

# City of Franklin Historic District Design Guidelines

Franklin, Louisiana  
2011



## Acknowledgments

The Franklin Design Guidelines Manual was revised in 2011 to assist property owners and the Historic District Commission and to guide appropriate rehabilitation, new construction, and other improvements within the city's local historic district. The resulting Historic District Design Guidelines manual was completed in cooperation with the City of Franklin Office of Community Development.

### Franklin Historic District Commission, 2011

Judith Allain, Chairwoman  
Heloise LeBlanc, Co-Chairwoman

Edward Delone  
Glenn Todd  
Ella P. Hamilton  
Ben Nash  
Adriane Kramer Evans  
Roger Stouff

Vincent Borne, Attorney  
Lesley Woods, Secretary  
Blake Steiner, City Inspector (Planning & Zoning)

### Franklin City Council

Raymond Harris, Jr.	Mayor
Lester Levine Jr.	Mayor Protempore - At Large
Dale Rogers	Councilman District A
Chuck Autin	Councilman District B
Eugene Foulcard	Councilman District C
Joseph H. Garrison	Councilman District D



**P.O. Box 121225, Nashville, TN 37212**

## Table of Contents

Design Guidelines and Historic Preservation.....	1
Historic Preservation and Sustainability.....	4
A Brief History of Franklin.....	6
Franklin’s Architectural Styles.....	8
Residential Guidelines.....	18
Architectural Features.....	20
Awnings.....	22
Chimneys.....	23
Enclosed Additions.....	24
Entrances.....	25
Fire Escapes.....	27
Foundations.....	28
Gutters and Downspouts.....	29
Light Fixtures.....	30
Masonry.....	31
Paint.....	32
Porches.....	34
Ramps and Lifts.....	36
Roofs.....	37
Siding.....	38
Signs.....	40
Utilities.....	41
Windows.....	42
Wood.....	46
Fences and Walls.....	47
Landscaping.....	49
Outbuildings.....	51
Parking and Driveways.....	52
Infill Buildings: Primary.....	53
Infill Buildings: Secondary.....	55
Relocation.....	56
Demolition.....	57
Commercial Guidelines.....	58
Architectural Features.....	61
Awnings and Canopies.....	62
Decks.....	63
Enclosed Additions.....	64
Entrances.....	65
Fire Escapes.....	66
Gutters and Downspouts.....	67
Lighting.....	68
Masonry.....	69

Metal.....	70
Ramps and Lifts.....	71
Rear Elevations.....	72
Roofs.....	73
Signs.....	74
Storefronts.....	76
Windows.....	78
Parking.....	79
Streetscape.....	80
Utilities.....	81
Infill Buildings.....	82
Relocation.....	83
Demolition.....	84
Appendices.....	85
List of References.....	86
Glossary of Terms.....	87
Resources.....	92
Tax Credits for Historic Buildings in Louisiana.....	93

# Design Guidelines and Historic Preservation

## Introduction

The *City of Franklin Historic District Design Guidelines* are intended to provide the Franklin Historic District Commission (HDC) and residents with guidelines for building rehabilitation, new construction, and other changes which would affect the overall appearance of the Franklin Historic District. The manual provides information on rehabilitation methods and recommendations for new construction and demolition to guide property owners in planning and designing their projects.

The Franklin Historic District was listed on the National Register of Historic Places in 1982 for its architectural and historical significance. In order to further preserve and protect the district, the City of Franklin approved a historic preservation ordinance in 1983 and created the Franklin Historic District Commission (HDC). The HDC adopted standards for rehabilitation, new construction and demolition but these were limited in scope and explanation. This manual expands upon the original ordinance language and provides a comprehensive set of design guidelines to be used by the HDC and property owners. The guidelines in the manual are administered by the HDC in their review of actions affecting historic properties within the district. The guidelines that follow are to be followed by property owners prior to initiating work such as rehabilitation, new construction, demolition or any other actions reviewed by the HDC.

The *City of Franklin Historic District Design Guidelines* are in accordance with principals and recommendations set forth by the National Park Service. The National Park Service, United States Department of the Interior, is the federal agency responsible for the national program of historic preservation. It also sets professional guidelines for historic preservation which are used by state and local preservation programs. The *City of Franklin Historic District Design Guidelines* are based on the Secretary of the Interior's Standards for Rehabilitation, ten basic principles created to help preserve the distinctive character of a historic building and its site while allowing for reasonable change to meet new needs. The Standards were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). Communities across the country rely on the Secretary of the Interior's Standards for Rehabilitation for guidance on the appropriate treatment of properties in local historic districts. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

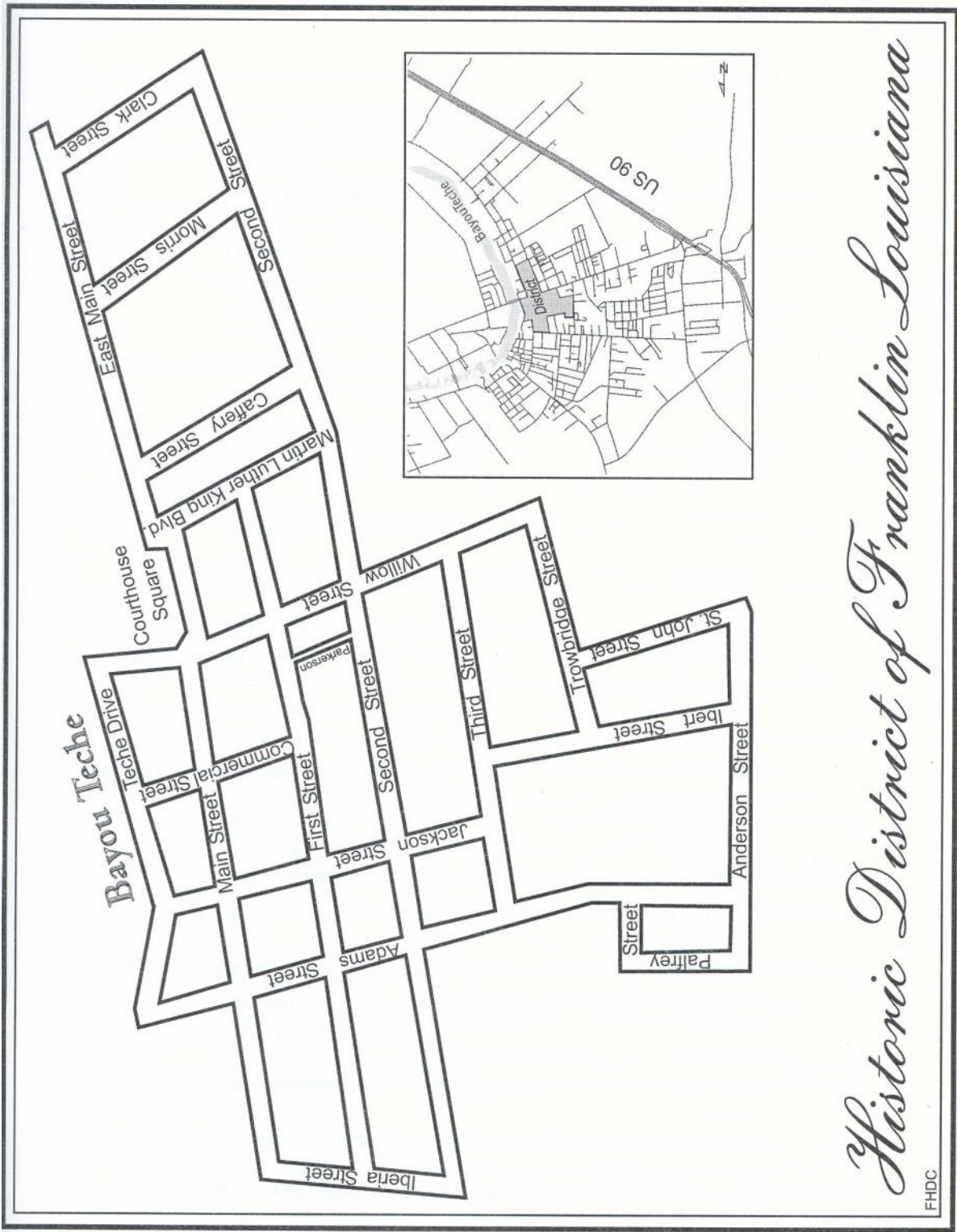
### **The Secretary of the Interior's Standards for Rehabilitation**

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 in the gentlest means possible.
8. Significant archaeological 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.

### **Design Guidelines Principles**

The main façade of a building facing the street is a major factor in defining a property's style and design. These facades were generally built to reflect a particular architectural style. Walking down streets such as Main and Adams Streets, a wide variety of commercial and residential forms and detailing are evident, and this variety creates the particular character and appearance of Franklin. Rear elevations, however, were more private spaces for the family and the areas where additions to residences and commercial buildings most often occurred. The construction of extra rooms for expanding families, additional porches, and ancillary buildings such as sheds were commonly built at the rear elevation or set back on side elevations where they would not be readily visible. Expansion on rear elevations continues to be popular today, with features such as carports and wood decks often added. Visibility is important in design guideline issues. Guidelines are generally more flexible for rear elevations than for elevations that are readily visible.

The guidelines are written to provide flexibility in primary, secondary, and rear elevation issues. The visibility of elevations differs from property to property depending on factors such as location within a block, landscaping, setback, and a residence's overall form. Elements which are normally required for primary and readily visible secondary elevations may be interpreted differently for rear elevations without public visibility.





# Historic Preservation and Sustainability

Preserving and maintaining historic buildings is one of Franklin's best opportunities for sustainability. Sustainability is defined as, "the practice of meeting the needs of the present without compromising the ability of future generations to meet their own needs." Historic preservation perpetuates the useful life of buildings and their original materials that embody energy and resources already expended. The continued use of existing buildings protects resources and conserves energy that have not been used. The continued use of sound older buildings makes much better sense than abandoning or demolishing them. In effect, preservation and re-use of Franklin's historic resources is a community-wide recycling program.

Conserving buildings preserves embodied energy and reduces the need for new materials. Embodied energy is the amount of energy associated with extracting, processing, manufacturing, transporting, and assembling building materials. As relates to historic buildings, embodied energy includes human and mechanical processes, such as the extraction and transformation of raw materials (i.e., rock, clay, wood, gypsum) into bricks, cut stone, lumber, and plaster, as well as their transportation. Buildings represent an enormous expenditure of energy. Demolishing and replacing a historic building with a new energy-efficient building would require decades to recover the energy lost in the processes of demolition and construction.



