaves sometimes curve outward (swept eaves).
- Storefronts: Seldom present on Tudor Revival Style buildings.
- Canopies: Seldom present on Tudor Revival Style buildings.
- Windows: Usually double-hung wood sash. Window openings sometimes feature low-sloped Gothic arches. Sometimes feature picture windows with leaded glass in a lattice pattern.
- Doors: Round-arched wood doors with small lites.
- Chimneys: Prominent brick chimneys, often on front façade, are a character-defining feature on residential examples. Sometimes feature chimney caps with corbelling or crenellations.



## Mission



*A railroad depot in the Mission Style.*

- Building Form: American foursquare, bungalow, and irregular for residential buildings. One-part and two-part commercial block.
- Exterior Walls: Typically stucco, although sometimes brick or stone.
- Foundation: Typically skirted with brick or stone.
- Porches: Supported by wide masonry piers (stucco, brick, or stone), often with arched openings. Flat or shed porch roofs typical.
- Roofs: Hipped or flat. Often feature exposed rafter ends or decorative brackets. Clay tile roofing typical. Sometimes feature molded parapets, often with stone coping, and projecting wood beams or vigas.
- Windows: May be double-hung wood sash, wood casement, or metal casement.
- Doors: Typically wood with glazing, sometimes with transoms and sidelights.
- Chimneys: Stucco, brick, or stone, often with coping or hoods with clay tile.

## Craftsman



*Example of a Craftsman Style bungalow. Note exposed rafter ends and tapered porch supports.*

- Building Forms: On residential or institutional examples, L-plan or bungalow. Seldom applied to commercial examples.
- Exterior Walls: Typically wood siding or asbestos shingle, sometimes brick. Sometimes feature wood shingle detailing.
- Foundations: Typically skirted with wood or brick. Skirt walls sometimes battered.
- Porches: Porches are a character-defining feature. Partial-width or full-width, often with front-gabled roof, typically supported by tapered wood, brick, or stone columns but sometimes supported by metal posts.
- Roofs: Low-sloped hipped or gabled, with deep eaves, often with exposed rafter ends.
- Windows: Typically double-hung wood sash, often with wood screens with geometric detail.
- Storefronts: Seldom present on Craftsman Style buildings.
- Canopies: Seldom present on Craftsman Style buildings.
- Doors: Typically wood with glazing, sometimes with transoms and sidelights.
- Chimneys: Brick, sometimes with corbelling or stone coping.

## Stick



*An American foursquare residence in the Stick Style. Note the overhanging eaves with exposed rafter ends and the diagonal roof support braces.*

- Building Forms: On residential properties, typically L-plan, modified L-plan, American four-square, and cross-gable forms. Rarely used on commercial or institutional buildings.
- Exterior Walls: Wooden wall cladding such as boards or shingles. Siding often applied in varying directions. Cornerboards common.
- Foundations: Typically skirted with wood boards, shingles, or lattice.
- Porches: Supported by square or turned wood columns. May feature diagonal or curving porch support braces.
- Roofs: Usually gabled and steeply pitched. Steeply pitched cross gables also sometimes present. Common features include overhanging eaves with exposed rafter ends and decorative trusses in gables.
- Windows: Typically double-hung wood sash, often with wood screens.
- Doors: Typically wood with glazing, sometimes with transoms.
- Chimneys: Often present on residential examples. Typically brick, often with brick or stone coping.

## Art Deco



*Example of an Art Deco governmental building.*

- Building Forms: On residential examples, typically bungalow or ranch form. Commercial or institutional examples may be one-part commercial block, two-part commercial block, temple-front, two-part vertical block, three-part vertical block, or gas stations or service stations.
- Exterior Walls: Brick masonry, stone masonry, concrete block, stucco, or ceramic tile. Often feature abstracted or geometric detailing in stone or metal.
- Foundations: Concrete slab.
- Porches: Residential examples often feature cantilevered flat awnings. Patios or balconies with metal railings may be present.
- Roofs: Flat.
- Storefronts: Commercial examples typically feature metal storefronts.
- Canopies: Commercial examples typically feature cantilevered concrete or metal canopies with a flat roof form.
- Windows: Typically metal-sash casement. Glass block sometimes present.
- Doors: Typically wood or metal, often with glazing.
- Chimneys: Seldom present.



## Moderne



*A Moderne Style service station. Note the curved corners.*

- Building Forms: On residential examples, typically bungalow or ranch form. Commercial or institutional examples are typically one-part commercial blocks or gas stations.
- Exterior Walls: Stucco. Corners often rounded.
- Foundations: Concrete slab.
- Porches: Residential examples often feature cantilevered flat awnings. Patios or balconies with metal railings may be present.
- Roofs: Flat.
- Storefronts: Commercial examples typically feature metal storefronts.
- Canopies: Commercial examples typically feature cantilevered concrete or metal canopies with a flat or swept roof form.
- Windows: Typically metal-sash casement or jalousie. Glass block sometimes present.
- Doors: Typically wood or metal, often with glazing.
- Chimneys: If present, stucco.



## Minimal Traditional



*A Minimal Traditional bungalow.*

- Building Form: L-plan, modified L-plan, bungalow, or ranch.
- Exterior walls: Wood siding or asphalt shingle. Decorative wood shingles, board-and-batten, or waney-edge siding (siding with uneven, rusticated bottom edge) sometimes present at gable ends. Brick or stone veneer sometimes present at water table.
- Foundation: Pier and beam with wood skirt or concrete slab.
- Porches: Typically partial-width, supported by simple wood posts, geometric wood posts, or decorative metal posts.
- Roofs: Cross-gabled or gable-on-hip.
- Windows: Casement or double-hung, wood or metal sash. Fixed picture windows sometimes present at front façade. Decorative wood shutters common.
- Doors: Wood, often with small lites in geometric patterns.
- Chimneys: If present, simple brick or stone.

## Ranch



*Example of Ranch Style applied to Ranch building form. Note low pitched roof.*

- Building Forms: Typically applied to ranch house forms. Seldom applied to commercial or institutional buildings.
- Exterior Walls: Often brick or stone masonry, often using Roman brick or flagstone; sometimes wood siding or asbestos shingle siding.
- Foundations: Concrete slab.
- Porches: If present, typically recessed under main roof form and supported by simple wood posts or metal posts, sometimes adorned with decorative wrought iron. Floor typically concrete. Integral stone or brick planters often are evident. Details may exhibit influences of the Colonial Revival or Tudor Revival Styles.
- Roofs: Low-sloped hipped or side-gabled, with deep eaves. Clerestory windows sometimes present at gable ends or below eaves. Details may exhibit influences of the Colonial Revival or Tudor Revival Styles.
- Storefronts: Seldom present on Ranch Style buildings.
- Canopies: Seldom present on Ranch Style buildings.
- Windows: Double-hung, casement, awning or jalousie, with wood or metal sash. Picture windows often present at front façade.
- Doors: Wood, often with small lites in geometric patterns. Metal or wood screen doors.
- Chimneys: If present, broad and simple brick or stone.

## Modern



*Example of a Modern commercial block.*

- Building Form: Boxy or planar in appearance.
- Exterior Walls: Glass, steel, concrete, aluminum, brick, synthetic materials. No applied ornament. Sometimes curved or sharp angles used to create Modernist details.
- Foundation: Concrete slab.
- Porches: Cantilevered flat awnings, or recessed under flat roof.
- Roofs: Flat, A-frame, angular, vaulted, or irregular.
- Windows: Fixed with metal sash.
- Doors: Typically metal with glazing.
- Chimneys: Not typical.

## LANDSCAPE AND STREETScape FEATURES



*Front Setbacks*



*Side Setbacks*



*Streets*



*Alleys*



*Railroad*

### **Front Setbacks**

The distance between the street and the front façades of historic buildings lends the streetscape within a historic district a distinctive pattern. Generally, in residential historic districts, buildings are set back from the street with landscaped front yards, while in a commercial historic districts, buildings are set forward flush with the property boundary.

### **Side Setbacks**

The space between adjacent buildings also gives character to the streetscapes in historic districts. In residential districts, houses are usually structurally independent, with a space between one another. In commercial districts, the structures of adjacent buildings often share party walls, with the buildings sited immediately adjacent to one another.

### **Streets**

The width, slope, and paving materials of streets are character-defining features within a historic district. As a utilitarian feature, the roadway may have been resurfaced over time and feature layers of different materials.

### **Alleys**

If alleys were included in the original layout of a historic district, they are an important and character-defining feature. Because alleys are utilitarian, their original surface often has been replaced repeatedly. Alleys are common in the portion of the Crowley Historic District south of the railroad.

### **Railroads and Street Cars**

Railroads and street car tracks are significant transportation features that played an important role in the development of Crowley. The location of railroad or streetcar tracks is important to the understanding of many of the buildings in the surrounding context, especially rail-oriented buildings such as depots and warehouses. The railroad also serves as a divider between the northern and southern portions of the Crowley Historic District which each having different physical and architectural characteristics and settings.





*Curbs*



*Sidewalks*



*Walkways*



*Driveways*

### **Curbs**

Stone or concrete curbing is part of the roadway infrastructure in a historic district. Because curbing is a utilitarian roadway feature, it may have been resurfaced over time and feature layers of several different materials. In addition, the curbing may have inlaid tiles or painted street signs and other decorative features, such as stamped imprints.

### **Sidewalks**

Concrete or brick sidewalks are an often overlooked feature that contributes to the character of historic districts. Sidewalks run parallel with public streets and are adjacent to curbs in the Crowley Historic District. Sidewalk detailing may include inlaid tiles at the entry to buildings. Features such as ramps may have been added to provide accessibility into buildings for handicapped persons.

### **Walkways**

A walkway leads from a sidewalk to the front door of an individual building. Walkways may be paved with concrete, brick, stone, or aggregate, and their path may be straight or winding.

### **Driveways**

A driveway leads from the public street onto an individual property. Often, driveways provide access to an automobile-oriented feature, such as a garage or carport. Driveways may be paved with concrete, brick, stone, or aggregate, and their path may be straight or winding.

### **Fences**

Fences typically are used to delineate the rear and side boundaries of properties in a historic district. In residential districts, though, front yards typically are open and un-fenced. The materials used for fences typically correspond to the date of construction and the materials and style of the associated building, ranging from wood to brick to decorative metal. Fences are not common in the Crowley Historic District.

### **Street Trees**

Street trees are a designed landscape feature planted uniformly along a public street. As trees age and die, they may be replanted while maintaining the pattern of the streetscape. One feature of the Crowley Historic District is the placement of street trees flanking the walkway between the sidewalk and the entry to a house.





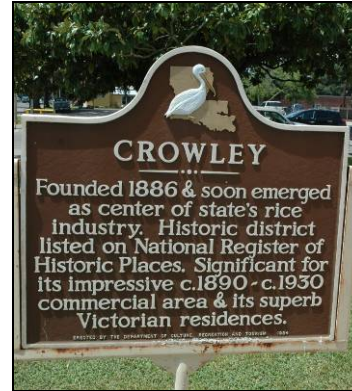
*Signage*



*Street Markers*



*Tie Posts*



*Commemorative Markers*



*Parks*

### **Signage**

Signage includes not only signs attached to individual buildings, but also street signs, traffic signs, and informational signs. Historically, signs may have been painted on masonry walls or on glass storefronts. Signs also were printed on metal plates that are mounted on concrete or metal posts.

### **Street Markers**

Before the commonplace use of contemporary street signs, concrete obelisks were placed at intersections to denote streets. The street names would have been stamped onto the sides of the markers.

### **Tie Posts**

Tie posts were commonly used in historic residential areas to tether horses before vehicular traffic became widespread.

### **Commemorative Markers**

Historic districts may contain commemorative markers to identify and describe the buildings within the district or denote their listing on local or national landmark lists. Commemorative markers may also describe people or events significant to the history of the district or surrounding area.

### **Parks**

Many cities have spaces that were designate for public parks when the city was first laid out. In Crowley, Levy Park is a focal point of the Crowley Historic District.

# CROWLEY HISTORIC DISTRICT DESIGN GUIDELINES

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## GENERAL

All work requiring design review (Certificate of Appropriateness) within the district will follow the design guidelines set forth below. The design guidelines are based upon the Secretary of Interior's Standards for Preservation, Rehabilitation, Restoration, or New Construction, as appropriate. These Standards can be found in the Appendices to these design guidelines and on the National Park Service website at [www.nps.gov](http://www.nps.gov).

The following design guidelines clarify the interpretation of the Secretary of the Interior's Standards for design review in the Crowley Historic District. These standards apply to all resources within the historic district – both contributing and non-contributing.

The treatments outlined in this document apply to different types of buildings. The sections *Rehabilitation of Contributing Buildings* and *Additions to Contributing Buildings* apply to those historic buildings that are historic-age (50 years or older) **and** retain enough integrity to contribute to the ability of the Crowley Historic District to convey its historic significance. The section on *Non-Contributing Buildings* applies to those buildings that are historic-age but do not retain integrity **or** are not of historic-age (infill). These categorizations apply to all of the resources in the Crowley Historic District.

## Retention of Historic Style

Retain the character-defining features of each building based on its original building form and architectural style, as described in the *Architectural Character* section of these design guidelines. Avoid alterations to the original fabric of historic buildings.

Reversing non-historic alterations that detract from original historic style may be appropriate.

## Avoidance of False Historicism

Do not add stylistic elements that were not originally present, as evidenced by historic documentation. Avoid alterations that have no historic basis and that seek to create the appearance of a different architectural period. For example, do not add Victorian trim to a Craftsman bungalow or Craftsman details to a 1950s Ranch Style house. Reversing non-historic alterations that detract from original historic style may be appropriate.

## Sequence of Appropriate Treatment Options

Treatment for historic materials within the District shall follow the sequence of priorities set forth in the Secretary's Standards: preservation first, then rehabilitation, then restoration of missing elements if necessary, and finally, new construction. In order to obtain a Certificate of Appropriateness, the applicant shall objectively demonstrate that the proposed project has selected the least intrusive treatment option that is feasible because of the condition of the existing historic materials.

For additional guidance, the National Park Service publishes *Interpreting the Standards* Bulletins and *Preservation Briefs*, available online at the following sites:

<http://www.nps.gov/tps/standards.htm>

<http://www.nps.gov/tps/how-to-preserve/briefs.htm>

## When to Preserve:

Repair rather than replace deteriorated historic features and architectural elements whenever possible. Many times, materials

that initially appear beyond repair may be preserved successfully. Guidelines for the conservation of historic materials are set forth in *Appendices D* and *E* to these design guidelines and are available in National Park Service Preservation Briefs.

***When to Rehabilitate:***

If an original architectural feature has deteriorated beyond repair, the replacement shall match the historic feature in size, scale, profile, and finish. The substitution of compatible recycled historic materials is acceptable, provided that the replacement material is compatible with the historic style and character of the resource. Synthetic or composite replacement materials may be appropriate, provided that they do not compromise the preservation of the surrounding historic fabric. In order to be appropriate, synthetic or composite replacement materials shall match the original in size, scale, profile, and finish. Additional recommendations for the rehabilitation of historic materials are provided in *Appendices D* and *E* to these design guidelines.

***When to Restore:***

Missing architectural features may be restored using photographs, historic architectural drawings, or physical evidence as a guide. Physical evidence might include other matching elements that remain extant on the building or a “ghost” showing where the missing element historically was attached. The restored elements shall match the original in size, scale, profile, and finish. Reconstruction of an entire missing building typically is not appropriate.

***When to Construct New:***

New construction within a historic district is appropriate only if it will not entail demolition or significant alteration of an extant contributing resource. For example, new construction may be appropriate on an empty lot, or to the rear of a contributing resource.

**Architectural Barriers and Accessibility**

Projects such as the construction of Americans with Disabilities Act (ADA) ramps, lifts, and ADA-accessible entrances have the potential to impact character-defining features of a historic building. Contact the Louisiana Division of Historic Preservation and/or the Louisiana Office of the State Fire Marshall Public Safety Services for inquiries regarding Accessibility Standards.

**Energy Efficiency**

Construction of any new structures or alterations of existing structures shall be done in such a way as to maximize energy efficiency while maintaining historic character. In no case, however, shall the maximization of energy efficiency be used as a reason to demolish a historic, contributing, or potentially contributing structure, or to change a structure in such a way that its historic features are modified or obliterated.

**REHABILITATION OF HISTORIC BUILDINGS**

The guidelines set forth on the following pages apply to individual contributing buildings within the Crowley Historic District. (For non-contributing buildings within a historic district, refer to the discussion on Non-contributing Buildings.)

## Exterior Walls/Murals



*The character of an exterior wall is defined by its texture, color, and pattern. Note the use of glazed brick.*



*Note harder brick on the front façade and softer, secondary brick on the side façade or party wall, which requires gentle treatment if exposed.*



*The projecting elements and treatment of the brick are character-defining features of the wall of this building.*



*Use of multiple materials is a character-defining feature of some residences. Note the use and texture of the brick at this residence's foundation.*

- a. Retain the original façades of the building that are visible from the public right-of-way. Do not change the character, appearance, configuration, or materials of the façade, except to restore buildings to their original appearance.
- b. Do not add architectural features to a building that it never had (e.g., do not add decorative stone detailing where it did not exist).
- c. Repair damaged exterior wall materials to the greatest extent possible. Replace only those sections that are deteriorated beyond repair. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs*. (Refer to the treatment guidelines in *Appendix E*.)
- d. Replace deteriorated wall materials in-kind to match existing wall materials.
- e. Do not apply aluminum, vinyl, or other synthetic siding as a replacement for a primary building material. Artificial siding materials have been documented to cause serious, costly and often irreparable damage to underlying materials and structural members.
- f. If conducting a major rehabilitation, the removal of synthetic siding that has been applied to the building is recommended unless it has been determined that such removal will increase damage to the original surface or that the removal will not accomplish the desired intent. The removal of existing synthetic siding is not required unless the owner proposes to replace the existing siding.
- g. Do not paint or coat previously unfinished masonry surfaces. Moisture may become trapped between the paint and masonry, causing deterioration of the underlying materials and structural members.
- h. Do not add non-historic murals to masonry surfaces. When restoring historic murals or painted signs, paint should be water-permeable, as discussed in the treatment guidelines in *Appendix E*. Any proposed restoration of a historic mural or painted sign must be authorized by the HDC prior to consideration for placement on a building.

- i. When cleaning masonry walls or preparing wood walls for paint, use the gentlest means possible. (Refer to the treatment guidelines in *Appendix E*.)
- j. Non-historic murals shall not be added to historic buildings. Resources providing ideas for more appropriate public art installations are included in *Appendix G*.



## Porches



*Wraparound porches and side porches that were designed to be open to the air should remain open, without screens or glass enclosures. The screening on this porch is appropriate.*



*On this porch, the turned columns, brackets, and pedimented roof form are character-defining features of the Queen Anne Style and should be preserved.*



*Second-floor balconies are common on Queen Anne residences. This porch features turned balusters and porch columns as well as roof brackets.*

- a. Front porches are character-defining features for many building forms and architectural styles; do not remove any element of an original front porch.
- b. Do not enclose a front porch. If a front porch is screened, it shall be performed in such a way that it is reversible and does not damage any historic fabric.
- c. Do not add a new porch or deck to the main façade where one never existed.
- b. Repair damaged porch elements in-kind whenever possible. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs*. (Refer to the treatment guidelines in *Appendix E*.)
- d. If replacement is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture. Do not add porch elements that were not historically present.
- e. If original porch elements are missing, they may be restored to their historic appearance if sufficient documentation exists to ensure accuracy.
- f. No overhanging balconies on buildings in the Crowley Commercial Downtown Historic District shall be removed. New or additional balconies may be added if they conform to the district's distinctive architecture. The permit for new construction or renovation of balconies is subject to requirements of the City of Crowley's Historic District Ordinance.

## Roofs



*The gable end with Palladian window and fish scale shingles in the gable end are character-defining features of this building in the Queen Anne Style.*



*On this Romanesque Revival building, the parapet and cornice, with projecting brickwork, are important character-defining features.*



*The brick parapet, stone coping, and diamond-shaped shingles, are all character-defining features of this Colonial Revival Style roof.*



*Note the standing-seam metal roof and the proportions of the primary roof and the gable end roof heights.*

- a. Use roofing materials that duplicate the appearance and profile of the original materials whenever possible. If the original roofing material previously has been replaced with composition shingle roofing, the existing roofing may be replaced with roofing materials that historically would have been appropriate for the building form and style. For example, if the roofing historically was wood shingle but has been replaced with composition shingle, it is acceptable to replace the existing composition shingle roof with a new composition shingle roof. Refer to the *Architectural Character* section of these design guidelines.
- b. Maintain the shape and slope of the original roof as seen from the street.
- c. Maintain and repair original decorative roof elements such as parapets or cornices. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in

- National Park Service *Preservation Briefs*. (Refer to the treatment guidelines in *Appendix E*.)
- d. If replacement of deteriorated or missing elements is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture.
- e. Do not add decorative roof elements that were not historically present.
- f. Roof sheathing should be checked for proper ventilation to prevent moisture condensation and water penetration; and to insure that materials are free of insect infestation.
- g. Protect a leaking roof with plywood and building paper until it can be properly repaired. Building owners should initiate the design review process as soon as a leak appears, and begin repair immediately upon receiving a Certificate of Appropriateness.

## Storefronts



*Note the proportion of glass to wood in these storefront doors and windows.*



*Windows flanking the door and sidelights maintain the proportions of the original automobile bays at this storefront.*



*The cast-iron storefront is a character-defining feature of this commercial building.*

- a. Retain and restore original windows, window surrounds, and screens unless deteriorated beyond repair. Refer to treatment recommendations for windows included in *Appendix E* to these design guidelines
- b. If original storefronts are deteriorated beyond repair, the replacement storefronts shall maintain the same size, profile, configuration, finish and details as the original storefronts.
- c. If the original storefront is no longer extant, the replacement storefront shall restore the size, profile, configuration, and finish of the original to the greatest extent possible. If historic architectural drawings or photographs illustrate the original storefront, or if remnants of the original storefront remain, these shall be used to fabricate the new storefront. If no documentation regarding the appearance of the original

- storefront exists, then the new storefront shall be appropriate for the building's form and architectural style. Refer to the *Architectural Character* section of these design guidelines.
- d. Tinted or reflective glass is not appropriate for storefronts on historic buildings. Colored or textured glass is only appropriate if historic documentation confirms that it was used in the building during the historic period.
- e. Although some substitute materials, such as extruded aluminum, may be used for replacement storefronts, the appearance of the storefront from the public right-of-way shall closely resemble the original in size, configuration, profile, and finish. Vinyl is not an appropriate substitute material.



## Canopies and Awnings



Note how these canopies run horizontally between the transoms above and the storefronts below, so that they do not block any windows. The metal support tie rods are character-defining features of these canopies.

- a. Do not remove any element of an original front canopy or awning.
- b. Repair damaged canopy elements in-kind whenever possible. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs*. (Refer to the treatment guidelines in *Appendix E*.)
- c. If replacement is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture. Do not add elements that were not historically present.
- d. If the original canopy or awning is no longer extant, the replacement canopy shall restore the size, profile, configuration, and finish of the original to the greatest extent possible. If historic architectural drawings or photographs illustrate the original canopy or awning, or if remnants of the original canopy or awning remain, these shall be used to fabricate the new canopy. If no documentation regarding the appearance of the original canopy or awning exists, then the replacement shall be appropriate for the building's form and architectural style. Refer to the *Architectural Character* section of these design guidelines.
- e. Do not add a new canopy, awning, porch, balcony, or deck to the main façade where one never existed.

## Windows and Screens



*On a tall building, windows often compose the bulk of the main façade. These operable metal awning windows complement the verticality of the building.*



*Decorative features such as window lintels and moldings are character-defining features.*



*The geometric grid of muntins in this building's double-hung windows is a character-defining feature.*



*Stained glass windows are characteristic of Queen Anne Style houses.*

- a. Do not enlarge, move, or enclose original window openings on façades visible from the public right-of-way. Do not add new window openings on façades visible from the public right-of-way. It may be appropriate to restore original window openings that have been enclosed.
- b. Retain and restore original windows, window surrounds, and screens unless deteriorated beyond repair. Refer to treatment recommendations for windows included in *Appendix E* to these design guidelines.
- c. Storm windows may provide increased energy efficiency without damaging historic windows. Interior storm windows may be used to maintain the historic exterior appearance of the window and are preferred over exterior storm windows. Storm windows shall be installed in such a way that they do not damage historic fabric.
- d. If original windows or screens are deteriorated beyond repair, replacement windows or screens shall maintain the same size,

profile, configuration, finish and details as the original windows or screens. See the following illustrations of window elements.

- e. If the original windows or screens are no longer extant, replacement windows or screens shall reflect the size, profile, configuration, and finish that are appropriate for the building's form and architectural style. Refer to the *Architectural Character* section of these design guidelines.
- f. False muntins inserted inside the glass are not permitted. Matching the profile of the original window requires the use of either:
  - i. True divided lites; or
  - ii. Dimensional muntins placed on the outside of the glass, along with spacers on the inside of the glass that are an appropriate color, material, and thickness, so that the window appears to have true divided lites even when viewed from an oblique angle.



- g. Tinted or reflective glass is not appropriate for historic buildings. Colored or textured glass is only appropriate if historic documentation confirms that it was used in the building during the historic period.
- h. Although some substitute materials, such as extruded aluminum, may be used for replacement windows, the appearance of the window from the public right-of-way shall closely resemble the original in size, configuration, profile, and finish. Vinyl is not an appropriate substitute material.

## Wood Windows

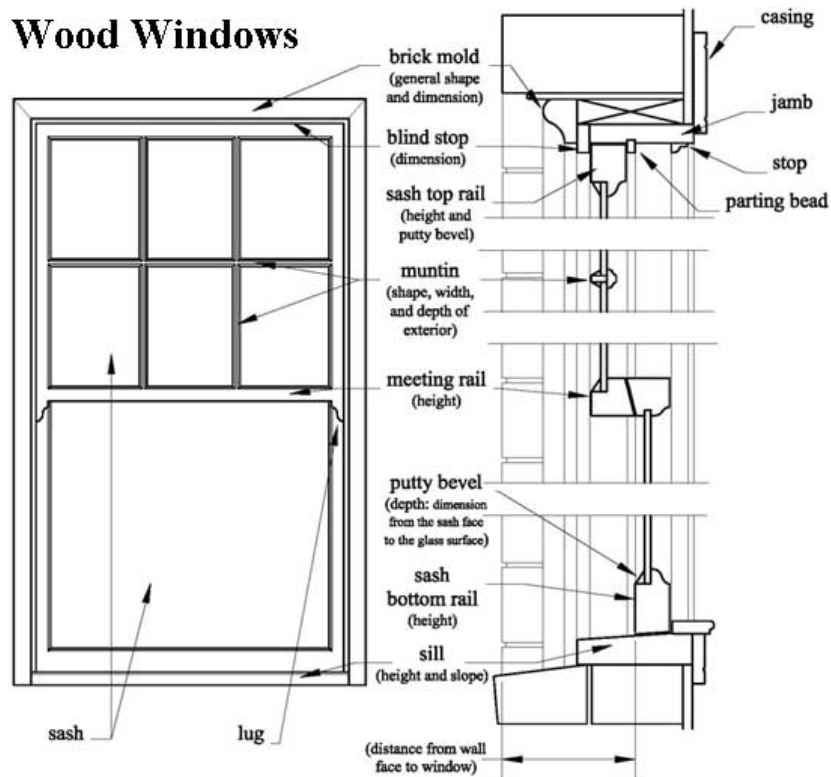


Illustration of historic wood window. (Source: National Park Service.)

## Industrial Steel Windows

These drawings show the details required to document existing historic windows and any replacement windows. The specific information needed about each element is noted in parentheses. For replacement windows, be sure to show not only the typical muntin dimensions, but also any variations within the unit, such as wider pieces that support the operable sash.