An old growth wood window (left) has a longer life expectancy than most new vinyl windows (right).

### Conserving buildings is more environmentally friendly than new construction.

A life cycle assessment is a tool to analyze the environmental impacts of a building. An assessment analyzes each stage of the building process to determine the impacts of material and energy usage involved in replacing an existing building, including materials extraction, construction, use, and disposal. When completing an assessment, the cost of construction as well as the costs and energy required to operate the building during its life are examined. One of the key considerations in a life cycle assessment is the quality of materials used. Historic buildings were constructed with materials that are often able to last indefinitely with proper care. Most historic buildings in Franklin have old-growth wood windows, brick-and-wood exteriors, and stone foundations that are at least a century old. Because of their high quality, these materials can easily last another century. Modern materials like vinyl and new-growth wood often require replacement after just 10 or 20 years.

### Historic buildings were designed to be energy efficient and can be upgraded to increase energy conservation.

Historic buildings are often as energy efficient as new ones. The United States Energy Information Agency found that until the past decade, when builders began to focus on energy efficiency, buildings older than 1920 have better energy efficiency than those built after that time. Common historic features that contribute to efficiency include tall ceilings that allow summertime heat to rise and brick and plaster walls that help insulate. This intrinsic efficiency can be boosted through upgrades like the addition of attic insulation, storm windows, and more efficient heating and cooling systems. Repairing historic wood windows and adding weather stripping and storm windows maximizes energy performance equal to new vinyl or aluminum windows and at a lower cost.

### Preserving buildings reduces waste in landfills.

Another benefit of preserving existing buildings is the reduction of waste into landfills. Construction debris accounts for 35 percent of annual landfill waste. A single 2,000 square foot home equates with an average of 230,000 pounds of waste. Demolishing sound historic buildings creates waste that must be removed to landfills, straining their limited capacity.

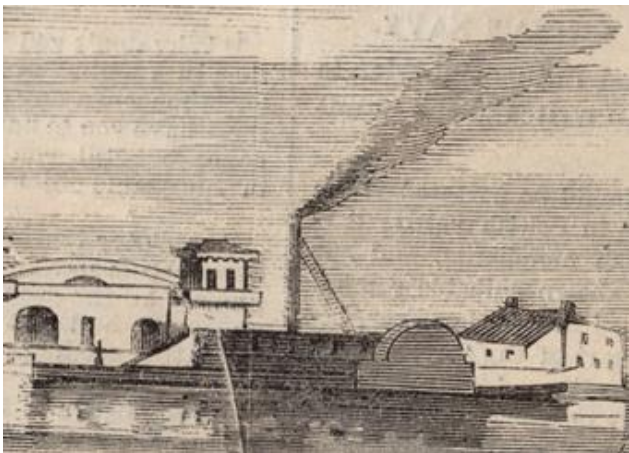


Running out of room. Over a third of most landfills are composed of debris from demolished buildings.

# A Brief History of Franklin

Following the Louisiana Purchase in 1803, Franklin was originally established in 1808 as Carlin's Settlement and became the parish seat of St. Mary Parish in 1811. Settlers were largely English, though also of French, Acadian, German, Danish, and Irish origin. An important early resident was Alexander G. Lewis who donated land for the courthouse and later for a church and school. Tradition states that Lewis renamed Carlin's Settlement after his home town of Franklin, Tennessee. Sugar plantations proliferated in the area, and Franklin became a key sugar port. By 1830, Franklin's Bayou Teche was considered the main street of Acadiana, a twenty-two-parish region of southern Louisiana that shared a similar culture and economy. Plantations dominated the landscape. Sugar cane was a lucrative product, and planters built lavish houses in Franklin, as well as on their plantations. Many of these dwellings in Franklin remain, and the Franklin Historic District consists of 420 historic buildings. The district was listed on the National Register of Historic Places in 1982. It consists of an original mid-nineteenth century neighborhood and a denser railroad town that developed after the Civil War.

The Battle of Irish Bend was fought outside Franklin on April 14, 1863. Here, Union Major General Nathaniel Prentice Banks faced off with Confederate Major General Richard Taylor. The two were engaged at the Battle of Fort Bisland two days earlier, and Banks had sent Union Brigadier General Cuvier Grover up the Atchafalaya River, circling around behind Taylor's troops. On the night of April 13, Grover ordered his division to cross Bayou Teche and prepare to attack Franklin. Major General Taylor responded by withdrawing his troops from Fort Bisland for a direct face-off with Grover. On the morning of April 14, Taylor's men were at Nerson's Wood, one and a half miles above Franklin. Grover's brigade marched from Franklin, and the opponents clashed. The fighting was fierce, and the Confederates managed to push back the Union force temporarily. Though the gunboat *Diana* arrived on Bayou Teche to support the Confederates, Taylor withdrew from battle, far outnumbered. Still, the battle cost Grover's brigade sharply, as 400 men died or were wounded. The effect halted the Union push into Texas.



A depiction of The Diana, from the May 9, 1863 issue of Harper's Weekly.



Sketch of the battle,

In the late nineteenth century, the railroad, as well as the sawmill industry, came to Franklin. A railroad district developed in Franklin. Smaller, less grandiose houses were built on small lots. These were gable-ell and shotgun dwellings. Many featured Queen Anne-type decorative trim and contribute to the Franklin Historic District. The commercial district continued to grow, and several late-nineteenth and early twentieth century buildings are still extant. Additionally, metal lamp-posts were installed along Main Street around the turn of the twentieth century, and these still grace the thoroughfare.



Historic photo of Main Street with its beautiful lamp posts.

Franklin and St. Mary Parish have represented Louisiana at the state and national level, having produced five governors, as well as four U.S. Senators. Among them was Donelson Caffrey, a former lieutenant of the Confederate Army, who later became a lawyer and sugar plantation owner before entering the U.S. Senate in 1892. Fellow Franklin resident Murphy J. Foster, who was Governor of Louisiana from 1892 to 1900, succeeded Caffrey in the Senate in 1901. Franklin was briefly the childhood home of Confederate President Jefferson Davis.

The sugar industry still accounts for a large part of the local economy. St. Mary Parish has over 44,000 acres planted in sugar cane. Franklin is also an industrial center, producing oil, gas, and carbon black. Additionally, seafood is another component of the local economy.

# Franklin's Architectural Styles



## GREEK REVIVAL STYLE, ca. 1830 – 1870

### Distinguishing Characteristics

**Plan** - rectangular or square.

**Roof** - gable and hipped.

**Chimney** - both interior and exterior.

**Entrance** - paneled wood doors with side-lights and rectangular transoms.

**Windows** - rectangular nine-over-six, six-over-six, or other combination of small lights.

**Materials** - weatherboard siding on frame buildings.

**Porches** - large full height porches with square or round columns in Doric, Ionic, and Corinthian orders. The second floor of porches often have railings with square or round balusters.

**Details** - decorative lintels over windows, dentils or modillion blocks at roof eaves.



The Alfred Gates House at 205 Main Street retains many of its Greek Revival features like its porch columns and symmetrical plan.



This Greek Revival dwelling at 906 Main Street also has a two-story portico, a second-story balcony with a railing, and Corinthian columns.



This property at 305 Main Street is known as Three Oaks. The dwelling reflects the Greek Revival style in its symmetry and fluted Corinthian columns. Originally, the Hines family built the house in the 1850s on the site of the current post office. It was moved to its present location in 1910.

**GOTHIC REVIVAL STYLE,  
ca. 1840—1920**

Distinguishing Characteristics

**Plan** - rectangular or asymmetrical.

**Roof** - gabled.

**Chimney** - often interior.

**Entrance** - often centered, arched, and with decorative surround.

**Windows** - often with pointed arch shape, clustered or single, sometimes projecting, often topped or surrounded with molding.

**Materials** - often brick or masonry on institutional buildings.

**Details** - multiple arches, gable trim, wall surfaces and windows continuing uninterrupted into gables, castellated edges.



St. Mary's Church is an example of the Gothic Revival style, with signature Gothic arch entry and steeple vent. The board and batten exterior and vergeboard eave trim are common on frame examples of the style.



Asbury United Methodist Church at 907 Main Street has Gothic arch windows, a defining characteristic of the Gothic Revival style.

## FOLK VICTORIAN, ca. 1870 - 1910

### Distinguishing Characteristics

**Plan** - gabled ell; gable front; pyramid square

**Roof** - gabled; hipped

**Chimney** - interior

**Entrance** - in ell; central

**Windows** - one-over-one rectangular sash,

**Materials** - weatherboard siding, may have wood shingles in gables, eave vergeboard and milled panels.

**Porches** - full width, use of milled columns, balusters, and friezes.

**Details** - modest, lacking elaborate details



The house at 506 Ibert Street is an example of the pyramid square dwelling. Its central entrance is typical of the form, which may have a full-width porch, or a simple entry bay, as here.



The house at 210 Morris Street is an example of a gabled ell dwelling. Its entrance is in the ell section and it has a porch with little trim. An interior, brick chimney can be seen.



At 500 1st Street is an example of a Shotgun plan dwelling, which features a gable front roof, an off-center entrance, and a hallway extending to the rear of the house.



## QUEEN ANNE STYLE, ca. 1880 - 1905

### Distinguishing Characteristics

**Plan** - irregular

**Roof** - gable and hipped

**Chimney** - both interior and exterior with decorative corbelling.

**Entrance** - ornate milled designs with large glass lights, sidelights, and transoms.

**Windows** - one-over-one rectangular sash, use of stained or beveled glass.

**Materials** - weatherboard siding, wood shingles in gables, eave vergeboard and milled panels.

**Porches** - full width, sometimes extending on two to three elevations in "wraparound" fashion, use of milled columns, balusters, and friezes.

**Details** - often extensive use of milled panels, wood shingles, eave vergeboard, and decorative brick.



The Frere-O'Neill House at 307 Main Street shows influences of the Queen Anne style including various surface planes, wood shingle exterior trim, cresting on the rooflines, and milled porch trim and posts. The property was once owned by the late Charles Austin O'Neill, Chief Justice of the Supreme Court.



The house at 609 Adams Street exhibits the heavy use of trim, as in its porch frieze, common to Queen Anne houses.



The exuberant designs crafted from wooden shingles and trim at 309 Adams Street are typical of Queen Anne houses.



Towers and turrets like the one on the gazebo at 710 1st Street were also popular Queen Anne features.