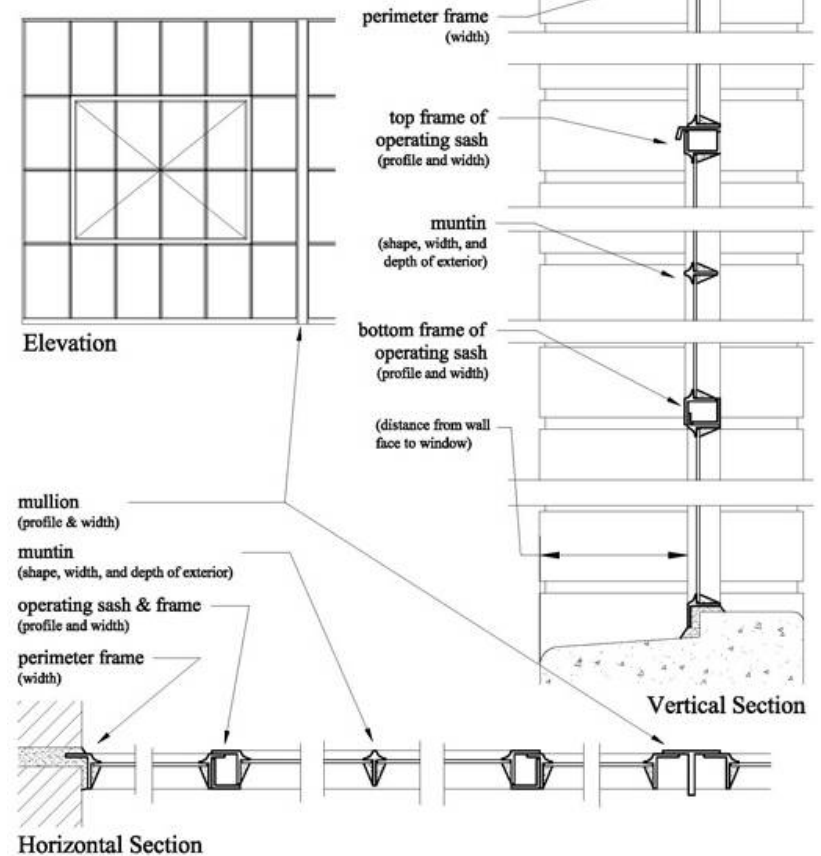


Illustration of historic steel window. (Source: National Park Service.)

## Doors



*These doors with geometric detailing are character-defining features of this Art Deco building.*



*The door surround and canopy are character-defining features of this Classical Revival building.*



*Note the proportion of the sidelights and transom to the door at this entryway.*



*The heavily ornamented door surround is characteristic of buildings in the Art Deco Style.*

- a. Do not enlarge, move, or enclose original door openings. It may be appropriate to restore original door openings that have been enclosed.
- b. Retain original doors, door surrounds, sidelights, and transoms, unless deteriorated beyond repair. Refer to treatment recommendations for historic materials included in *Appendix E* to these design guidelines.
- c. If a replacement door, door surround, sidelight, or transom is necessary, the style, materials, and finish of the replacement

shall reflect the style and period of the building. Refer to the *Architectural Character* section of these design guidelines. Solid steel or hollow-wood doors are not appropriate for main entries for resources in the Crowley Commercial Downtown Historic District designated to date. Steel doors may be appropriate for industrial or modern resources designated in the district in the future.

## Chimneys



*Note the tapered form of this brick chimney, along with the terracotta hood.*



*A rare example of a chimney at a commercial building.*



*The coping and metal flue are character-defining features of this chimney.*



*Note how this chimney projects beyond the exterior façade – the depth of the chimney is a character-defining feature that should be maintained.*

- a. Maintain and repair original chimneys. Refer to treatment recommendations and repair methods for historic materials included in *Appendix E* to these design guidelines.
- b. If new chimneys are added, they shall not be visible on the front of the building as seen from the street.

## Mechanical Equipment



*Mechanical features are integral to the function of this building, yet they are installed so that they do not damage the fabric of the historic building.*

- a. Locate all new mechanical equipment to the rear or side of the building.
- b. When mechanical equipment must be attached to the exterior wall of the building, do not damage the original exterior wall material. For masonry walls, all attachments shall anchor into the mortar rather than the masonry unit.
- c. Whenever possible, locate heating, ventilating, and air conditioning (HVAC) units, solar panels, satellite dishes,



*Original windows are maintained despite the installation of new HVAC units.*

- communication towers, antenna, and wind-powered energy systems so that they are not visible from the street. Appropriate locations may include the back of the roof, the ground, or the roof of an outbuilding.
- d. The construction of aerals, antennas, and satellite dishes is prohibited in the Crowley Commercial Downtown Historic District unless approved by the HDC.



## Signage



This unique sign is a character-defining feature of this commercial building. Note that the electrical box is painted to match the brick at the building's façade.



Original signs enhance the character of historic commercial buildings.



When signage is integral to the original design and materials of a building, it should be maintained regardless of changes in tenancy or use.

- a. Do not remove any element of an original sign.
- b. Repair or conserve original signs whenever possible. If replacement is necessary, replace only those elements deteriorated beyond repair. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in *National Park Service Preservation Briefs*. (Refer to the treatment guidelines in *Appendix E*.)
- c. If an original sign is missing, then it may be accurately restored using historic photographs, historic architectural drawings, or physical evidence. If no documentation exists, refrain from speculatively reconstructing historic signs.
- d. Design new signs so that they reflect the materials and architectural character of the associated landmark or historic district.
- e. Attach new signs in a manner that does not damage the original exterior wall material. For masonry walls, all attachments shall anchor into the mortar rather than the masonry unit.
- f. New signs shall be confined to building façades that front a street, side alley or rear alley or provide a principal entrance. There shall be only one sign on each façade, unless multiple signs were present historically.
- g. In the Crowley Commercial Downtown Historic District, the following applies to signage:
  - i. No sign shall be displayed from the roof or parapet;
  - ii. Signs must advertise a *bona fide* business conducted in or on the premises with no more than 50 percent of the sign advertising products sold on site. This does not include pre-existing historic "ghost" signs.
  - iii. One primary sign is permitted for each store, shop, or place of business on a property. One primary side per façade is permitted for corner buildings.
  - iv. Where a single sign is inadequate, multiple signs may not exceed the surface area stipulated in the Historic District Ordinance at Section 9.5-39(f).
  - v. Secondary signs may be used to identify entrance doors, operating hours, and temporary signs.

- vi. Temporary signs may remain no longer than 60 days to identify real estate for sale, for political advertisement, or for promotion by nonprofit organizations. See Section 9.5-39(h) of the Historic District Ordinance for special stipulations regarding temporary signs.
- vii. No portable or changing letter signs are allowed in the Crowley Commercial Downtown Historic District.
- viii. No illuminated signs are permitted in the Crowley Commercial Downtown Historic District without approval of the Crowley Commercial Downtown Historic District Commission.
- h. All signs are further regulated by the zoning ordinance of the City of Crowley.
- i. For guidelines regarding painted signs and murals, refer to the section on *Exterior Walls/Murals*.

## Landscape and Streetscape Features



*Note the spatial relationship and consistency between the street, grassy barrier, sidewalks, and walkways.*



*This street marker is a character-defining feature of the Crowley Historic District.*



*Note the spatial relationship between the street, grassy barrier, sidewalk, landscaping, and fence.*

- a. Vegetation is not regulated by these design guidelines unless the historic district nomination report specifically calls out historic plantings as character-defining features.
- b. Landscape features that are not visible from the public right-of-way are not regulated by these design guidelines.
- c. Do not remove or destroy any built historic landscape or streetscape feature that is visible from the public right-of-way unless deteriorated beyond repair.
- d. Maintain and/or repair damaged landscape and streetscape elements in-kind whenever possible. If replacement is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture. Do not add elements that were not historically present.
- e. If original landscape or streetscape features that are visible from the public right-of-way are missing, then they may be accurately restored using historic photographs, historic architectural drawings, or physical evidence. If no documentation exists, refrain from speculatively reconstructing landscape or streetscape elements. For instance, do not add reproduction "historic" street lamps if there is no documentation supporting their historic presence.
- f. Design new landscape or streetscape features so that they reflect the materials and architectural character of the associated historic resource or historic district. For example, if front yards historically were open, they should not be enclosed with new fences. Similarly, if chain link fences were not historically present, new fences should not be chain link.
- g. Surface parking lots shall not be constructed between the front façade of a historic building and the public right-of-way unless present historically. Surface parking lots may be appropriate at the side or rear of a historic building, provided that they do not damage or destroy any character-defining landscape features that are visible from the public right-of-way. If a surface parking lot is constructed at the rear or side of a historic building, vegetative screening shall shield the view of the parking lot from the public right-of-way.
- h. Fences, while not common in the Crowley Commercial Downtown Historic District, shall be in harmony with the nature of the historic district.

- i. Private illumination, including floodlights, is not permitted in the Crowley Commercial Downtown Historic District unless approved by the Crowley Commercial Downtown Historic District Commission.

## **ADDITIONS TO CONTRIBUTING BUILDINGS**

### **Preservation of the Original Building**

- a. All character-defining features on exterior façades that are visible from the public right-of-way shall remain intact.
- b. Retain as much of the historic building fabric as possible in the construction of the addition.
- c. Do not partially demolish exterior walls that are visible from the public right-of-way to accommodate an addition.

### **Location and Height**

Locate additions as inconspicuously as possible. Consider the effect that the addition will have on the existing and neighboring buildings. Large additions may be constructed as separate buildings and connected to the existing building with a linking element such as a breezeway.

- a. Locate all additions toward the rear of the building.
  - i. Never locate an addition flush with the original front façade or projecting beyond the original front façade.
  - ii. Whenever possible, additions shall be located behind the original rear façade of the historic building.
  - iii. The minimum setback between the original façade and the addition shall be complimentary to the proportion and scale of the original building.
- b. Minimize the height of the addition.
  - i. Design one-story additions to one-story buildings whenever possible.
  - ii. Roof heights of new additions shall respect adjacent properties and conform to all City of Crowley Zoning and Building codes.
  - iii. Within a historic district, the roof height of the addition shall not be taller than the tallest contributing building on a similarly sized lot within the district.

Whenever possible, the roof form of the new addition shall not be visible above the ridgeline of the original roof when the front of the historic building is viewed from the street. Refer to the illustration of pedestrian sight lines on page 72.

### **Massing and Roof Form**

Design new additions so that they do not visually overpower the existing building, compromise its historic character, or destroy any significant historic features or materials. Additions shall appear subordinate to the existing building.

- a. Design the addition to complement the scale, massing, and roof form of the original historic building. The massing of the addition shall respond to the massing of the original building.
  - i. For example, if the massing of the original building has step-backs as it rises in height, then it is appropriate for the addition to have a stepped massing. However, if the original building is a uniform shaft, then the addition shall not include step-backs.
  - ii. If the roof of the addition is visible from the public right-of-way, the roof form and pitch shall reflect the form and pitch of the roof on the original building.
- b. Minimize the appearance of the addition from the public right-of-way facing the front façade.
  - i. The building's overall shape as viewed from the street shall appear relatively unaltered.
  - ii. Whenever possible, additions shall be no wider than the original building.
  - iii. Design side additions to minimize visual impact and maintain the pattern of side setbacks on the street.



***Appropriate Examples of Massing and Roof Forms on Additions to Residential Buildings***



To accommodate the addition, the roof has been elevated slightly and a dormer window has been added, but the original roof form is maintained. The scale of the original building is maintained.



The addition is set back from the front façade and does not destroy or detract from character-defining features of the original building. The roof form from the original building is reflected in the roof form of the addition.



The addition is set back behind the original rear façade and does not destroy or detract from the character-defining features of the original building. The materials and windows used are in keeping with the original building.

***Inappropriate Examples of Massing and Roof Forms on Additions to Residential Buildings***



The addition is set forward flush with the front façade. The three-story scale overwhelms the original building. The roof form and fenestration pattern do not reflect the character of the original building.



Although the scale of the addition is small, the roof form does not reflect the character of the original building. Because the form of the original building is so simple, the addition visually competes with the original building.



The addition is set forward almost flush with the front façade of the original building. The flat roof is not compatible with the character of the original building. Modern or Contemporary design may be appropriate for an addition, provided that it is not visible from the street.

### ***Appropriate Examples of Massing and Roof Forms on Additions to Commercial Buildings***



This addition is barely visible when seen from the public right-of-way. When viewed from the rear, the addition is large in scale and uses contemporary design and materials, yet it is appropriate because it is hidden from view.



The façade of the multi-story rooftop addition is set back from the original façade, so that it is not visible from the public-right-of-way. The simple form and flat roof of the addition reflect the original building.



Although the design of the addition is contemporary, the façade of the multi-story rooftop addition is set back from the original façade, so that it is not visible from the public-right-of-way.

### ***Inappropriate Examples of Massing and Roof Forms on Additions to Commercial Buildings***



The materials and color of the addition complement the original building, but it is set forward flush with the original façade, and the stepped-back massing is out of keeping with the compact massing of the original building.



The contemporary materials of the addition are incompatible with the original stone façade, the addition is set forward flush with the front façade, and the height of the addition overwhelms the original building.

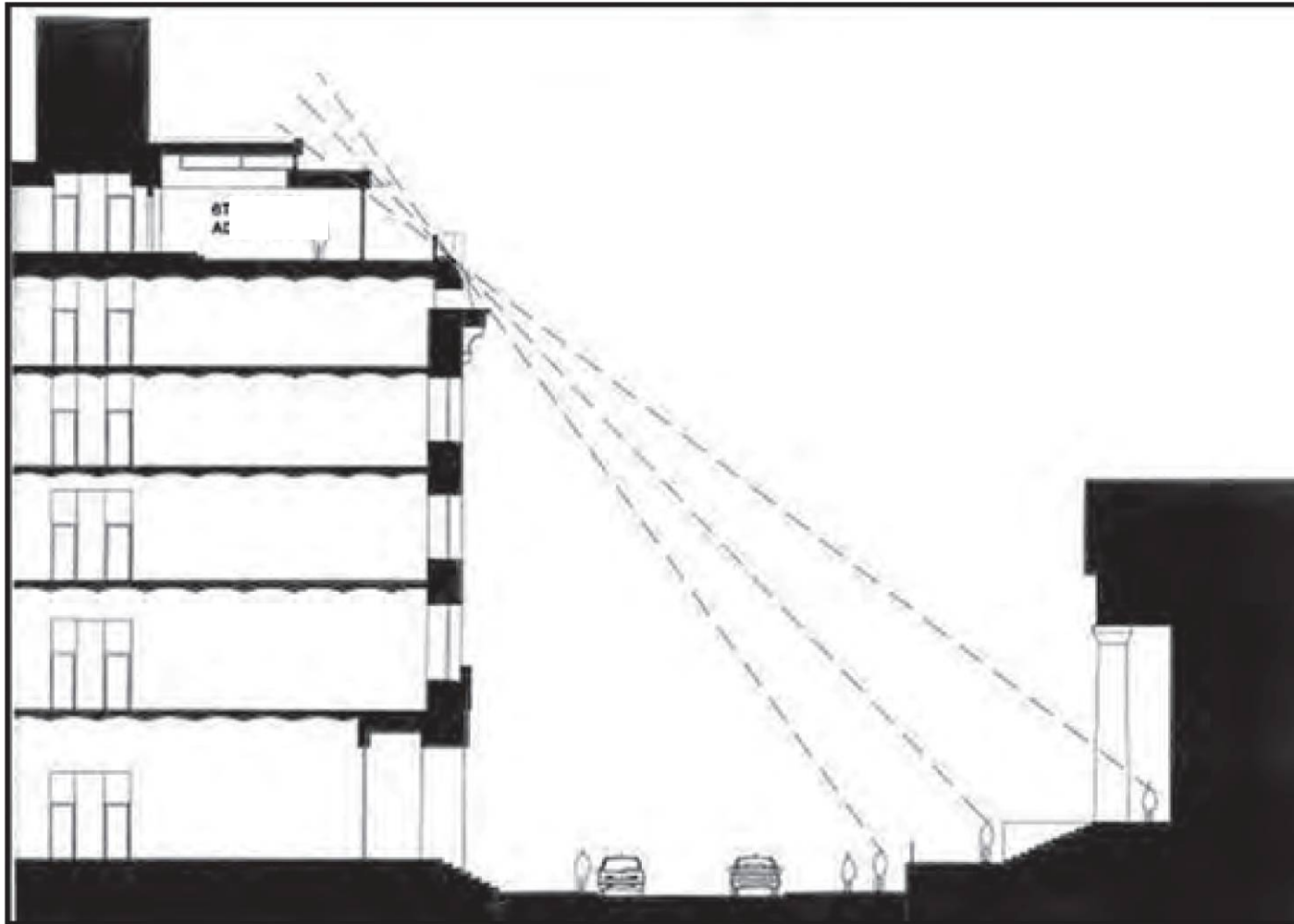


The width of the addition extends beyond the original building and changes the overall massing of the building. The shed roof form does not reflect the design of the original building's parapet.



Although the flat roof form and contemporary style of the addition complement the original building, the addition is set forward flush with the original façade. The height and scale of the addition overwhelm the one-story original building.





*Illustration of pedestrian sight lines guiding the set back and height of a rooftop addition. (Source: National Park Service.)*

### **Design and Style**

- a. Additions shall be compatible with the historic building, but also differentiated so as not to give a false sense of history.
- b. Additions do not necessarily need to mimic the architectural style of the original historic building, and decorative details that may be confused as historic shall not be added. A contemporary design for an addition is appropriate when the addition is not visible from the street, or if the addition does not overwhelm or obliterate the historic building or its architectural features.
- c. If an addition will be visible from the street (either from the front or from the side), design the addition to complement the overall proportions and fenestration patterns of the original part of the building. For instance, additions that are visible from the street shall have window-to-wall area ratios, floor heights, fenestration patterns, and bay divisions compatible with those on the existing building.
- d. Avoid windowless walls unless they are a character-defining feature found on the original building.
- e. For buildings with a side-gabled or hipped original roof form, creation of usable upstairs space by constructing upstairs dormers on a side or back roof is appropriate provided that it does not affect the appearance of the building from the street. Dormers should be added only if they are appropriate for the original building form and style. Minimize the appearance of new dormers from the public right-of-way.

### **Exterior Walls**

- a. If an addition will be visible from the street (either from the front or from the side), design the addition to complement the exterior wall materials of the original part of the building, as well as the collective character of a historic district.
- b. Differentiate the exterior wall materials of the addition from the existing building by means of a hyphen or joint using a

different material, varying trim boards, slightly varying dimension of materials, varying orientation of materials, or other means.

### **Roofs**

- a. Whenever possible, the roof form of the new addition shall not be visible above the ridgeline of the original roof when the front of the building is viewed from the street.
- b. If visible from the street, an addition shall use a simple roof style and slope that complements the roof on the existing building.
- c. Use materials for the roof that match or are compatible with the roof on the existing building.
- d. Locate solar panels on the back of the roof whenever possible so that they are not visible from the street.

### **Windows and Screens**

- a. If an addition will be visible from the street (either from the front or from the side), use windows that complement those on the existing building in terms of fenestration pattern, size, configuration, profile and finish.
- b. For windows on additions, avoid false muntins attached to or inserted between the glass in windows.
- c. Metal screens may be appropriate for windows in additions. Use anodized or coated metal screens to minimize their visual presence.

### **Doors**

- a. If an addition will be visible from the street (either from the front or from the side), use doors that complement those on the existing building, yet are a simpler design so that they do not detract from the original main entrance.

## NON-CONTRIBUTING BUILDINGS

- a. Alterations to a building that is non-contributing to a historic district because of its age or because it has received unsympathetic restorations shall be compatible with the architectural style of the building as well as the overall character of a historic district. The standards provided in the next section (*New Construction in Historic Districts*) for new construction may serve as a guide for alterations to non-contributing buildings.
- b. Alterations to historic non-contributing buildings are encouraged to attempt to return them to their historic appearance based upon physical or photographic evidence. The status of a non-contributing building in the Crowley Historic District may be changed to contributing by amending the National Register nomination using the designation processes set forth by the Louisiana Division of Historic Preservation and the National Park Service.



## NEW CONSTRUCTION IN HISTORIC DISTRICTS

New construction within the district shall reflect building forms, materials, massing, proportions, roof forms, fenestration patterns, and architectural styles historically present within the district. All current City of Crowley codes and ordinances

regulating compatibility of new construction shall be followed. New construction in historic districts is specifically dealt with in the City of Crowley's Ordinance at Section 9.5-35.

### Orientation, Set-backs and Height

- a. New or moved structures shall be positioned on their lot to maintain the existing patterns of the street.
- b. Front and side-yard setbacks shall equal the prevalent setback of the contributing buildings on the same side of the street. When the historic street pattern is irregular, new construction shall respond to an adjacent contributing property.
- c. The height of new construction shall respond to the streetscape and the dimensions of the lot. The height of new construction shall not exceed the height of the tallest contributing building on a similarly sized lot on the block.
- d. New construction shall respect adjacent properties and conform to all City of Crowley Zoning and Building codes.

### Design and Style

- a. Quality of construction and materials shall always be prioritized over applied stylistic detailing.
- b. Design new buildings so that they are compatible with the historic character of the district, yet discernible from historic buildings in the district.

- c. The building forms and architectural styles that historically were present within the district may serve as a model for new construction. Refer to the inventory of historic properties and the *Architectural Character* section of these design guidelines to determine which building types and styles historically were present within the district. Historical styles that were not present during the district's period of significance shall not be used as a basis for new construction.
- d. Contemporary design and style is appropriate for new construction in the historic district if the building respects the scale, massing, proportions, patterns, and materials prevalent among contributing buildings within the district.
- e. It may be appropriate to incorporate compatible architectural features from existing buildings on the street, such as columns or transoms, but avoid architectural features that do not appear on contributing buildings in the district.
- f. Character-defining features from different architectural styles shall not be combined eclectically unless such eclectic buildings were prevalent in the district historically.

### Examples of New Construction in a Residential Historic District



Example **may be appropriate**, depending on surrounding context. The front-gabled porch and complex massing of the building reflect patterns found in many historic districts, but not all. The scale is appropriate for areas of the Crowley Historic District that includes large-scale original buildings.



Example **may be appropriate**, depending on surrounding context. Modern or Contemporary design may be appropriate for districts that include historic examples of these styles, or for districts with an eclectic character. The scale of the building may be too large for some historic districts.

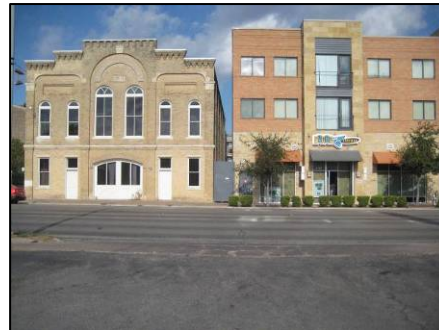


**Inappropriate.** Projecting front garages typically are not consistent with the building forms found in residential historic areas of the Crowley Historic District.

### Examples of New Construction in a Commercial Historic District



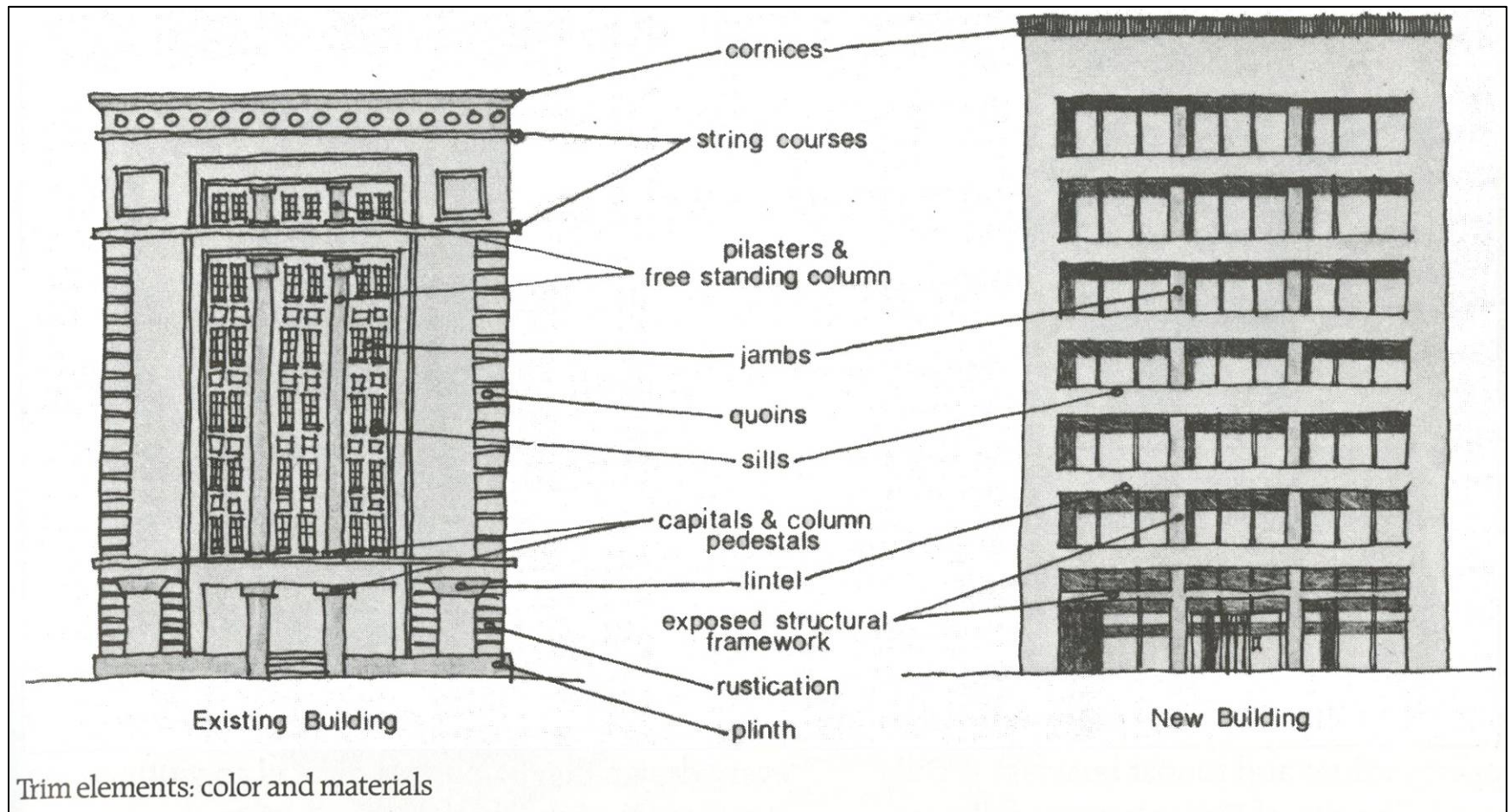
**Appropriate.** The height of the new building is in keeping with historic buildings, and the materials and storefront patterns reflect adjacent buildings. The large scale of the new building is broken up by variations in the height of the parapet and the depth of the front façade.



**Appropriate.** The height of the new building is in keeping with historic buildings, and the materials and storefront patterns reflect adjacent buildings.



**Inappropriate.** The contemporary, metal and glass skyscraper does not reflect the scale, massing, or materials of adjacent historic buildings.



*Illustration of the elements of a historic commercial building compared to an appropriate new commercial building. (Source: National Trust for Historic Preservation.)*

### **Exterior Walls**

- a. Exterior wall materials used in new construction shall be compatible with the collective character of the district in scale, type, size, finish, and texture.
- b. The pattern and arrangement of secondary materials shall be compatible with the overall character of the district.
- c. Exterior materials shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section of these design guidelines.

### **Porches**

- a. If porches are a common character-defining feature among contributing buildings within the district, new construction is encouraged to have a front porch. If all of the contributing buildings immediately surrounding the new building include porches, then the new building shall include a porch.
- b. Porch posts/columns, railings, and detailing shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section of these design guidelines for further details.
- c. In general, do not add false historical architectural elements, such as brackets or gingerbread, to a new porch. The HPC may approve exceptions to this standard if the overall design of the new building accurately interprets the appearance of a historical style present within the district.