## TUDOR REVIVAL STYLE, ca. 1890-1940

### Distinguishing Characteristics

**Plan** - rectangular or irregular.

**Roof** - gable.

**Chimney** - massive and elaborate.

**Entrance** - Renaissance detailing; quoin-like effect through masonry work common; rectangular, round arched, or Tudor arched.

**Windows** - wooden or metal casement windows common, double-hung sash windows also common, windows are often grouped.

**Materials** - variety of materials, patterned masonry.

**Porches** - generally absent, small, or placed on the side.

**Details** - steep gables, half timbering.



The arched door and entry bay at 917 2nd Street are typical Tudor Revival features.



The house at 615 Adams Street includes many Tudor Revival features; the multiple steep gable roof and arched entrances are prime examples. Multi-light casement windows are also common to the style,.



The Tudor Revival style dwelling at 601 Adams Street has a projecting entrance bay with a steep gable roof and arched door opening.

## BUNGALOW (CRAFTSMAN) STYLE, ca. 1910 - 1940

### Distinguishing Characteristics

**Plan** - rectangular or square with a horizontal emphasis.

**Roof** - low hipped or low gable, sometimes with dormers on each facade.

**Chimney** - both interior and exterior with corbelled brick detailing, also use of stone and concrete.

**Entrance** - multi-light glass and wood designs, use of beveled or leaded glass.

**Windows** - three-over-one rectangular sash with the upper sash having vertical divisions, often paired or grouped together.

**Materials** - weatherboard siding, shiplap siding, wood shingle siding, use of brick veneer in various shades and textures.

**Porches** - full width shed or gable designs with tapered frame posts on brick or stone piers, square balusters, large eave brackets.

**Details** - wood shingles in the gables, large knee-brace brackets at eaves, exposed eave rafters.



Stylistic elements at 905 2nd Street include multi-gabled rooflines, brackets under the eaves, and a wide porch.



The building at 114 Willow Street features multiple-light-windows, a popular design of the Craftsman style.

Tapered porch posts on piers like at 905 1st Street were popular features on Bungalow, often called Craftsman, houses.



At 510 Adams Street is an example of what is called an airplane bungalow, with a multi-gabled roof and monitor atop the main roof.

## COLONIAL REVIVAL/NEO-CLASSICAL STYLES, ca. 1900—1940

### Distinguishing Characteristics

**Design** - reminiscent of Greek Revival style, using classical elements and defined by balance.

**Plan** - two-story, rectangular, often with a projecting front-gabled portico.

**Roof** - often side gabled.

**Chimney** - interior or exterior end.

**Entrance** - solid or single-light or multi-light glass-and-wood designs.

**Windows** - multiple-light double-hung windows, often placed individually or paired.

**Materials** - often brick.

**Porches** - central, full-height, with columns.

**Details** - Classical elements such as column capitols, modillion blocks at cornices.



This building at 801 Main Street, constructed in 1938, has a large pediment, symmetrical façade, six-over-six sash windows, and classical columns, all elements of the Neo-Classical style.



The post office at 220 Willow Street exemplifies the use of Neo-classical style in public buildings at the turn of the twentieth century. Its imposing classical portico is an important feature defining the style.



This building at 800 1st Street is constructed in the Colonial Revival style, with features such as a Classical entrance, brick quoins at the corners, and six-over-six and eight-over-eight double sash windows.

## COMMERCIAL BUILDINGS, ca. 1875 - ca. 1910

**Plan** - rectangular.

**Roof** - flat or sloping roof.

**Storefront** - large display windows on frame or brick bulkheads, transoms above display windows, display windows and entrances divided by cast iron or brick piers.

**Entrance** - often recessed arrangement with large single-light glass-and-wood paneled door and transom above.

**Windows** - two-over-two or one-over-one sash. Windows from the late-19th century were often arched while those on buildings from the early-20th century were rectangular in design.

**Materials** - Storefronts were usually of wood and glass with cast-iron or brick support elements. Upper facades were of common bond brick. Sheet metal used at cornices and as hood molding over windows.

**Details** - decorative brick bonding patterns, sheet metal cornices, corbelled brickwork at rooflines, sometimes beveled or prism glass in storefront transoms.



The building at 614 Main Street shows the influence of the Richardson Romanesque style, with its heavy arches, while retaining common commercial features like the lower storefront and upper windows and façade placement within the block's continuous wall of facades.



The buildings in the 600 block of Main Street show the rectangular plans, flat roofs, lower storefronts, sash upper windows, brick construction, and cornices so common to commercial buildings of the late 1800s and early 1900s.



The building at 615 Main Street features typical elements of a one-part commercial building, including display windows on the first level, awnings over the windows, and decorative elements at the cornice.

## COMMERCIAL BUILDINGS, ca. 1910 - ca. 1930

**Plan** - rectangular.

**Roof** - flat or sloping roof.

**Storefront** - large display windows on marble, tile, or brick bulkheads, transoms above display windows, display windows and entrances divided by brick piers.

**Entrance** - often recessed arrangement with large single light glass and wood paneled door and transom above.

**Windows** - one-over-one sash set within rectangular openings. Windows often had brick soldier coursing or concrete in the lintels and sills.

**Materials** - Storefronts were usually of brick, tile, stone, and glass with brick support elements. Upper facades were of common bond brick. Concrete and brick were often laid in decorative patterns on the upper facade. Cornices were left simple with concrete parapets or minimal brick corbeling.

**Details** - decorative brick bonding patterns, corbelled brickwork at rooflines, sometimes beveled or prism glass in storefront transoms.



These early-20th century commercial buildings retain the typical storefront arrangements, covered by awnings and have modest decorative features, such as square pilasters and simple parapets.



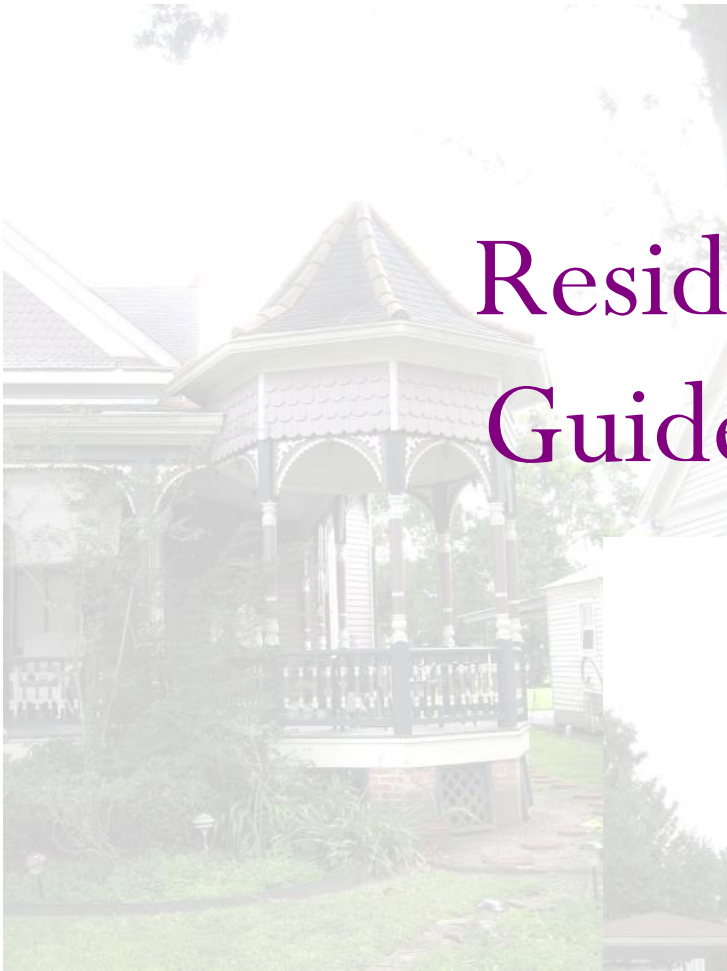
The Teche Theater uses elements of the Art Deco style, like a vertical emphasis and stylized geometric designs. It also incorporates distinctively commercial design elements like the divide between upper and lower façade portions.



The building at 600 Main Street features typical elements of a two-part commercial building, including display windows on the first level, awnings over the windows, and double-hung sash windows on the second floor, and decorative brick design in the upper façade.



# Residential Guidelines



## Residential Guidelines

### **Residential Guidelines Approach and Format**

The key consideration of design guidelines is the emphasis on preservation over replacement. The frequent use of terms such as retain, maintain, and preserve demonstrates this emphasis. Historic buildings, landscapes, and components should be preserved and well maintained. Damaged elements should be repaired. If the damage is beyond repair, the minimal area necessary should be replaced using matching materials and imitating the original design.

Following are design guidelines for residential properties, defined as buildings constructed for use as residences. Even if a building was constructed as a house but is now used for an alternative use or commercial purpose, it should still conform to the Residential Guidelines.

Guidelines are grouped by historic building components, landscape components, infill construction, building relocation, and building demolition. Within the first two categories, guidelines are arranged alphabetically. Illustrations are included to help provide clarity, and terms are defined in the appendices.

The guidelines emphasize the public parts of buildings and settings, defined as those visible from public right of ways in front of the property. Building front elevations, or facades, often contain the elements that define a building's style, and these elements should remain visible and unaltered. If a property owner wishes to make changes or additions to the building's exterior, these alterations should be located on the rear of the buildings, out of public view. Property owners and managers are encouraged to refer to the guidelines when undertaking construction, rehabilitation, or everyday maintenance.

In reference to general, routine property maintenance and in kind repairs within the Historic Preservation Overlay, the design and materials should be appropriate to the age of the building they support. Repair and replacement in kind does not require a Certificate of Appropriateness, but all work must match the existing architectural design and elements. Owners planning work on existing structures should contact the staff of the HDC before beginning work to ensure that a COA is not required.

All other construction activities are required to be reviewed by the HDC and all of the guideline references will be applied as necessary for the principle of the construction project (new construction, infill, alterations or additions).

### **The Secretary of the Interior's Standards for Rehabilitation**

These guidelines are based on standards established by the National Park Service and titled The Secretary of the Interior's Standards for Rehabilitation. The Standards are used throughout the country by review boards and preservation commissions as the basis for design review and for projects utilizing federal funding or tax credits. (For more information about tax credits, see <http://www.nps.gov/hps/tps/tax/hpcappl.htm>)

If property owners wish to undertake tax credit projects, they should discuss their projects with the staff of the Louisiana State Historic Preservation Office before beginning work, as their requirements may supersede the requirements of these guidelines.) The Standards were initially published in 1977, and were revised in 1990 as part of Department of the Interior regulations. The Standards are applicable to historic buildings of all ages, types, sizes, materials, and occupancy and can be applied to the exterior and interior of buildings, as well as landscapes and new construction. **The Standards are listed on page 2 of this document.**



# Architectural Features

**Architectural features help define a building's style and historic character. Historic architectural features should be preserved and maintained, and new architectural features should not be added.**



The millwork on this dwelling at 211 Clark Street is unusually varied and well crafted. The Franklin Historic District is notable for the millwork on its porches and gables.