### **Roofs**

- a. Roofs shall be simple in form, reflecting the character of the roofs on contributing buildings within the district.
- b. Roof forms shall correspond to the building form and architectural style of the new building in a way that responds

to historical trends. Refer to the *Architectural Character* section for further details.

- c. Roof details such as dormers, eave detailing, and bargeboards shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section for further details.
- d. Roof covering materials shall reflect the character of the roofs on contributing buildings within the district, as well as the historic character of buildings with a similar building form and architectural style.

### **Windows and Screens**

- a. Windows and screens in new construction shall reflect the proportions, configuration, and patterns of the windows and doors that they cover in historic buildings within the district.
- b. Windows and screens in new construction shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section of these design guidelines for further details.
- c. Avoid false muntins attached to or inserted between the glass panes in windows.

### **Doors**

- a. Front doors shall be visible from the street.
- b. Match the style, proportions, materials, and finish of the door to the overall style and design of the building.

### **Chimneys**

- a. Chimneys in new construction shall reflect the configuration and patterns of chimneys in historic buildings within the district.

- b. Chimneys in new construction shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section of these design guidelines for further details.

#### **Garages and Accessory Buildings**

- a. Locate detached garages and accessory buildings at the side or rear of new residential structures within the district.
- b. Design garages and accessory buildings so that their scale is compatible with the associated main building, and so that they have an appropriate site relation to the main structure as well as surrounding structures.
- c. Garages shall be attached only if attached garages historically were appropriate to the building form and architectural style of the new construction. For instance, an attached garage may be appropriate on a new building with a Ranch form, but not a new building with a center-passage form. Refer to the *Architectural Character* section of these design guidelines for more information.
- d. The materials and finish used for new garages and outbuildings – including garage doors – shall correspond to the overall character of the district, as well as the building type and style of the new building

#### **Independent Fences and Walls**

- a. Avoid constructing new walls where they were not historically present on the lot or within the historic district.

- b. Fences and walls may not obscure the front elevation of the primary structure on the property.
- c. Fence materials, scale, and finish shall reflect historic trends visible on other contributing buildings within the district.

#### **Landscaping**

- a. Attempt to preserve existing trees.
- b. Do not obscure the front or primary façade of the building with vegetation.
- c. When constructing a new two-story building or rear addition, consider the use of vegetative screening at the back and side property lines to diminish the visibility of the new construction and respect the privacy of your property and that of your neighbors.
- d. Within a historic district, surface parking lots shall not be constructed between the front façade of a new building and the public right-of-way. If a surface parking lot is constructed on an empty lot or at the rear or side of a new building, vegetative screening shall shield the view of the parking lot from the public right-of-way, if appropriate.
- e. When constructing new landscape or streetscape features in a historic district, follow patterns established elsewhere in the district. For instance, when new sidewalks are constructed, expansion, control, and construction joints should be spaced and located so as to relate to the existing divisions and proportions of the existing sidewalks.



## APPENDIX A: GLOSSARY

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### **Abut**

To adjoin at an end; to be contiguous.

### **Arch**

A curved and sometimes pointed structural member used to span an opening.

### **Awning**

A projecting roof-like structure sheltering a door or window, often canvas.

### **Balcony**

A railed projecting platform found above ground level on a building.

### **Bargeboard**

A board, sometimes decorative, that adorns the gable-end of a gabled roof.

### **Battered Foundation**

A foundation that is inclined, so that it appears to slope inward as it rises upward.

### **Bead Board**

Wood paneling with grooves.

### **Board and Batten**

Wood siding with wide boards, placed vertically, and narrow strips of wood (battens) covering the seams between the boards.

### **Boxed Eaves**

Eaves that are enclosed with a fascia and panels under the soffit.

### **Bracket**

A projecting support used under cornices, eaves, balconies, or windows to provide structural or visual support.

### **Brick**

A building or paving unit made of fired clay, usually rectangular in shape.

### **Canopy**

A projection over a niche or doorway; often decorative or decorated.

### **Capital**

The uppermost part, or head, of a column or pilaster.

### **Casement Window**

A window sash that swings open along its entire length; usually on hinges fixed to the sides of the opening into which it is fitted.

### **Column**

A round, vertical support; in classical architecture, the column has three parts: base, shaft, and capital.

### **Concrete Block**

A hollow or solid concrete masonry unit consisting of cement and suitable aggregates combined with water.

### **Concrete Slab**

A flat, rectangular, reinforced concrete structural member; especially used for floors and roofs.

**Concrete**

Made by mixing cement or mortar with water and various aggregates such as sand, gravel, or pebbles.

**Contributing**

A building, site, structure, or object within a historic district that adds to the values or qualities of that district because it was present during the period of significance and possesses historical integrity, or it independently meets NRHP Criteria.

**Coping**

The protective uppermost course of a wall or parapet.

**Corbelling**

Pattern in a masonry wall formed by projecting or overhanging masonry units.

**Cornice**

A projecting, ornamental molding along the top of a building, wall, etc., finishing or crowning it.

**Crenelation**

A parapet with alternating solid and void spaces, originally used for defense; also known as battlement.

**Dormer**

A vertically set window on a sloping roof; also the roofed structure housing such a window.

**Dentils**

A series of closely spaced, small, rectangular blocks, used especially in classical architecture.

**Double-Hung Window**

A window with two (or more) sashes, or glazed frames, set in vertically grooved frames and capable of being raised or lowered independently of each other.

**Eaves**

The lower edges of a roof that project beyond the building wall.

**Engaged Column**

A column that is partially attached to a wall.

**Eyebrow Dormer**

A low dormer with a wavy line over the lintel, resembling an eyebrow.

**Façade**

An exterior wall.

**Fanlight**

An arched window with muntins that radiate like a fan; typically used as a transom.

**Fenestration**

An opening in a surface.

**Fixed Sash**

A window, or part of a window, that does not open.

**Flat Roof**

A roof that has only enough pitch so that water can drain.

**Gabled Roof**

A roof having a single slope on each side of a central ridge; usually with a gable at one or both ends of the roof.

**Gambrel Roof**

A roof having a double slope on two sides of a building; the most common example is a barn roof.

**Half-Timbered**

Heavy timber framing with the spaces filled in with plaster or masonry.

**Hipped Roof**

A roof having adjacent flat surfaces that slope upward from all sides of the perimeter of the building.

**Historic District**

A concentrated and cohesive grouping of historic resources that retain a significant amount of their historic character; historic resources that add to the district's overall sense of time and place are classified as Contributing elements; severely altered historic properties and resources of more recent construction are classified as Non-contributing elements.

**Hood**

A protective and sometimes decorative cover over doors, windows, or chimneys.

**Integrity**

Condition or description of a property that is physically unaltered or one that retains enough of its historic character, appearance, or ambiance to be recognizable to the period when the property achieved significance.

**Jalousie Window**

A window composed of angled, overlapping slats of glass, arranged horizontally like a shutter in order to tilt open for ventilation.

**Leaded Glass Window**

A window composed of pieces of glass that are held in place with lead strips; the glass can be clear, colored, or stained.

**Lintel**

The piece of timber, stone, or metal that spans above an opening and supports the weight of the wall above it.

**Lites**

Window panes.

**Mansard Roof**

A roof having two slopes on all four sides; the lower slope is much steeper than the upper.

**Mortar**

A mixture of cement, lime, sand, or other aggregates with water; used in plastering and bricklaying.

**Masonry**

A construction method that stacks masonry units, such as stones or bricks, and binds them with mortar to form a wall.

**Mullion**

A large vertical member separating two casements or coupled windows or doors.

**Muntin**

One of the thin strips of wood used to separate panes of glass within a window.

**Non-Contributing**

A building, site, structure, or object within a historic district that does not add to the values or qualities of that district because it was not present during the period of significance or because it no longer retains integrity.

**Paneled Door**

A door constructed with recessed rectangular panels surrounded by raised mouldings.

**Parapet**

A low wall or protective railing, usually used around the edge of a roof or around a balcony.

**Pediment**

A triangular section framed by a horizontal moulding on its base and two sloping mouldings on each side.

**Pier and Beam Foundation**

Foundation consisting of vertical piers that support horizontal beams.

**Pilaster**

A rectangular column or shallow pier attached to a wall.

**Porch**

A covered entrance or semi-enclosed space projecting from the façade of a building; may be open sided, screened, or glass enclosed.

**Porte Cochere**

A roofed structure attached to a building and extending over a driveway, allowing vehicles to pass through.

**Preservation**

The act or process of applying measures to sustain the existing form, integrity, or material of a building or structure; the NHPA, Section 303[8] defines the term as “identification, evaluation, recordation, documentation, curation, acquisition, protection, management, rehabilitation, restoration, stabilization, maintenance, research, interpretation, conservation, and education and training regarding the foregoing activities or any combination of the foregoing activities.”

**Pyramidal Roof**

A pyramid-shaped roof with four sides of equal slope and shape.

**Quoins**

Large or rusticated stone blocks at the corners of a masonry building.

**Rafter**

One of a series of structural members spanning from the ridge of the roof to the eaves, providing support for the covering of a roof.

**Reconstruction**

Treatment that “establishes limited opportunities to recreate a non-surviving site, landscape, building, structure, or object in all new materials.”

**Rehabilitation**

The act or process of returning a cultural resource to a state of utility through repair or alteration that makes possible an efficient, contemporary use while preserving those portions or features of the property that are significant to its historical, architectural, or cultural values.

**Restoration**

The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular time by means of the removal of later work or by the replacement of missing earlier work.

**Repointing**

The act of repairing the joints of brickwork, masonry, etc., with mortar or cement.

**Shed Roof**

A roof containing only one sloping plane.

**Side Light**

A vertical window flanking a door.

**Side-Gabled Roof**

A gable whose face is on one side (or part of one side) of a house, perpendicular to the façade.

**Sill**

Horizontal member at the bottom of a window or door opening.

**Soffit**

The underside of an overhanging element, such as the eaves of a roof.

**Storm Window**

A secondary window installed to protect and/or reinforce the main window.

**Stucco**

Exterior finish material composed of either Portland cement or lime and sand mixed with water.

**Transom**

A horizontal window over a door or window.

**Wing Wall**

A portion of the front façade extending past the side façade, often sloping down from the eaves to the ground at an angle; a subordinate wall, one end of which is built against an abutment.



## APPENDIX B: INVENTORY OF CROWLEY HISTORIC DISTRICT

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The inventory of buildings as listed in the NRHP nomination is numbered with no addresses. The list is presented here and corresponds to the map included with the NRHP nomination. The map is presented here following the inventory.

1. 1912 St. Michael's Roman Catholic Church. Brick basilican building with side tower, dome, arched windows, and pilasters.
2. 1894 One story frame Queen Anne Revival cottage with enclosed side porch and imbricated shingles.
3. 1894 Two story plain frame residence with pyramid roof and two story gallery.
4. 1898 One story plain frame cottage with corner porch.
5. 1894 One story frame Queen Anne cottage with imbricated shingles and a surrounding gallery.
6. 1900 Grand Opera House. Three story brick structure with arched windows.
7. c. 1897 Law Office. One story frame structure with Eastlake portico.
8. 1920 Three story brick structure with show windows, plate glass, and pilasters
9. 1900 Two story brick structure.
10. 1909 Two story brick commercial structure with shallow arches and four bays. First level renovated with glazed tile, glass blocks, and metal.
11. 1931 City Hall. Two story brick building with Art Deco detail and nine bays.
12. c. 1930 One story frame double shotgun.
13. 1901 Two story brick commercial building with seven bays; middle parapet higher, with elaborate brick work; square head windows on second level; and modernized plate glass shop front.
14. 1912 Memtsas. Two story, brick commercial building with three bays, squarehead windows, and parapet slightly gabled.
15. 1920 Two story brick commercial building with gabled parapet, original facade with glazed brick under show-windows, and two bays.
16. 1902 Bank. Two story brick and limestone structure with balustraded parapet, lower story faced in rusticated limestone, second level windows treated with limestone quoins, and corner entrance with curved bay and freestanding Doric columns at entrance.
17. 1910 Two story brick commercial building with rusticated brick, curving parapet in center, and arched windows and doors.
18. 1889 Two story frame commercial building with plain windows.
19. 1892 One-and-half story frame Queen Anne cottage with imbricated shingles.
20. 1919 Theatre
21. 1900 Mercantile building .
22. 1887 One-and-half story frame residence with wide Eastlake gallery and shed dormer.
23. 1900 Two story brick structure with modernized plate glass shop front.
24. 1901 One story brick commercial building with modernized plate glass shop front.
25. 1901 One story commercial building with fancy brickwork, pointed gable on parapet, and modernized plate glass shop front.
26. 1900 Two story brick eight bay structure with lintel parapet with raised center curved top and modernized lower front. The date on the building is when the present occupant began business.