## Normally Required

1. Historic architectural features should not be removed or altered.
2. Add architectural features only if they are based on physical evidence like historic photographs or variation in surface fading.



Detailing such as this sunburst design in the gable field at 800 2nd Street should never be removed or concealed.

3. Repair damaged features as needed. Epoxy can be used to strengthen or fill in damaged wood. Replacement pieces of wood can be fitted into severely damaged sections.



This bay window at 309 Adams Street exemplifies the variety of architectural detailing in the historic district and displays hexagonal wood shingles, eave vergeboard and windows with border glass in the upper sash.

4. If repair is not possible, use replacements that match the original appearance and materials.
5. In the case of serious staining, clean with water, mild detergent, and brushes.
6. On lightly rusted surfaces, use a wire brush and hand scrape to clean and immediately prime and paint.
7. Pressure cleaning such as low-pressure grit or sand blasting or chemical treatments for heavily rusted features, should be done with the assistance of a professional. Protect adjacent surfaces by covering. Follow imme-

diately with priming and painting.



Original architectural features should be preserved and maintained. Replacement of original features should be with materials that match the original. (504 1st Street)



Architectural details such as this two-arch-light door and multi-light sidelights and transom are highlights of the dwelling at 607 2nd Street. Known as the Oliver-Todd House, it was built in 1854 for Jules Oliver.



If wood elements like the porch trim on this house at 309 Adams Street is maintained, it can last indefinitely.

# Awnings

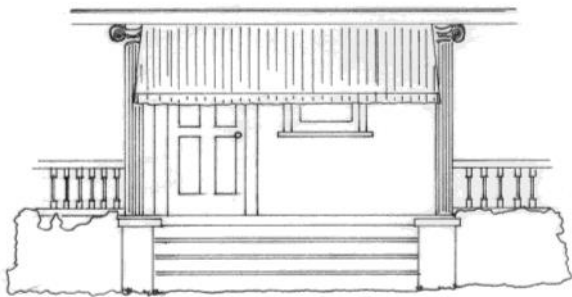
**Awnings were commonly used as means of climate control in the late-19<sup>th</sup> and early-20<sup>th</sup> centuries and are appropriate for use in Franklin's local historic districts. They should be added as desired and in accordance with these guidelines.**

## Normally Required

1. Awnings may be added at traditional locations such as over windows and doors and attached to porches if they were present historically.



This awning, at 1319 Adams Street, is placed appropriately.



It is also appropriate to install awnings on porches, between columns or posts.

2. Installation of awnings should not damage the building or its architectural features.  
3. Awnings may be fixed or operating.

4. Use canvas duck or cotton and polyester blends with or without acrylic treatment. Do not use vinyl awnings.  
5. Awnings should fit the opening and not cover architectural details.



These examples all fit their openings and mimic their opening's shape. Squared awnings are best used with squared openings, while arched awnings go best with arched openings.

6. The color of the awning should to complement the house.  
7. Clean awnings with a dry broom, clean water, and/or a soft brush and soap (not detergent), and rinse and dry them adequately. Provide for professional cleaning and waterproofing as necessary.  
8. Awnings are inappropriate on the primary elevations of Greek Revival style houses. The use of awnings postdated this architectural style.

# Chimneys

**Chimneys contribute to a building's historic and architectural character and should be maintained and preserved in accordance with the guidelines for masonry.**



The interior brick chimneys at 614 Adams Street emphasize the asymmetrical floor plan of this folk Victorian dwelling.

## Normally Required

1. Historic chimneys should not be dismantled or altered.
2. As needed, repoint chimneys to match their historic appearance and materials.
3. Collapsed or unstable chimneys should be reconstructed to match their original appearances, if known. If not known, use designs and materials typical for the age and style of the building.
4. Chimney caps made of clay, slate, metal, or stone may be used.
5. Do not cover chimneys with stucco or any other treatment.



The distinctive corbelled brick chimney at 600 Adams Street should be reconstructed to match its historic appearance if it needs extensive repairs or replacement.



The exterior brick chimney at 510 Adams Street contributes to its Craftsman style.

# Enclosed Additions

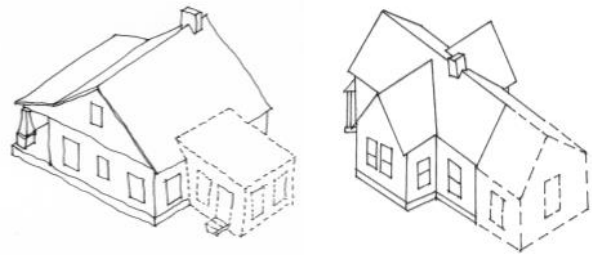
**Enclosed additions should support the historic character of the district by not being readily visible.**

## Normally Required

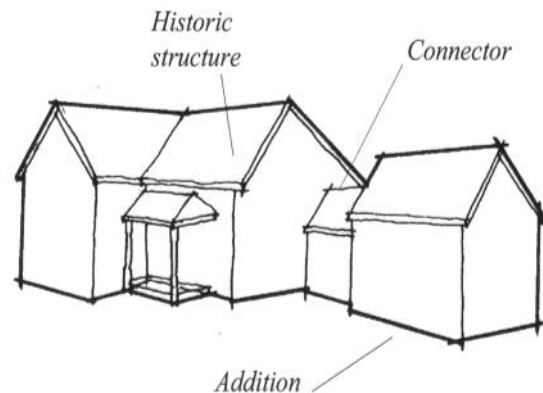
1. Additions to buildings should not be made on primary elevations.
2. If there is existing evidence, such as a photo, for a historic addition, it may be replicated. Otherwise, do not attempt to make a new addition appear historic. Instead, choose a design that is clearly contemporary and compatible with the proportions, form, materials, and details of the building.



This new addition is properly placed at the rear of the dwelling and is distinguishable from the original in its materials and fenestration.



These are good models for appropriate placement of additions. They also appropriately use forms that relate to the historic building and are sized so as not to compete with it.



The use of small connector wings to attach additions on rear elevations is also appropriate.

3. The square footage of additions should be limited to no more than half of the square footage of the original building.

# Entrances

**Original entrance location and elements should be preserved and maintained, and screen and storm doors should match the design of the entrance.**

## Normally Required

1. Entrances on primary or readily visible secondary elevations should not be covered or enclosed.



This historic door, side lights and transom at 309 Adams Street are typical 19th- and early 20th-century entry elements.

2. Do not add new openings to primary elevations or readily visible secondary elevations.

3. Preserve and maintain original doors, transoms, sidelights, and surrounds.

4. If removed, save original doors in case replacement is desired by later owners.

5. Do not replace original doors unless significant deterioration warrants replacement.

6. Design of replacement doors should be

The off-centered placement of this front entrance contributes to the plan that defines the shotgun house at 500 1st Street; removing or altering it or adding additional entrances would damage the house's character.



The leaded glass doors at 300 Main Street contribute to the house's historic character and should not be removed. The dwelling was built ca. 1900 by a former Mayor of Franklin, Wilson Mckerall.

appropriate for the building's style and age.  
7. Do not replace original doors with modern solid-core wooden doors and similar variations.

8. Do not install doors with ornate designs of wrought-iron or similar metals.



This dwelling's two entrances, with matching doors and transoms, should be preserved.

9. Preserve and maintain historic wooden screen doors.

10. If screen doors are desired, install aluminum screen doors with anodized or baked enamel finishes or that have been primed and painted.



The arched entrance and projecting entry bay with steep gable roof at 601 Adams Street support the house's Tudor Revival character.

11. Screen doors should be painted with colors to complement the entrance.

Recommended

12. Leave unpainted doors unpainted.

13. Choose wooden screen doors with large sections of screening.

14. Use screen doors that match the rail and stile arrangement of the primary door.



Six-panel wood doors, like this one at 619 2nd Street, are appropriate models for many Colonial Revival and Minimal Traditional dwellings, should replacement doors be necessary.



Storm doors should be full-view, so that the main door is visible (508 Ibert Street).

# Fire Escapes

**Exterior staircases and other means of modern access may detract from a building's character and should not be visible from in front of the building.**

## Normally Required

1. Place exterior staircases only on rear or secondary elevations, not on the main façade, with high visibility from public right of way.
2. Fire escapes should be constructed of metal, as required by the Building Code.



NO—This placement on the primary façade is inappropriate and alters the appearance of the building.



YES—This location, largely along the back elevation and out of view from the street, is appropriate.



# Foundations

**Original foundations should be preserved and maintained.**

## Normally Required

1. Preserve and maintain original foundations.



The brick pier foundation of the house at 807 2nd Street has been appropriately left uncovered.

2. Do not obscure historic foundations with artificial materials such as stone veneers, aluminum, or vinyl siding.

3. If filling in the openings between piers of a foundation, use masonry to match the



The pier foundation at 817 Main Street has appropriately been left visible, with lattice inserted in between piers, rather than covering them.

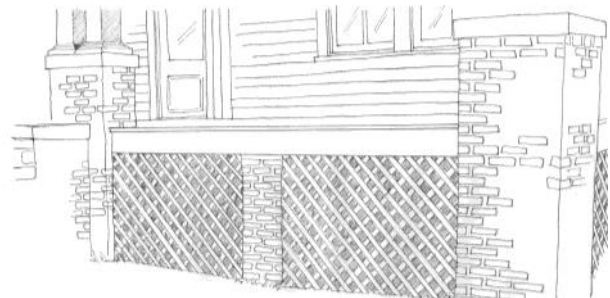
original, but leave the original piers visi-

ble.

4. If a close match is not possible or if concrete blocks are used, paint the entire foundation a uniform color or use a stucco wash.



Foundations are evidence of a house's age and method of construction and shouldn't be obscured.



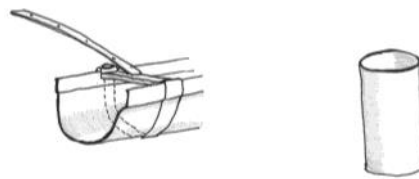
Lattice provides another appropriate way to enclose pier foundations.