27. 1901 City Hall and Market. Two-and-half story brick German Renaissance structure with cast cement trim on gables, shallow arched windows, and designed by Henry Walters (architect for the Cotton Exchanges at New Orleans and Memphis, Union Depot at Atlanta, and Courthouse at Evansville, Indiana) at a cost of \$21,000.00.
28. 1894 One story brick law office with shallow arches over windows and facade recovered with brick. Oldest brick building in Crowley.
29. 1909 One story brick law office with false front.
30. 1902 Masonic Temple. Two story brick building with three bays, arched windows on first level, and a parapet.
31. pre-1894 One story Queen Anne residence with imbricated shingles in gable over bay and Eastlake gallery.
32. 1889 Two story Queen Anne residence with lower level Eastlake gallery and upper level Eastlake balcony.
33. 1916 One story brick commercial building with parapet and shop front windows
34. 1918 One story brick commercial building with shop front windows. Double shops.
35. c. 1920 One story frame commercial building with metal front over original facade.
36. 1891 One story frame commercial building with original false front.
37. 1895 One story frame commercial building with camelback and original false front.
38. 1912 Hotel. Three story brick structure with raised gabled parapet in center, nine bays, cement lintels over windows, entrance porch with balustrade, and plain glass store front windows.
39. 1900 Two story brick commercial building with slightly gabled parapet, five bays, cement lintels over windows, and modernized lower level.
40. 1900 Two story brick commercial building with curved parapet in center, eight bays with arched windows on second level, and modernized lower level.
41. 1898 Two story brick commercial building with pressed tin cornice on parapet, fancy brickwork, pressed tin lintel on windows, four bays, and show window front.
42. c. 1920 One story frame double pen residence.
43. 1901 W. W. Duson Real Estate and Insurance Building. Two story brick structure with eleven bays, (parapet removed), four ground level shops, and modernized fronts.
44. 1922 One story brick double store with middle parapet higher and renovated ground level.
45. 1913 Post Office. One story limestone, stucco Renaissance Revival building with hip roof, full entablature, Doric columns (both engaged and free standing).
46. 1920 Bank. Seven story early "skyscraper" with brick and rusticated limestone base, pilasters with free-standing Ionic columns at loggia, upper story treated by frieze surmounted by cornice and large double bronze over wood doors.
47. Moved to present location in 1907. One story frame structure with store front windows. Originally vegetable market.
48. Moved to present location in 1907. One story frame shop with wood parapet curved in center.
49. 1928 One story brick structure with store front windows and garage doors.
50. c. 1920 Two story brick modified structure.
51. 1890 One story frame residence with enclosed porch.
52. 1899 Two story frame residence with upper gallery.
53. 1921 One story frame bungalow.
54. 1833 Large two story frame Queen Anne residence with front gallery with two story Corinthian columns.
55. 1890 One story frame residence with wide gallery with square columns. Original pyramid roof still visible.

56. 1898 Large one-and-half story frame raised Queen Anne residence with Colonial Revival gallery and imbricated shingles.
57. 1900 One story frame residence with square posts and side enclosed porch.
58. 1892 Two-and-half story frame Queen Anne residence with cut off 45/ angle bay window and aluminum siding.
59. 1901 One-and-half story frame Queen Anne residence with bay windows and imbricated shingles.
60. 1929 One-and-half story frame residence.
61. 1901 Two story frame carriage house. Remodeled in 1945.
62. 1890 Large one story frame raised cottage with large gallery across front.
63. c. 1930 One story frame residence.
64. 1906 Two-and-half story frame Colonial Revival residence with double Doric columns.
65. 1906 Two story frame carriage house with a cupola.
66. 1920 Two-and-half story Tudor style residence with half-timbering plaster and wood and matching garage.
67. c. 1920 One story frame shotgun.
68. c. 1930 Art Deco service station.
69. 1902 One-and-half story large frame residence with wide gallery, center turret, and screened-in side porch.
70. c. 1920 One story stucco residence with two square stucco posts and pyramid roof.
71. 1892 One-and-half story Queen Anne frame residence with imbricated shingles, large turret over side porch, connected wide Colonial Revival porch with turned columns, and stained glass windows on upper floor.
72. c. 1910 One story frame residence with shaped brackets, pyramid roof, and a large front gallery with columns.
73. c. 1900 One-and-half story Queen Anne residence with a small dormer, large brackets, and wide gallery with square posts.
74. 1891 One story frame residence with pyramid roof and side front porch.
75. pre-1831 One story frame Queen Anne residence with wide gallery, square posts, and gabled peak ornament.
76. 1929 Presbyterian Church. Gothic style brick structure with belfry and stained glass windows.
77. 1891 One story frame Queen Anne with screened-in porch with square posts.
78. 1923 One-and-half story frame residence.
79. c. 1894 Two story frame Queen Anne residence with imbricated shingles. Under restoration.
80. 1899 One-and-half story frame Queen Anne residence.
81. 1920's bungalow with Queen Anne side bay.
82. c. 1909 One story frame double pen residence with a bungalowoid screened-in porch with brick piers and wooden columns.
83. 1913 Methodist Church. Large brick Beaux Arts structure with two story concrete columns, rusticated brick on bottom level, and fine stained glass windows.
84. 1902 Large two-and-half story frame Queen Anne residence with two story double Corinthian columns on a wide gallery, semi-octagonal bay, and stained glass windows in gable.
85. 1898 Large two-and-half story frame Queen Anne residence with imbricated shingles, wide Eastlake galleries on first and second levels, and stained glass windows.
86. 1900 Partially burned C. 1940, reconstructed from three story original. One-and-half story frame Queen Anne residence.
87. 1901 Large two story frame residence with round columns on wide gallery.
88. 1896 One story frame residence with pyramid roof and false gallery.
89. 1898 One-and-half story raised frame Queen Anne residence with large turret over side of wide Colonial Revival porch and imbricated shingles.

90. 1892 Two story frame residence with a screened-in upper level porch and open lower level porch with square posts.
91. 1892 Two story frame residence with pyramid roof, open porch with square posts, and a balustrade.
92. c. 1892 One story frame residence with side porch.
93. 1898 One story raised large frame Queen Anne residence with imbricated shingles, wide porch with rounded corner and railing, and semi-octagonal bays.
94. 1901 One-and-half story large raised frame Queen Anne residence with imbricated shingles, scrollsawn brackets on semi-octagonal bay, and half front gallery.
95. 1918 One-and-half story frame bungalow.
96. 1908 One story frame residence with wide gallery. Home of L. A. Williams who wrote "Sidewalk Talk," histories of old Crowley buildings.
97. 1919 One story frame Queen Anne residence with half front bungalow porch with brick piers and triple wooden columns.
98. 1901 One story frame bungalow.
99. 1901 Large two-and-half story frame Colonial Revival residence with wide gallery on front and side partially screened in. The balustrade has rounded balusters, beveled glass doors, stained glass windows, and oval and rectangular lights.
100. 1888 One story frame residence with wide front screened-in porch with square posts and a balustrade.
101. pre-1891 One-and-half story frame Queen Anne residence with wide front porch and square posts.
102. c. 1930 One story frame bungalow with double gables, brackets, exposed rafter ends. and an open porch with brick piers and wooden columns.
103. c. 1930 One story frame bungalow with double gables, exposed rafter ends, and an open porch with replacement wrought iron posts.
104. c. 1930 One story frame bungalow with single gable, exposed rafter ends, and an open porch with columns.
105. 1894 Two story frame residence with half open front porch and balustrade.
106. 1893 One-and-half story frame Queen Anne residence with bungalow porch with splayed columns and a shed dormer.
107. 1897 Large two story frame residence with square columns on a wide front gallery.  
Under renovation.
108. 1897 Two story frame residence with wide front and side screened -in galleries
109. c. 1930 One-and-half story frame residence.
110. 1899 Large one-and-half story frame Queen Anne residence with imbricated shingles and Eastlake gallery.
- 111A. c. 1920 One story frame residence with pyramid roof.
- 111B. c. 1900 Two story frame residence with side gallery and decorated gable peak.
112. 1902 One-and-half story raised large frame Queen Anne residence with imbricated shingles and a wide Eastlake gallery.
113. 1893 One-and-half story frame residence.
114. 1913 One story frame residence with pyramid roof and wide front porch.
115. 1891 Two story frame residence with front porch and balustrade.
116. 1922 One story frame cottage with brick front, shingle siding, brackets, double gables, girts, splayed posts, and screened in porch.
117. 1922 One story frame bungalow.

118. c. 1925 One story frame bungalow with exposed rafter ends, hip roof, hip dormer, and front porch with brick piers and square posts.
119. 1900 One story frame residence with pyramid roof and screened-in front porch with brick piers.
120. c. 1900 One story frame residence.
121. c. 1893 One-and-half story frame Queen Anne residence with imbricated shingles in gable, porch, two balustrades, and cut-off 45 degree angle bay windows.
122. c. 1900 One story frame double shotgun.
123. 1887 One-and-half story frame residence with wide front gallery with double round columns, oval beveled glass door, and three dormers.
124. c. 1900 One-and-half story large frame residence with half front porch with piers and posts, balustrade, and rounded windows in gables.
125. 1895 Two-and-half story large frame Queen Anne residence with three story side turret, wide two story gallery with elaborate Eastlake and Colonial Revival details, stained glass windows, and imbricated shingles.
126. 1905 Two-and-half large frame Queen Anne residence with screened-in porch, balustrade, 45 degree angle bay windows, and scrollsawn brackets.
127. 1892 Large two story frame residence with pyramid roof and front side gallery with square posts.
128. 1889 One-and-half story frame Queen Anne residence with square posts on gallery.
129. c. 1915 One story frame Queen Anne residence with enclosed side porch.
130. 1901 Two story frame Queen Anne residence with wraparound Eastlake gallery.
131. 1906 Large one-and-half story frame residence.
132. 1889 One-and-half story residence with square posts on wide screened-in gallery and two dormers.

133. pre-1899 One story frame residence with pyramid roof.
- 134A c. 1910 One story frame residence with modified portico.
- 134B c. 1910 One story frame residence with wide Eastlake gallery, imbricated shingles, and pyramid roof.
135. 1916 One story frame Queen Anne residence with imbricated shingles.
136. 1907 One story frame Queen Anne residence with square posts on gallery.
137. 1898 Two story frame Queen Anne residence with imbricated shingles and front gallery.
138. 1917 Large, two story stucco frame residence with imposing off-center portico.
139. 1897 One story frame Queen Anne residence with large Eastlake portico.
140. 1894 One-and-half story frame Queen Anne residence with front porch with round columns, Eastlake side gallery, leaded glass around front door, and imbricated shingles.
- 141A. c. 1900 One story frame Queen Anne cottage.
- 141B. c.1912 One-and-half story frame residence with half front screened-in porch.
142. c. 1916 One story frame Queen Anne residence with square posts on gallery.
143. c. 1900 One story frame Queen Anne residence with large semi-octagonal bay, scroll work in gable peak, and modified porch.
144. pre-1888 One-and-half story frame Queen Anne residence with imbricated shingles, front side porch, and scrollsawn brackets.
145. pre-1907 One story frame Queen Anne cottage with imbricated shingles and a very simple Eastlake porch.
146. c. 1912 One story frame residence with screened-in porch with square posts, exposed rafter ends, and semi-octagonal bay.



147. c. 1915 One-and-half story frame residence with large gable dormer, wide front porch with square columns, and dentil decoration.
148. c. 1915 One story frame double pen residence with front gallery.
149. c. 1925 One story frame bungalow with brackets, exposed rafter ends, brick piers, and box posts.
150. c. 1910 One story frame residence with shed portico, pyramid roof, turned posts, and side addition.
151. c. 1905 One-and-half story frame Queen Anne residence with remodeled porch, scrollsawn gable peacock decoration and brackets, and bay window at 45 degree angle.
152. c. 1900 One story Queen Anne residence with imbricated shingles in gables, screened in porch, and aluminum siding over frame.
153. 1903 Two story frame Queen Anne residence with corner turret and wide front gallery with square posts.
154. c. 1920 One story frame bungalow with front porch.
155. 1898 Two story frame residence with pyramid roof and open porch. Wings added.
156. c. 1910 Two story frame residence modified into two apartments.
157. 1899 Two story frame residence.
158. 1887 One-and-half story frame residence with rear screened-in porch and open front porch with square posts. First school building in Crowley.
159. 1898 One story frame residence with enclosed front porch.
160. c. 1900 One-and-half story frame residence with shed dormer, brackets, and wide open front gallery with round columns.
161. 1892 Two story frame residence with screened-in front gallery.
162. 1901 One-story frame residence with open gallery with open front side porch, balustrades, and side lights.
163. 1901 One-and-half story frame residence.
164. 1901 One-and-half story frame residence with square posts on wide wraparound gallery and imbricated shingles.
165. c. 1900 One-story frame residence with wide gallery which is partially enclosed and imbricated shingles.
166. 1900 One-and-half story frame residence with exposed rafter ends, open gallery with brick piers, and square posts. (Bungalow porch added.)
167. c. 1910 Two story frame residence with first and second story screened-in porches, with round columns on both, and railing on second story.
168. c. 1910 One story frame house with front portico.
169. c. 1910 One story frame residence with pyramid roof. Wing added.
170. 1896 Large two-and-half story frame Queen Anne residence with two story turret (top removed), imbricated shingles, Eastlake porches on first and second levels on front and side of the house.
171. 1890 Large two story frame residence with first and second story porches with a railing on second story.
172. c. 1920 One-and-half story frame bungalow with brackets, false gallery, open porch with brick piers, and two wrought iron posts and two wooden posts.
173. 1903 One story brick Wells Fargo building.
174. 1907 Colorado Southern Railroad Depot. National Register of Historic Places.
175. 1907 "Frisco" Freight Office. One story frame structure on piers.
176. 1902 Southern Pacific Depot. One story brick structure with wrought iron trim and brick dormer with Romanesque trim.
177. c. 1900 One story pressed tin warehouse.
178. c. 1920 One story brick over wood structure.
179. c. 1900 One story brick warehouse.
180. c. 1900 Two story brick warehouse with shallow arches.