# Gutters and Downspouts

Using and maintaining gutters and downspouts helps protect buildings from water damage. Their design and materials should be appropriate to the age of the building they support. Repair and replacement in kind does not require a COA but would be reviewed as part of an infill or addition project.

## Normally Required

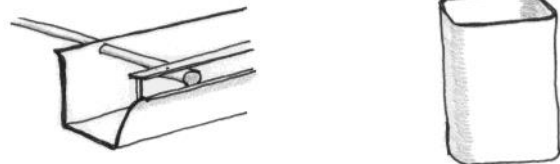
1. Use and maintain gutters, downspouts, and splash blocks.
2. Preserve and maintain historic gutters.
3. If gutters are missing or too damaged to repair, use half-round gutters or, if the building dates from after the 1930s, ogee gutters as replacements.
4. Install downspouts to direct water away from architectural features and on the least public elevation.



Half-round gutters (left) and round downspouts (right) are preferred.



The gutter at 619 2nd Street uses an appropriate half-round design.



Ogee gutters and downspouts, like those shown here, are less appropriate.



The downspout on 301 Iberia Street uses placement at a corner and coloring that matches its adjoining surface to minimize its visual effect.

# Light Fixtures

**Historic light fixtures should be preserved and maintained, and new light fixtures should be simple in appearance. Repair and replacement in kind does not require a COA but would be reviewed as part of an infill or addition project.**

## Recommended

1. Preserve and maintain original light fixtures on pre-1960 buildings.
2. If new lights are needed, use simple fixtures that are appropriate to the scale of the house and constructed of historically prevalent materials. Do not use ornate carriage lights or fixtures reflective of the 18th century.
3. Place new fixtures in the porch ceiling or adjacent to main entrances on exterior walls.



The traditional design and materials of the hanging light at 917 2nd Street make it an appropriate model for new light fixtures.



These fixtures, at 708 1st Street and 607 2nd Street, use materials and designs that are appropriate for new wall-mounted light fixtures.



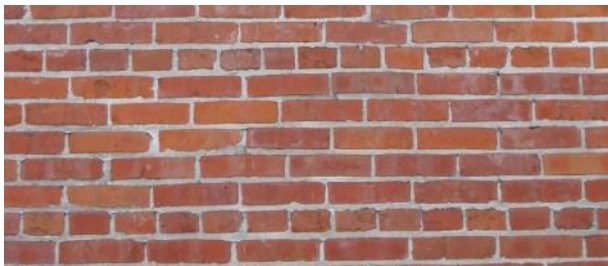
The ceiling fixture at 905 2nd Street is appropriately placed.

# Masonry

**Original masonry should be preserved and maintained, abrasive cleaning of exterior masonry shall not occur, and masonry repointing should match the original. Repair and replacement in kind does not require a COA but would be reviewed as part of an infill or addition project.**

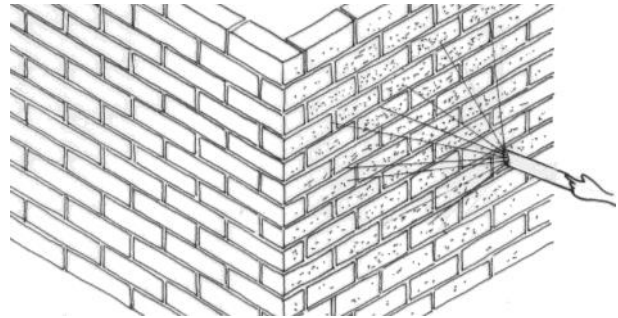
## Normally Required

1. Preserve and maintain original exterior masonry walls and details.
2. Repair and replace damaged masonry with new masonry that matches as closely as possible the historic color, texture, and profile.



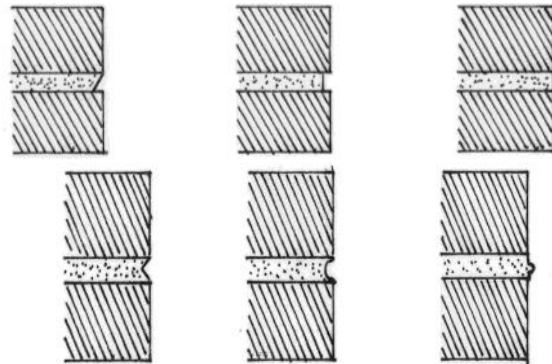
Brick is one of Franklin's primary historic building exteriors. (618 Main Street).

3. Masonry walls that have not historically been painted should not be painted, except for walls that have a patchwork appearance from extensive patching or repointing.
4. Use the least abrasive methods possible, to clean masonry, preferably detergent or steam cleaning. Chemical cleaning may be used if detergents and steaming are ineffective. Masonry surfaces should not be sandblasted, which can cause severe deterioration of masonry. Bricks are especially sensitive to the effects of sandblasting, as the process removes the exterior hard patina and exposes the soft inner core of the brick. Never use sandblasting or other abrasive cleaning methods on masonry surfaces.
5. Low-pressure water cleaning and rinsing can be used if the pressure is kept below 500 to 600 pounds per square inch.



Abrasive blasting is very damaging to brick surfaces and is prohibited for Franklin's historic buildings.

6. Use mortar to match the original composition and appearance in repointing.
7. Rake mortar joints to match the original profile.



Mortar is applied using various profiles; new mortar should match the appearance and composition of the old.

## Recommended

8. Do not apply stucco or Exterior Insulating Finishing Systems (EIFS) materials. Exceptions may be made for rear elevations which are in poor condition or for walls which have been sandblasted.

# Paint

**Paint and paint colors help define a dwelling's architectural character. The painted finish of materials like wood and metal is also an important means of preservation. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project.**

## Normally Required

1. Maintain the painted surfaces of historically painted buildings or features.
2. Replacement building features that were historically painted, like wood siding and trim, should be painted and maintained.



The house at 210 Morris Street is typical in its use of paint to color and protect its wooden elements like siding, posts, molding, and shutters.



The detailed porch at 211 Clark Street required careful painting for proper maintenance.

3. Historically unpainted buildings should not be painted.
4. Do not remove paint if it is protecting damaged bricks or other materials.
5. If paint removal is desired, use hand scraping or non-abrasive methods like chemical cleaning or electric head guns or plates. Use the latter with caution due to the fire hazard they possess.

## Recommended

6. **Paint colors are not reviewed by the HDC, but owners are encouraged to use paint colors and schemes typical of the age and style of the building.** Following are appropriate colors and schemes for various historic architectural styles. Consult with the HPC regarding sources and suggestions.



The paint on this historic vergeboard at 800 2nd Street maintains historic character and helps with physical preservation.

## Recommended Historical Paint Colors

### Greek Revival

Body: white wooden siding

Trim: dark colors, often shades of green



The Greek Revival house at 305 Main Street exemplifies the style's nominal use of white on exterior surfaces.

### Gothic Revival

Body: unpainted bricks or, for earlier buildings, plant- and soil-based gray, yellow, tan, and pink wooden siding transitioning to deep, jewel-like colors on wooden siding for later buildings

Trim: contrasting shades of the same colors used for bodies, with the darkest colors on the window sashes

### Queen Anne

Body: unpainted bricks or deep colors including brown, olive, orange, and red wooden siding

Trim: contrasting shades of the same colors used for bodies, with the darkest colors on the window sashes

### Tudor Revival

Body: unpainted bricks common

Trim: dark browns, maroons, olives and greens

### Colonial Revival/Neo-Classical

Body: unpainted bricks or white, gray, gray-blue, gray-green, or yellow wooden siding

Trim: white trim and window sashes and dark shutters and doors



Bungalows like this one at 300 Adams Street favor neutral, muted tones.

### Bungalow

Body: earthy tones

Trim: contrasting earthy tones

### Folk Victorian

Body: deep colors including brown, olive, orange, and red wooden siding

Trim: contrasting shades of the same colors used for bodies, with the darkest colors on the window sashes

# Porches

**Original porch locations, configurations, and elements should be preserved and maintained.**



The detailed porch trim at 800 2nd Street contributes to the building's historic character.



Retaining historic material on porches like the Tuscan columns on at 817 Main Street enables buildings to retain integrity.

## Normally Required

1. Preserve and maintain the location and configuration of original porches.
2. Do not remove original porch elements such as columns, floors, railings, and decorative trim.

3. Deteriorated porch elements should be repaired as needed and with materials that match the original.

4. Do not enclose porches on primary elevations with screens, glass, or any other material.



The Queen Anne porch trim at 307 Main Street is an important visual component of the house.



Shown at 610 1st Street is a model for enclosing a porch with minimal alteration or obstruction to its structural or decorative elements.

## Residential Guidelines

5. Side or rear porches may be screened or paneled with glass, with the minimum number of vertical and horizontal framing members needed to support the screening and recess panels behind existing porch columns and rails. Use wooden frames only and do not remove any historic elements.
6. Do not add porches to primary or secondary elevations visible from the street if they did not exist historically. If architectural or historical evidence exists which supports the previous existence of a porch, it may be reconstructed.
7. Porches or decks may be added to rear or secondary elevations where they are not readily visible from the street.
8. Maintain and preserve original porch floor materials such as wood and concrete.
9. Do not replace wooden porch floors with concrete or other materials.
10. Repair deteriorated or cracked porch floor areas with matching materials.
11. Repair porch columns as needed unless extreme deterioration makes repair impossible.



This wrap-around porch and its multiple columns contribute to the historic character of the house at 308 Adams Street.



The Palfrey House at 200 Main Street was built ca. 1851 by Gov. Joshua Baker for his daughter Frances Baker Palfrey. Its imposing portico defines its Greek Revival character and should not be altered in any way.

12. If wooden or brick columns or posts on primary elevations require replacement, match the original. Do not use metal or aluminum replacements. Use of these materials is discouraged, but may be used to replace deteriorated wood porch columns on rear facades.
13. Replacement porch railings or other details should be made of materials to match the original.
14. Do not install porch railings to porches where railings were not historically present unless required for safety or access reasons. Replacement railings should be simple in design with square balusters.
15. Preserve and maintain original concrete, brick, or wooden stairs leading to a porch or entrance.
16. If needed, repair or replace original wooden, brick, or concrete stairs with matching materials.
17. If pre-cast or pre-formed concrete stairs are desired, use them only on rear or secondary elevations where they are not readily visible.
18. Avoid wrought-iron or other metal porch or stair rails in favor of wood. Simple rail designs should be of square wood balusters.
19. Ramps must comply with the requirements of the adopted Building Code, Zoning Ordinance and Municipal Codes by the City.



# Ramps and Lifts

**Ramps and lifts should be located on rear or secondary elevations and must comply with the Building Code and other Municipal Codes.**

## Normally Required

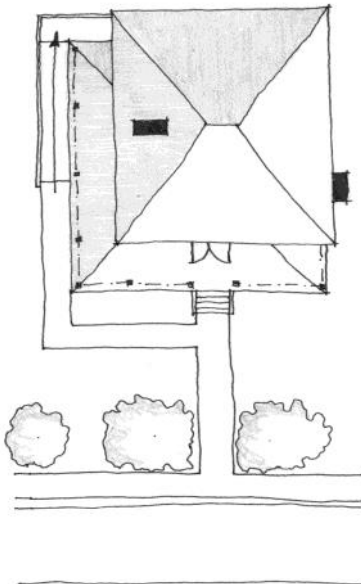
1. Ramps and wheelchair lifts should be located on rear or secondary elevations that are not readily visible.

## Recommended

2. Use wooden ramps with detailing similar to the building detailing.
3. Consider the use of temporary or portable ramps rather than more permanent structures.
4. Installation of ramps and lifts should be reversible, have minimal impact, and not result in the removal of historic features.



The design of this ramp is simple and rectangular, similar to the historic detailing on the house.



YES - Ramps should be placed along a side elevation to access the property. A rear or side entry is recommended over main facades.



The use of temporary or portable ramps such as this one has minimal visual impact on a dwelling.

# Roofs

**Roof shape and materials contribute to building style and historic character, and roofing sections on main and other visible elevations should remain unaltered. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project.**

## Normally Required

1. Retain historic roof shape and materials.
2. If localized damage occurs, replace the damaged materials only.
3. If partial or wholesale replacement is needed, use materials that match the historic materials in composition and appearance.



Tall, steep roofs like this one at 614 Adams Street were commonly used on late 19th and early 20th century houses.

The roof at 210 Morris Street is an important part of the house's gable-and-wing form.

4. Do not add dormers or other additions to front or highly visible elevations.
5. Modern equipment such as satellite dish-

es and solar panels should be located out of view from public right of ways.

## Recommended

6. Dormers or other modern rooftop features may be added only to rear or side elevations with minimal visibility. Use designs, materials, and scale in keeping with building character.



The metal roofing materials at 216 Commercial Street contribute to the house's historic character.

7. Appropriate roofing materials include asphalt, wood, stone, slate, or fiberglass shingles or standing-seam metal. Metal standing seam should have crimping and spacing of traditional design.

# Siding

**A building's exterior materials are essential to its architectural character. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project. Owners planning work on existing siding should contact the HDC before beginning work to ensure that a COA is not required. Vinyl or similar synthetic siding materials are not recommended.**

## Normally Required

1. Maintain historic weatherboard, shingle, board-and-batten, and other siding.



The decorative siding on the house at 800 Main Street contributes to its Queen Anne character.



The horizontal wood siding at 501 Ibert Street supports the house's historic character.

Property owners are encouraged to preserve their original wood siding and not apply vinyl or other synthetic sidings (805 2nd Street).

2. Deteriorated siding should be repaired with siding that matches the original, not with vinyl or other synthetic siding.

## Recommended

3. The removal of synthetic siding from a historic building is encouraged. Restore the house's appearance through restoration of the original siding materials.

4. Cement wood siding may be appropriate for the replacement of deteriorated wood siding on rear elevations or for new construction.

## Why Franklin Says No to Most Synthetic Siding Materials in Historic Districts

- The appearance of wooden siding helps create the sense of a bygone time and place possible in historic districts. Synthetic sidings look different and definably modern, at odds with historic character.
- A major problem with the addition of artificial sidings is that they do not allow air to permeate buildings. Moisture is trapped between the original and added artificial sidings resulting in deterioration to the wood siding and building structure. Wood expands and contracts with the heating and cooling process. Artificial sidings prevent this natural process from occurring by creating a sealed barrier between the original siding and outside air.
- A growing body of evidence also suggests that the application of artificial sidings may not be cost effective. Artificial sidings weather like other materials and the lifespan of some types of artificial sidings appear to be around 20 to 25 years. After this period of time the exterior finish may fade, mottle, or peel. So many buildings with artificial siding now require updating that several major paint companies now market paints specifically for aluminum or vinyl siding. The expense of installation and potential for later maintenance and painting is often not economical in comparison with continued maintenance and painting of the original wood siding.
- In terms of resale value, wood siding also has the economic advantage. A study by *Remodeling Magazine* finds that property owners do not recapture one out of every three dollars invested in aluminum siding when they sell their house. Real estate appraisers across the country have also recorded increased resale values when historic building owners retain original wood siding.
- Wood and synthetic materials perform fairly equally in terms of energy conservation.
- Vinyl siding gets brittle with age and tends to crack and break after ten years.
- Vinyl siding is made from polyvinyl chloride and creates toxic byproducts during its manufacture, use, and disposal.
- Vinyl siding cannot be recycled, causing it to occupy space in landfills.

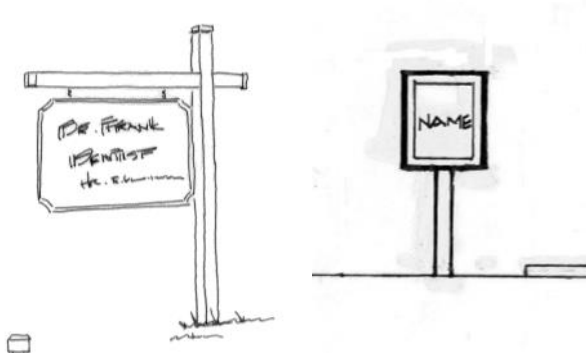
# Signs

**Signs in residential neighborhoods shall not detract from the residential character of the area and shall follow the city's sign ordinance. Signage within the Historic District shall be reviewed and approved by the HDC to assure the intent of the guidelines are met.**

## Normally Required

1. The size and placement of signs should follow these guidelines:

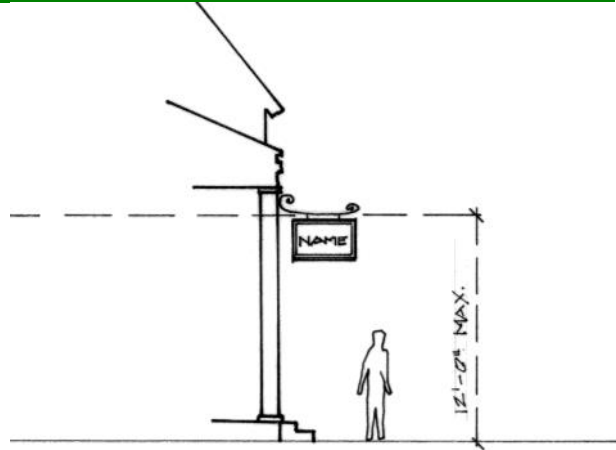
- Post and arm: nine square feet for total sign surface and eight feet for total post height
- Monument: 12 square feet for total sign surface and six feet for total height



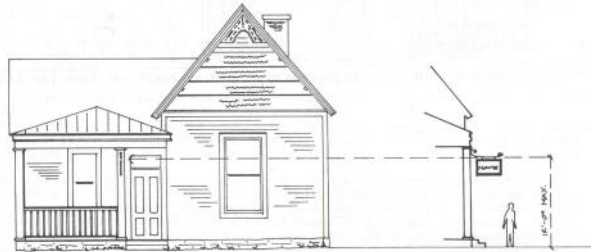
On the left is a post-and-arm sign and on the right is a monument sign.

- Wall signs: four-and-a-half (4.5) square feet for total sign surface and 12 feet for total height. Signs must also be below the second story.
- Projecting arm: four-and-a-half square feet for total sign surface and 12 feet for total height.

2. Design signs to have a dark background and light lettering.
3. Neon window signs are not appropriate.
4. Do not use materials such as PVC plastic, plywood, or unfinished wood for signage materials or PVC plastic for trim, post, or hanging bracket materials. Composite product materials are acceptable for use for signage materials.



Shown is an appropriate projecting-arm sign.



Twelve feet or less is an appropriate height for projecting signs.



The sign at 607 Main Street is appropriate in size and materials.

# Utilities

**Utilities should be placed and screened in order to minimize their impact on the district. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project. Owners planning work on existing utilities should contact the HDC before beginning work to ensure that a COA is not required.**

## Recommended

1. Use landscape features to shade houses and disrupt wind; plants also help minimize the requirements of heating and cooling systems.
2. Use the smallest size possible for satellite antennae and dishes, and place them out of view.
3. Conceal garbage containers, heating and air-conditioning units, and utility meters from public view through proper placement, landscape, and/or fencing.
4. Locate window mechanical systems on side or rear elevations.
5. Solar panels and solar shingles should be located on elevations that can not be seen from the front of the house.
6. The installation of utility features should not cause damage to character-defining elements of buildings and landscapes.



The use of solar shingles may be appropriate for rear elevations.



Satellite dishes should be mounted at rear elevations where they are not readily visible from the street.



Solar panels should only be added at rear elevations or rooflines not readily visible from the street.

# Windows

**Original windows and window openings should be preserved and maintained. Storm windows should match original windows in dimensions and proportions.**

## Normally Required

1. Preserve and maintain historic window openings.



The casement windows at 915 2nd Street are an important component of the dwelling's historic character.



Fixed windows with decorative glass windows were popular during the Victorian era (309 Adams Street).

2. Do not enclose, reduce, expand, conceal, or otherwise obscure historic windows.  
3. Do not add new window openings to the primary or readily visible secondary elevations.

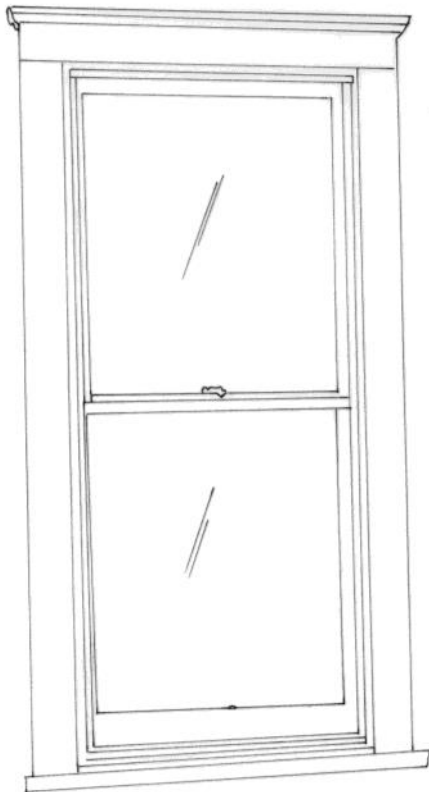


The number and placement of the windows at 305 Main Street help create the house's symmetry.