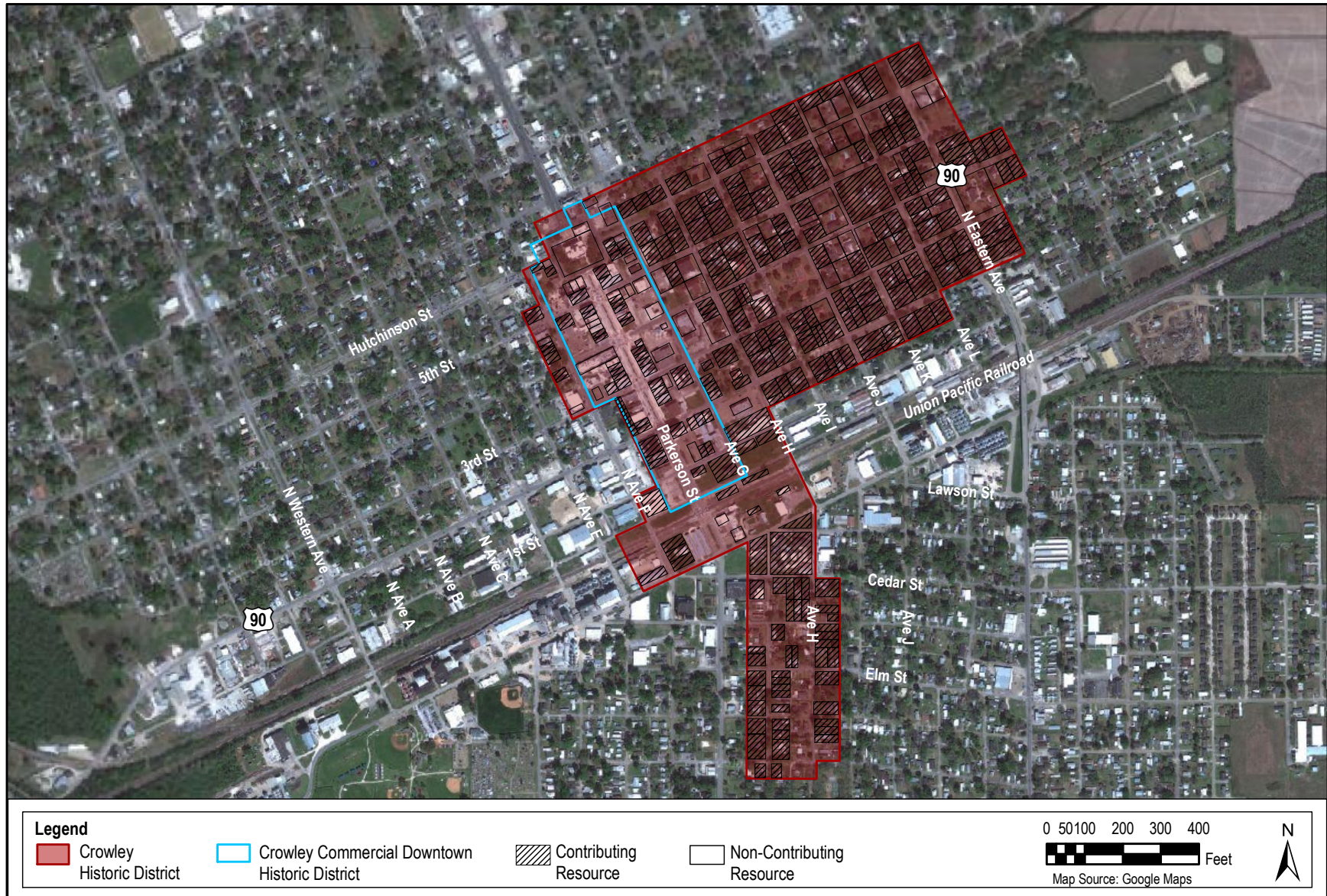
181. c. 1900 One story brick warehouse with shallow arches.
182. 1905 One story tin over frame warehouse.
183. c. 1905 Large two story frame Queen Anne residence with Eastlake galleries on first and second levels front and side. Upper level partially screened-in
184. c. 1905 Located ale rear of 183. One story board and batten.
185. c. 1910 One story frame Queen Anne residence with wide gallery on front and side with square posts, scrollsawn brackets, and 45 degree angle bay window.
186. 1903 Two story frame Queen Anne residence.
187. 1907 Large one story frame Queen Anne residence with Eastlake porch and screened in porch extension.
188. c. 1910 Modified Queen Anne residence with square posts.
189. 1899 Two story frame Queen Anne residence with imbricated shingles and corner entrance on Eastlake gallery.
190. 1903 Large two story frame Queen Anne residence with imbricated shingles.
191. c. 1903 One-and-half story frame Queen Anne residence with portico and decorated gables.
192. 1903 One story frame Queen Anne with imbricated shingles and an enclosed portico.
193. 1907 One story frame residence with turned posts on balustrade, wide square posts, and imbricated shingles.
194. c. 1911 Two story frame residence with front and side porch with square posts.
195. c. 1905 One story frame Queen Anne residence with Eastlake gallery and imbricated shingles.
196. c. 1911 One story frame Queen Anne residence with square posts on porch and extended bay.
197. 1908 One story frame Queen Anne residence with square posts on gallery, imbricated shingles, semi-octagonal bay, and scrollsawn brackets.
198. 1905 Large two story frame Queen Anne residence with imbricated shingles, square posts on gallery, and enclosed side porch.
199. c. 1905 One story frame Queen Anne residence with square posts on gallery and imbricated shingles.
200. c. 1910 One story frame Queen Anne duplex with double Eastlake galleries. Under restoration.
201. c. 1910 One story frame Queen Anne residence with square posts on gallery.
202. c. 1910 One story frame double pen with wide gallery with square posts.
203. c. 1905 One story frame Queen Anne residence with Eastlake side porch.
204. c. 1905 One story frame Queen Anne residence with Eastlake side porch.
205. 1899 One story frame residence with square posts on wide gallery.
206. 1899 One-and-half story frame residence with wide gallery, square posts, and dormer.
207. c. 1920 One story frame residence.
208. 1923 One story frame residence with porch, exposed rafter ends, and carport.
209. c. 1925 One story frame Acadian style cottage with enclosed porch.
210. c. 1925 One story frame single pen residence with wide porch. Under restoration.
211. c. 1925 One story frame double pen residence with wide porch.
212. c. 1900 One story frame residence which was modified c. 1920 into three apartments.
213. 1915 One story frame triple pen residence with a wide porch with large square posts.
214. c. 1900 One story frame residence.
215. c. 1920 One story frame residence.

216. c. 1930 Medical office building with glass block front.  
 217. c. 1900 Mill warehouse. Now corrugated tin over pressed tin.  
 218. c. 1930 One story brick Art Deco building.  
 219. c. 1900 One story frame warehouse on piers.  
 220. c. 1900 One story frame warehouse on piers.  
 221. c. 1900 One story frame lumber shed.  
 222. c. 1930 One story frame bungalow.  
 223. c. 1930 One story brick bungalow.  
 224. c. 1930 One story frame double shotgun.  
 225A c. 1930 One story frame bungalow with pyramid roof.  
 225B c. 1930 One story frame residence.  
 226. c. 1930 One story frame bungalow.  
 227. c. 1930 One story frame bungalow.  
 228. c. 1930 One story frame bungalow.  
 229. c. 1930 One story frame bungalow.  
 230. c. 1910 One story frame Queen Anne residence.  
 231. 1918 One story frame Queen Anne residence.  
 232. c. 1930 One story frame bungalow.  
 233. c. 1930 One story frame bungalow.  
 234. c. 1930 One story frame bungalow.  
 235. c. 1920 One story frame bungalow.  
 236. c. 1930 One story frame bungalow.  
 237. c. 1920 One story frame bungalow.  
 238. c. 1930 One story frame bungalow.  
 239. c. 1930 One story frame bungalow.  
 240. c. 1930 One story frame bungalow.  
 241. c. 1915 One story frame bungalow.  
 242. c. 1930 One story frame bungalow.  
 243. c. 1930 One story frame bungalow.  
 244. c. 1930 One story frame bungalow.  
 245. c. 1900 Rice mill.  
 246. c. 1920 Warehouse. Tin over frame.  
 247. c. 1915 One story frame bungalow.

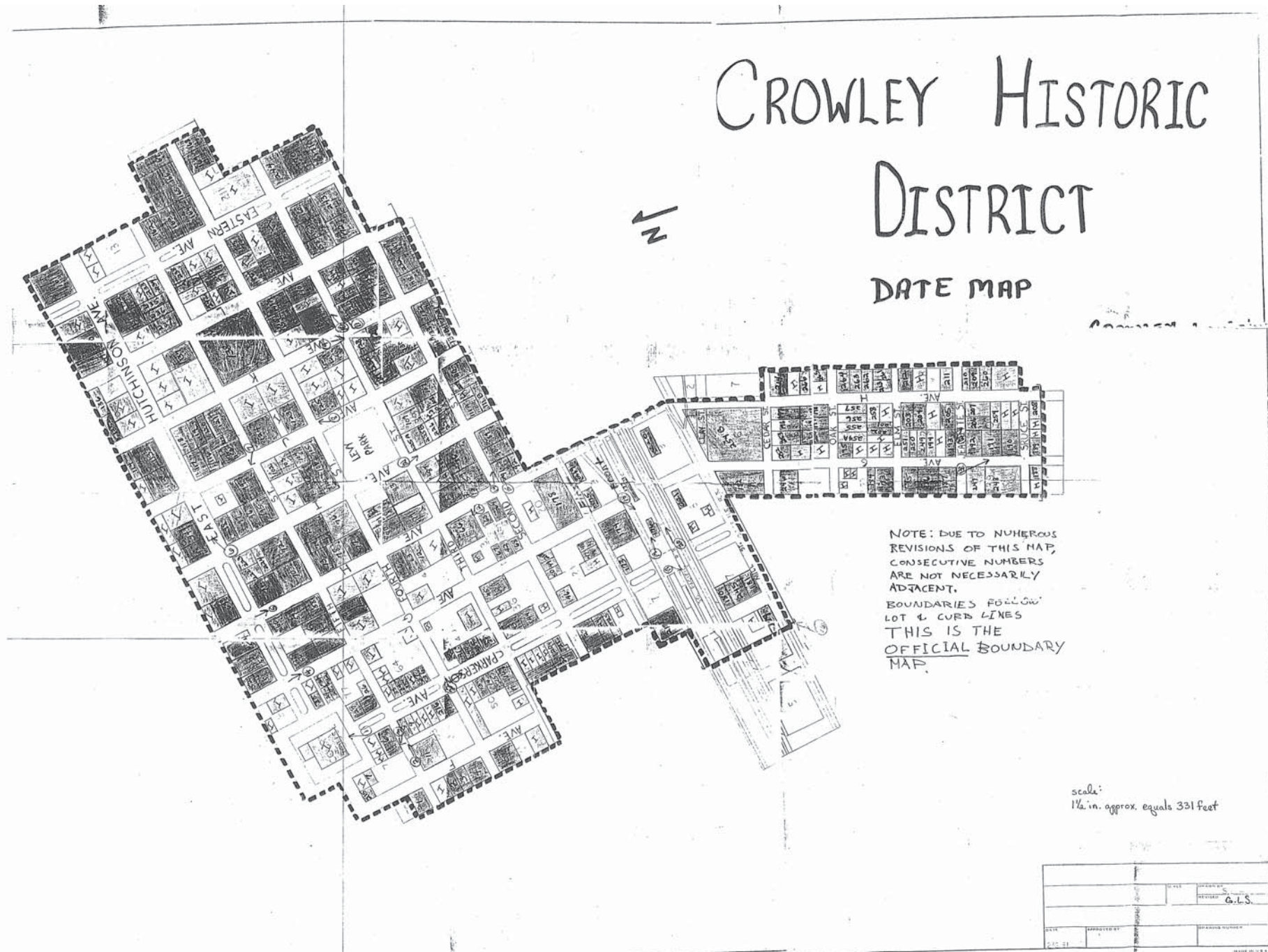
248. 1917 One story frame Colonial style residence with square posts on a wide gallery.  
 249. c. 1930 One story frame bungalow.  
 250. c. 1930 One story frame bungalow.  
 251. c. 1930 One story frame bungalow.  
 252. c. 1930 One story frame bungalow.  
 253. 1912 One story frame Queen Anne residence.  
 254A 1920's frame double shotgun.  
 254B 1923 Electric Power Plant. Two story stucco over brick building.  
 255. c. 1930 One story frame single pen residence.  
 256. c. 1930 One story frame double shotgun.  
 257. c. 1930 One story frame double shotgun.  
 258. c. 1930 One story frame bungalow.  
 259. c. 1930 One story frame bungalow.  
 260. c. 1927 One story frame residence.  
 261. c. 1920 One story frame residence.  
 262. c. 1930 One story frame residence.  
 263. c. 1925 One story frame residence.  
 264. c. 1930 One story frame residence.  
 265. c. 1910 One story frame Queen Anne residence.  
 \*266. c. 1910 One story frame Queen Anne residence with an Eastlake gallery.

\*Please be advised that there are actually 382 buildings in the district. There are 111 intrusions which were not given inventory numbers. In addition, there are 5 instances in which 2 buildings have the same inventory number and "A" and "B" are used to distinguish between them (111A & 111B, 134A & 134B, 141A & 141B, 225A & 225B, and 254A & 254B).

## APPENDIX B: MAP OF CROWLEY HISTORIC DISTRICT









## APPENDIX D: SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

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1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## APPENDIX E: TREATMENT GUIDELINES FOR HISTORIC BUILDING MATERIALS

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The *Secretary of the Interior's Standards* provide important guidelines and recommendations to establish a framework for responsible caretaking of the nation's cultural resources. They allow owners of historic properties, as well as architects, engineers, and others to make informed decisions regarding the conservation and protection of important building features in order to preserve the unique qualities and architectural character of historic buildings. The proper treatment of specific building materials provides the foundation for the continued preservation of this character. What follows is a brief summary of typical building materials that are utilized in the landmarks and historic districts in Crowley, along with guidelines for the proper maintenance of these materials. The recommendations were developed using the *Secretary of the Interior's Standards* and are generalized to address the most common issues encountered in the ongoing maintenance of a historic property. The introductory paragraph of each section also provides a recommendation on the preferred treatment of the element. The Technical Preservation Services Department of the National Park Service provides numerous publications that describe in greater detail accepted practices in the continued upkeep of historic building materials. Refer to the following website for a complete list of relevant Preservation Briefs and Technical Notes:

<http://www.nps.gov/index.htm>

### **MASONRY**

Many historic buildings and structures feature masonry exterior walls. The masonry walls of these properties contribute significantly to the overall architectural integrity of the historic district. It is important to maintain this significant feature through

the Preservation and Rehabilitation of the existing exterior building materials.

Recommendations to protect and maintain masonry are provided below:

1. Due to effects of the natural environment, most building surfaces require periodic cleaning. This cleaning can occur as part of a routine maintenance program, but should be undertaken on a very limited basis to prevent unnecessary deterioration and damage to exterior surfaces. It is most likely that cleaning will occur only prior to scheduled repainting of exterior materials. Tests must be conducted to ensure that the proposed method to clean the masonry surface does not contribute to the deterioration of the building element. The selected cleaning process must represent the gentlest method available to complete the task.
2. Some masonry walls within the historic district are painted, although this is likely not the historic finish. If painted, the painted surfaces must be properly maintained to protect the building element. Painting projects for the masonry exterior surfaces should include removal of damaged paint to the next sound layer using the gentlest technique available. This would include removal by hand-scraping or other accepted preservation techniques (chemical stripping). Techniques must be tested for compatibility with the building material to ensure that the process does not introduce unnecessary damage. New paint must be tested for its compatibility with the material to ensure a proper bond to the exterior

wall surface. The removal of paint from a historically painted masonry wall is not recommended.