4. Do not use snap-in muntins in sash replacement.  
5. Use clear glass in replacement panes on the primary and readily visible secondary elevations.



Clear glass panes were typical in historic windows, like these at 607 Main Street.



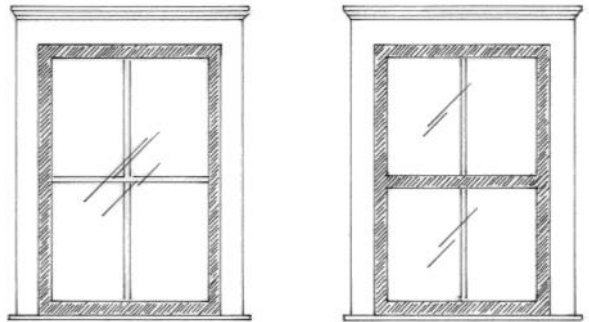
One-over-one wooden windows like this one are commonly found on Queen Anne, Folk Victorian, and Colonial Revival houses.

6. Storm windows should match the original window in proportion and dimension. Use storm windows with meeting rail locations that match those of the original windows or that have single panes.

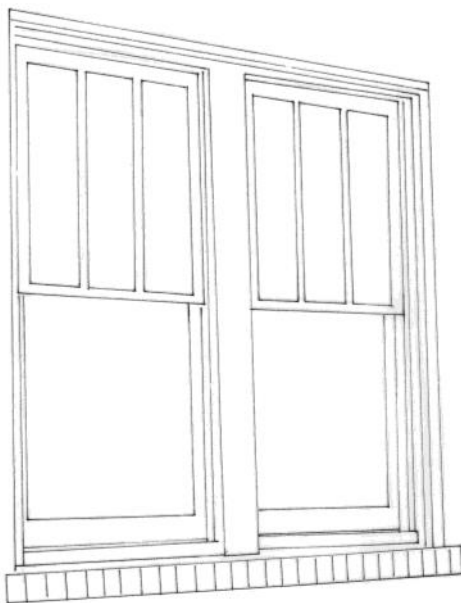
7. Storm windows of baked enamel or anodized aluminum in dark colors or that are primed and painted should be used.

Recommended

8. Use clear or, if desired, tinted or shaded glass in replacement panes on rear or secondary elevations not visible from the street.



These are appropriate models for storm window design.



Craftsman style houses make frequent use of three-over-one wooden windows like these.



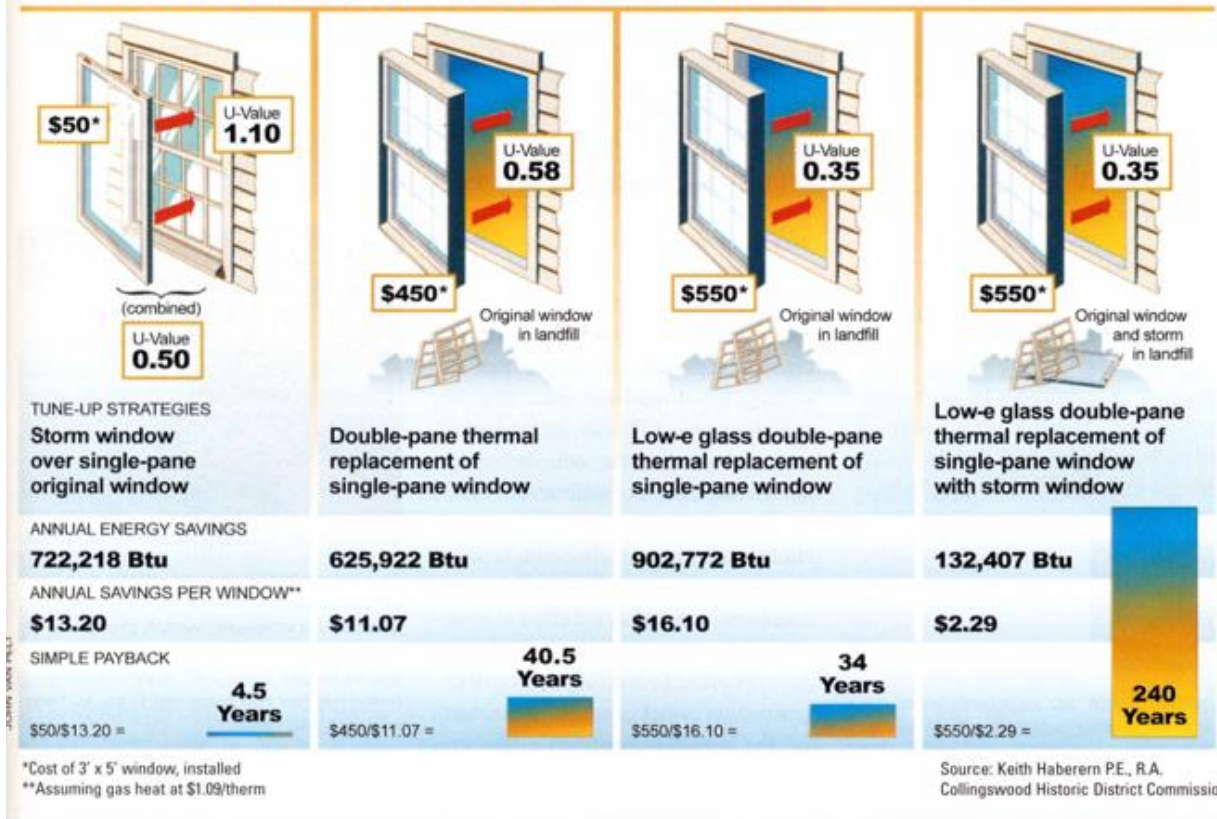
The storm windows at 508 Ibert Street are appropriate models.



## Why Franklin Says No to Most Modern Window Materials in Historic Districts

- Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation. A comprehensive window study in Vermont in 1997 found that a weather-stripped wood window with an added storm window was as energy efficient as most new vinyl thermo-pane windows. Several other studies since this time have supported these findings. (Sources: Home Energy Magazine Online, September/October 1997 "Creating Windows of Energy-Saving Opportunity" and APT Bulletin 36:4, 2005 "What Replacement Windows Can't Replace: The Real Cost of Removing Historic Windows.")
- In most cases, windows account for only about one-fourth of a home's heat loss. Insulating the attic, walls, and basement is a much more economical approach to reducing energy costs.
- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl. Old-growth windows have a tighter grain and better quality than most new-growth wood windows.
- All windows expand and contract with temperature changes. However, vinyl expands more than twice as much as wood and seven times more than glass. This often results in failed seals between the frame and glass and a significant performance reduction. Vinyl windows have a high failure rate – more than one-third of all windows being replaced today are less than ten years old.
- Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most houses, it would take decades to recover the initial cost of installation, and with a life expectancy of 25 years or less, installing new vinyl or aluminum windows does not make good economic sense.
- Most vinyl windows don't look like historic wood windows; their texture and thinness are inappropriate for Franklin's historic buildings. A more acceptable alternative, if the original windows are beyond reasonable repair, are aluminum clad wood windows with baked enamel finishes.
- Historic wood and metal windows are sustainable. They represent embodied energy, are made of materials natural to the environment, and are renewable.

## Let the Numbers Convince You: Do the Math



Adding storm windows over historic wood windows is a cost-effective approach that preserves the original window and provides energy savings equal to new replacement windows. The payback to the owner is much better as well (*Old House Journal*). Homeowners may also want to consider the installation of interior, insulating storm windows. These custom-fit designs have proven effective in drastically reducing energy consumption and in solar heat gain. They reduce noise infiltration by 67% and air leakage by 75%. Installation requires no disruption to existing windows.

When replacing windows, it is important to understand U-value specifications of available products. The U-value is a measurement of heat transfer through a material, such as window glass. The lower the U-value, the better the insulation. A U-value of .40 or lower is recommended for a North/Central and South/Central climate. Manufacturers are required to label their windows' U-values.

# Wood

**Exterior wooden elements should be preserved and maintained and should not be concealed. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project. Owners planning work on existing wooden elements should contact the HDC before beginning work to ensure that a COA is not required.**

## Normally Required

1. Maintain and preserve historic wood siding and shingles.



Historic wooden siding and details are important to the character of the house at 303 Main Street. This Craftsman dwelling was built 1908 by Judge and Mrs. Percy Saint. Judge Saint later became the state Attorney General.

2. Frame dwellings require paint, repair, and other regularly needed maintenance.
3. Do not cover or conceal historic wooden elements.



The wooden details on 609 Adams Street are important aspects of its Queen Anne character.

4. Historic exterior wood siding repairs or replacements should match the materials, profiles, and designs of the historic configuration.

## Recommended



Should wooden siding like that at 619 2nd Street require replacement, the historic materials should be used as a model.

5. Severely damaged wood siding that is beyond repair should be replaced with similar materials. If only a small area of siding or ornamentation is deteriorated, repair or replace only the damaged section rather than an entire board or architectural detail. It is advised not to replace more than 25 percent of the facade's total square footage of siding unless significant deterioration has occurred.

# Fences and Walls

**Historic fences and walls should be preserved, and new ones should support the historic character of the district.**

## Normally Required

1. Preserve and retain historic fence and retaining wall materials and designs.
2. New retaining walls should be built of stone or brick rather than concrete blocks, poured concrete, wood timbers, or cross ties.



Wooden fences like this one at the 700 block of Main Street should be preserved.

3. Erect fences as desired along all property lines of a residence. Wooden picket fences are the most common fencing material for the primary yard. Other appropriate fence materials for the primary yard are open-weave brick designs or cast iron.
4. Wooden plank fences, solid brick fences, chain-link fences, or metal fences other than cast iron are not appropriate in primary yards.

5. Wooden plank fences, split rail fences, solid brick fences, chain-link fences, and other metal fences should be placed at least 20 feet from the plane of the residence's primary facade.



Wooden picket fences like the one at 607 2nd Street are good choices for enclosing front yards.

6. Wooden plank fences and solid brick fences may be used on the side yards of corner-lot residences; but chain-link or similar metal fences are not appropriate.