3. Repair areas of damage as necessary. Cracks often occur through mortar joints, and it is important to conduct repairs using acceptable preservation techniques. Damaged mortar must be raked by hand and repointed as necessary using mortar of comparable strength, texture, and composition. Cracked masonry units can be consolidated using recognized conservation processes or replaced in-kind when damage is extensive. Replacement must use materials of similar size, scale, material composition, and profile to the original masonry unit.
4. When possible, damaged masonry units should be repaired by patching or consolidating the unit. Replacement of entire sections of masonry is not appropriate. If individual masonry units are damaged beyond repair, limited in-kind replacement of missing or damaged units can be undertaken. Replacement units must be similar in size, scale, composition, and color so that the masonry façade continues to convey a consistent architectural character.
5. Masonry buildings require periodic repointing to address the deterioration of mortar. When repointing, mortar must be raked by hand and repointed as necessary using mortar of comparable strength, texture, and composition. Lime-based mortar must not be replaced with Portland cement, which is significantly harder and can lead to the cracking of the adjacent masonry units. The new mortar joint must match the color, width, and depth of the original.

**Hazardous materials.** *Any finish removal must consider the possibility that the finish to be removed could contain lead-based paint. State and Federal laws on lead paint abatement must be carefully considered and followed.*

## **WOOD**

Most historic buildings utilize some form of wooden elements in their construction. Significant decorative wood features include wood doors, windows, and trim. When used, they are significant, character-defining features that contribute to the overall historic character and architectural integrity of the resources. It is important to maintain these elements since they enhance the ability of the property to convey its significance and sense of the past.

Specific recommendations to maintain the architectural integrity of wood elements as part of a rehabilitation project include:

1. Maintain all painted surfaces. It is fortunate that most wood surfaces of buildings within the historic district feature a historically painted finish. Paint coatings help protect the wood from moisture infiltration and accelerated weathering caused by extensive sun exposure. Recommended pre-painting procedures include the following:
  - a. Remove peeling paint coatings when necessary, using the least invasive technique possible,
  - b. Sand (by hand) damaged paint coats to the next sound layer, and
  - c. Feather rough edges to ensure a clean and effective bond when repainting as part of a routine maintenance program.

2. Repair wood features as necessary, using accepted preservation techniques. This includes using epoxy, if possible, to repair deteriorated members, or replacing either missing or severely deteriorated wood elements with in-kind materials to match the historic element. Replacement elements must match the design and detailing of the original or historic feature as closely as possible, and they must be replicated using similar elements at the site as a template or through the use of historic photographs.
3. For wood elements that cannot be effectively repaired using the methods stated above, or if the existing element is missing, in-kind replacement is appropriate. The replacement of historic elements must be as compatible as possible with the existing wooden elements. When existing examples are available, reproduction to match historic features is possible.

**Hazardous materials.** Any finish removal must consider the possibility that the finish to be removed could contain lead-based paint. State and Federal laws on lead paint abatement must be carefully considered and followed.

### STUCCO

A number of historic properties feature historic stucco as an exterior wall finish. This coating is a type of exterior plaster that is applied directly to a masonry wall, or wood or metal lathe in wood-frame buildings. The existing historic plaster consists of a three-coat system, applied directly to the exterior wall. The recommendations provided below conform to the *Secretary of the Interior's Standards* as well as *Preservation Brief 22: The Preservation and Repair of Historic Stucco*, provided by the National Park Service. Note that it is not appropriate to install

stucco to masonry buildings that did not feature this finish historically.

Portland/lime plaster: A plaster used until the early 1900s, consisting of two base coats (known as the scratch coat and the brown coat) of lime putty, sand, water, and a fibrous binder (usually animal hair) and a finish layer containing a higher proportion of lime putty and minimal aggregate. Lime plaster has a slow curing time and can take up to a year to cure. Typical job-mixed formulas are available; however, existing plaster composition should be verified prior to patching with a new plaster system.

Gypsum plaster: A plaster that gained prominence in the early twentieth century due to its quick curing time (it dries completely in two to three weeks). Gypsum plaster consists of gypsum combined with a variety of different additives and sand as the base-coat aggregate. Gypsum plaster does not require a fibrous binder in the base coat. The finish coat consists of lime putty and gypsum. Gypsum plaster must be protected from moisture and as a result, must be applied to masonry surfaces on top of furring strips to create an air space. Typical job-mixed formulas are available; however, existing plaster composition should be verified prior to patching with a new plaster system.

To determine the exact composition of the existing historic plaster, it is recommended that a sample of the plaster be sent to a testing agency. If this approach is not feasible, then a craftsman experienced with historic stucco could identify and recommend a suitable plaster to repair the existing finish. Proper repair of large areas of historic stucco must be conducted by a tradesman experienced in the art of plastering. A key task in the continued preservation of historic stucco is the upkeep of paint coatings

such as whitewashing, paraffin, or oil mastics. The continued installation of a surface coating will prolong the life for several reasons, such as offering additional stability for the stucco and filling cracks before they expand and damage an entire wall surface. Other key elements in the upkeep of historic stucco are as follows:

1. Assessing the specific causes of damage to the stucco surface before it causes significant deterioration. Deterioration can be caused by leaky gutters, vegetation, ground settlement and other issues, most of which involve the infiltration of water through the stucco surface. The cause of the damage must be repaired prior to any work involving the stucco.

2. When repair of the surface is required, testing must be done to determine the extent of repair necessary. Patching deteriorated areas of stucco is preferred to replacement of an entire stucco surface. Patching must follow accepted practices to ensure a proper bond with the existing stucco. New stucco must match the historic stucco in strength, composition, color, and texture.
3. Clean historic stucco by the gentlest means possible. Most surfaces can be adequately cleaned using a low-pressure water wash.



# APPENDIX F: TAX INCENTIVE PROGRAMS

Tax Incentive Programs			
	Historic Rehabilitation Tax Credit	Louisiana State Historic Preservation Tax Credit	Louisiana State Residential Rehabilitation Tax Credit
<b>Purpose</b>	Encourages the preservation of historic buildings through incentives to support the rehabilitation of historic and older buildings.	Encourages the preservation of historic buildings through incentives to support the rehabilitation of historic and older buildings.	Encourages taxpayers to preserve and improve their homes by offering a tax credit on rehabilitation costs
<b>Eligibility</b>	Income producing property individually listed on the National Register (NR) or a contributing element within a National Register Historic District	Income producing property that is a contributing element within a Downtown Development District or Cultural District as determined by the Division of Historic Preservation.	An owner occupied building that is a contributing element to a NR District, a locally designated historic district, a Main Street District, a Cultural District, or a DDD; a residential structure that is listed or is eligible for listing in the NR; or a vacant and blighted building at least 50 years old
<b>% of Credit</b>	20% of construction costs and fees GO Zone- 26% for costs incurred from August 28, 2005 through December 31, 2011.	25%	25% of construction costs and fees.  50% of construction costs and fees IF the building is qualified as vacant and blighted.
<b>Minimum Expenditure</b>	The rehabilitation must exceed the adjusted basis of the building. If adjusted basis is less than \$5,000, the rehabilitation cost must be at least \$5,000.	\$10,000	\$10,000
<b>Credit Cap</b>	None	\$5 million per taxpayer within a particular district.	\$25,000 per structure
<b>Application</b>	Submitted to DHP and forwarded to NPS with recommendation. Part 1 certifies the building as historic. Part 2 describes the proposed rehabilitation. Part 3 is final certification of completed work.	Submitted to DHP. Part 1 certifies the building as historic. Part 2 describes the proposed rehabilitation. Part 3 is final certification of completed work.	Preliminary Application-A establishes initial eligibility. Proposed Rehabilitation Application-B determines if the proposed rehabilitation is consistent with the Standards. Certificate of Completion-C is the final certification.
<b>Fees</b>	Initial fee request by NPS of \$250 with Part 2; final fee is scaled to the size of the rehabilitation	\$250 with Part 2	\$250 with Proposed Rehabilitation Application-B
<b>Program Standards</b>	Secretary of the Interior's Standards for Rehabilitation	Secretary of the Interior's Standards for Rehabilitation	Secretary of the Interior's Standards for Rehabilitation
<b>Taking the Credit</b>	Credit is claimed for the year the project is completed and has received an approved Part 3. Unused Credit can be carried back one year and forward for 20 years.	Credit is claimed for the year the project is completed and has received an approved Part 3. Any unused credit may be carried forward for up to 5 years. This credit may be sold to a third party.	The tax credit is divided into 5 equal portions, with the first portion being used in the taxable year of the completion date, and the remaining portions used once a year for the next four years. If the full credit for one year cannot be taken, the owner will receive that amount as a refund.
<b>Recapture</b>	If the owner sells the building within 5 years of the rehabilitation, he loses 20% of the earned credit for each year short of the full 5 years.	If the owner sells the building within 5 years of the rehabilitation, he loses 20% of the earned credit for each year short of the full 5 years.	If the building is sold during the five-year credit period, all unused credit will immediately become void.

## APPENDIX G: ADDITIONAL RESOURCES

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### City of Crowley

City of Crowley Code Enforcement Department  
(<http://crowley-la.com/DEPTcode.html>)

City of Crowley Main Street Program  
(<http://crowley-la.com/DEPTmainst.html>)

### Preservation Resources

*Websites apt to change over time – as of January 2012:*

National Park Service (NPS) (<http://www.nps.gov>)

(NPS) Technical Preservation Services  
(<http://www.nps.gov/history/hps/tps/index.htm>)

(NPS) The Secretary of the Interior's Standards for Rehabilitation  
(<http://www.nps.gov/hps/tps/tax/rehabstandards.htm>)

(NPS) Illustrated Rehabilitation Guidelines  
(<http://www.nps.gov/hps/tps/tax/rhb/index.htm>)

(NPS) Interpreting the Standards Bulletins  
(<http://www.nps.gov/hps/tps/tax/ITS/itshome.htm>)

(NPS) Preservation Briefs  
(<http://www.nps.gov/hps/tps/briefs/presbhom.htm>)

(NPS) Federal Rehabilitation Tax Credit  
(<http://www.nps.gov/history/hps/tps/tax/incentives/index.htm>)

General Services Administration (GSA)  
(<http://www.gsa.gov/portal/category/20992>)

National Trust for Historic Preservation (NTHP)  
(<http://www.preservationnation.org/>)

### Public Art Resources

Project for Public Spaces (<http://www.pps.org/>)

### Books and Publications

"Reviewing New Construction Projects in Historic Areas."  
Information Series No. 62. Washington, D.C.: National Trust for Historic Preservation, 1992.

Bowsher, Alice Meriwether. *Design Review in Historic Districts*. Washington, D.C.: The Preservation Press, 1980.

Ching, Francis D.K. *Building Construction Illustrated*. New York: Van Nostrand Reinhold Company, 1975.

Fricker, Jonathan, Donna Fricker, and Patricia L. Duncan. *Louisiana Architecture: A Handbook on Styles*. Lafayette: Center for Louisiana Studies, 1998.

Harris, Cyril, ed. *Dictionary of Architecture and Construction*. New York: McGraw-Hill, 2000.

Longstreth, Richard. *The Buildings of Main Street: a guide to American commercial architecture*. Washington: Preservation Press, 1987.

*Old & new architecture: design relationship: from a conference sponsored by National Trust for Historic Preservation, Latrobe Chapter, Society of Architectural Historians and the Washington Metropolitan Chapter, American Institute of Architects*. Washington, D.C.: Preservation Press, National Trust for Historic Preservation, 1980.

Saylor, Henry H. *Dictionary of Architecture*. New York: John Wiley & Sons, 1952.

University of New Orleans, Center for Economic Development. *The Economic Benefits of Historic Preservation in Louisiana: measuring the impacts of a local economic development strategy*. New Orleans: Center for Economic Development, 1999.

Urban Design Associates. *Louisiana Speaks: Pattern Book*. ([http://www.cityoflakecharles.com/egov/docs/1258672241\\_63659.pdf](http://www.cityoflakecharles.com/egov/docs/1258672241_63659.pdf))

Weeks, Kay D. and Anne E. Grimmer. *The Secretary of Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*. Washington, D.C.: U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Heritage Preservation Services, 1995.

**CITY OF CROWLEY**

**Crowley's Historic District Commission  
Review Procedures and Application**

As authorized by Ordinance No. 1190 of the City of Crowley the Downtown Historic District Commission will review your request for restoration, renovations, demolition, or new structures lying within the Downtown Historic District, before a building permit will be issued. The procedures to be followed are outlined below.

1. Request a "Historic Commission Review Application" form, in person, by mail, or fax to:

Crowley Downtown Historic Commission  
Crowley City Hall  
426 North Avenue F  
P. O. Box 1463  
Crowley, LA 70527-1463  
Phone No. (337) 788-4103  
Fax No. (337) 788-4146

2. Return the application to the above location along with sketches or architectural drawings, which include dimensions, details of the facade (plus side street elevations for buildings on corner lots), and color schemes when appropriate. The submittal must include the setback dimension with relationship to the street and to adjacent building(s) and elevation drawings showing the relationship of the height to adjacent structures. Six sets of the submittal drawings are to be supplied for the review, five of which shall be returned to the applicant.
3. Applications will be reviewed by the City of Crowley Downtown Historic Commission at their next regularly scheduled meeting.
4. The Downtown Historic Commission review recommendations will be reported to the City Council Committee for their action.
5. The Committee will authorize the Inspection and Permit Department to proceed with the building permit process or instruct the applicant to make changes to the proposed work as recommended by the Downtown Historic Commission.
6. Resubmitted applications should include a new Review Application marked in the appropriate box as resubmitted.
7. The applicant and/or his representative(s) are encouraged to be present at any and all meetings of the Crowley Downtown Historic Commission. Presentation of the proposed work will be allowed as part of the review process.