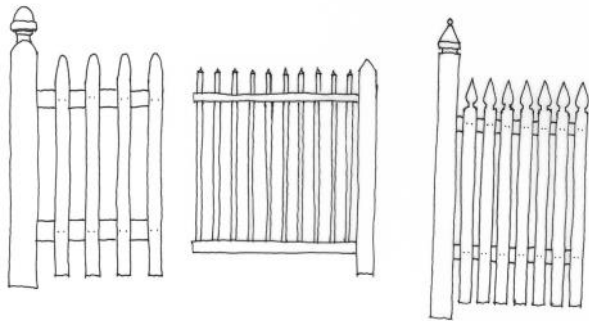


Solid fences should only be used in side and back yards, as at 913 1st Street.

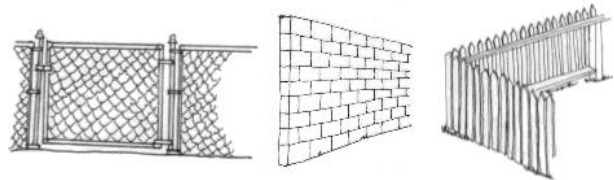
7. Fences on front yards should not be higher than three feet; fences on side or rear yards should be a maximum of seven feet.

Recommendations

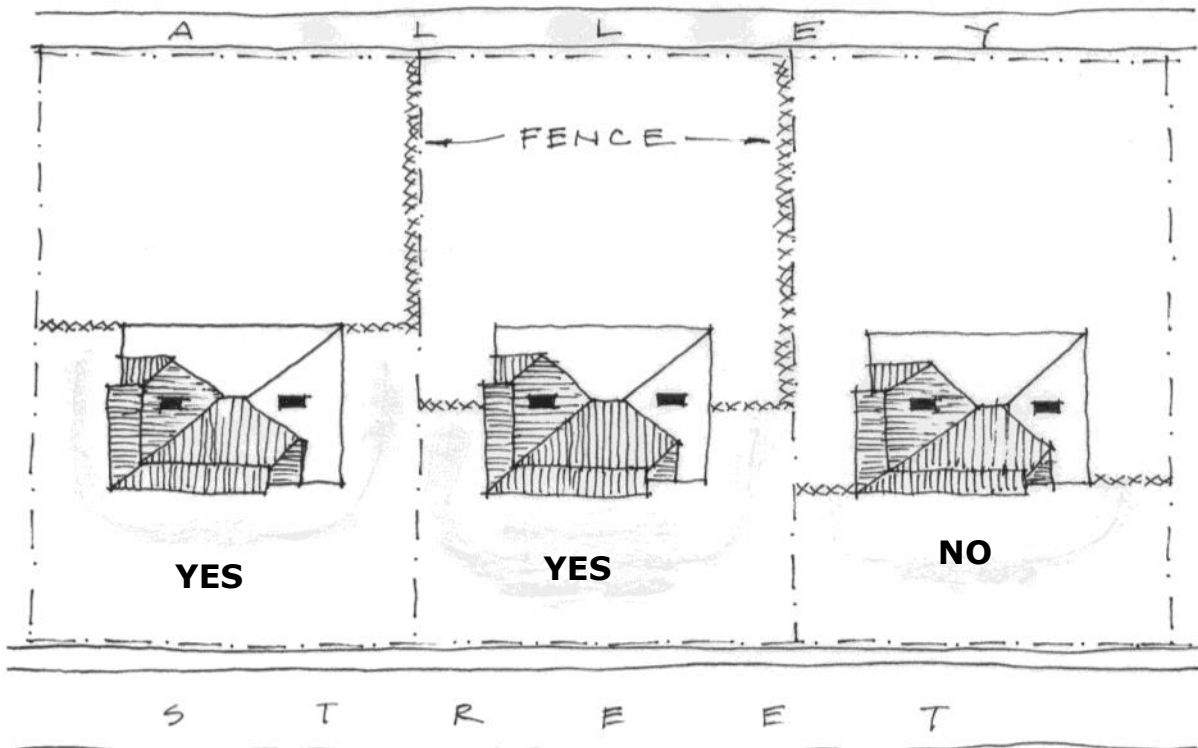
8. The planting of ivy, vines, or shrubs to cover or screen chain-link fences is highly encouraged.



The picket-fence designs are traditional, and therefore appropriate for historic districts.



Fences like these should be used only in rear or side yards and be recessed from the façade.



Privacy fences should be placed at the rear or sides of dwellings rather than in line with the main façade.

# Landscaping

**Original landscape features and configurations should be maintained. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project.**

## Recommended

1. Follow the zoning ordinance for and seek to preserve existing trees.
2. Use native plant species in landscaping as much as possible.
3. Keep landscaping trimmed so it will not conceal or obscure the primary elevation.
4. Use concealed exterior lighting or fixtures common to the building's style and period of construction.



Trees, like these at 906 Street, are part of the historic character of the residential portions of Franklin's historic districts. Indigenous Southern magnolias are fitting in front of this Greek Revival dwelling.



The landscaping at 633 2nd Street helps frame the dwelling and enhances the setting. The landscaping should be maintained as to not obscure or encroach on the building itself.



At 907 2nd Street, the mature trees help shade the dwelling from the sun.



Concrete fence posts and wire fencing like these at 622 2nd Street are important elements of historic landscapes that should not be overlooked.

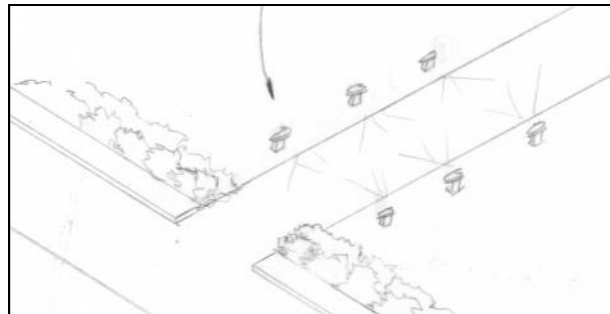
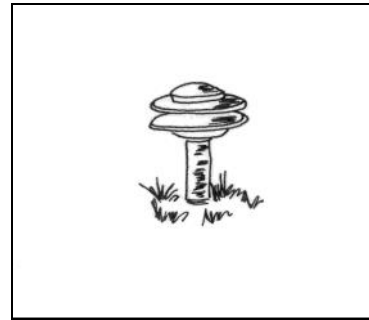


Walking paths, like this one of a basket weave design at 607 2nd Street, should be preserved as integral components of the landscape.

5. Small footlights for driveways and walkways are preferred over large freestanding post-mounted lights.

6. Post-mounted lights should not exceed 10 feet in height; they should be of brass, copper, painted steel, or other painted metal.

7. If possible, mount security lighting only on eaves or on the rooflines of secondary or rear elevations.



Small footlights placed along existing pathways are appropriate means of landscape lighting.



Other site elements, like this brick wall in the 700 block of 1st Street, should be preserved and maintained.

# Outbuildings

**Historic garages and other outbuildings were common landscape features before the middle of the 20<sup>th</sup> century, and they contribute to the historic character of the district and should be preserved and maintained. New outbuildings should follow the guidelines for new construction and must also conform to the requirements of Zoning and other codes.**

## Normally Required

1. Preserve and maintain historic outbuildings.



Outbuildings, like this garage at 615 Adams Street, were common in the early 20th century.

2. Maintain and repair historic features like windows, siding, and doors. Replace only if repair is not possible. When features are visible from the street, use matching replacements.

3. Do not move outbuildings from their original locations unless moving is the only way to preserve them.
4. If desired, retrofit historic doors with modern hardware and custom openers.



This garage at 914 2nd Street has a replacement door retrofitted to the opening.



# Parking and Driveways

**Parking and driveways should follow historic patterns and be located along rear or side elevations and should be landscaped to mitigate its impact on the district's historic character. Replacement in kind does not require a COA but parking and driveways would be reviewed as part of an infill or addition project. Owners planning work on existing parking and driveways should contact the HDC before beginning work to ensure that a COA is not required.**

## Normally Required

1. Parking areas should not be located in primary yards unless there is at least 50 feet of set back from the street or sidewalk.



The parking area at 303 Main Street is appropriately located behind the house.



Alongside the house, as shown here at 506 Ibert Street, is the typical placement for driveways, and the one that should continue to be used.

2. Circular driveways are not appropriate in primary yards of historic dwellings.
3. Construct new driveways in accordance with the minimum standards set forth by the Zoning Ordinance.
4. Introduce, if possible, more than the minimum required landscape elements.
5. Follow the requirements for material stipulated in the Zoning Ordinance.



Concrete ribbons, like at 805 2nd Street, are common historical designs for driveways in urban neighborhoods.

# Infill Buildings: Primary

**Infill buildings should be differentiated from historic buildings except in cases of replication of a particular building. Infill buildings should be compatible with their historic neighbors. Buildings must also adhere to the Guidelines and Zoning Ordinance pertaining to setbacks and height.**

## Normally Required

1. New construction should be distinguishable from historic buildings.
2. New construction design should be compatible with the massing, scale, size, and architectural features of adjacent buildings.
3. Reconstruction of buildings may be attempted if there are clearly documented plans, photographic evidence, or other documentation. Reconstruct them on their original site.
4. Reconstructed buildings should be designated with a marker applied to the exterior of the building, freestanding sign, or other method of designation.
5. Make new construction compatible in height with adjacent structures. New construction should vary no more than 10 percent with the average building height along its block.
6. Make new buildings compatible with adjacent structures in floor-to-ceiling heights. Appropriate heights for new construction are from eight feet to 10 feet.
7. The foundations of new buildings should be at least one foot above grade on the primary elevation. Follow the Building Code and Municipal Code.
8. Differentiate the foundation level of brick buildings from the main body through some type of belt course such as soldier or sailor coursing.
9. New buildings should be compatible with adjacent buildings in porch configuration and placement using the design, location, and height of adjacent building on the block as models.
10. Porches on new buildings should be at least six feet deep and have simple columns

and balusters. Square or round porch columns should be between eight and twelve inches in diameter. Do not use ornate milled columns, variations of Greek orders, or Craftsman style columns on porches.

11. Maintain the rhythm and spacing of window and door openings of adjacent structures.
12. Primary elevations should not be blank walls.
13. Do not exceed the height and width ratios for windows and doors of adjacent buildings by more than 10 percent.



This line of houses demonstrate uniform heights.

14. In compliance with the Zoning Ordinance, reinforce and maintain the existing setbacks of adjacent structures.
15. The main entrances of new buildings should be located on the primary or street elevations.



New construction should maintain floor-to-ceiling heights.

16. If desired, provide entrances on both street elevations.
17. Reinforce and maintain roof forms and orientation of adjacent structures.

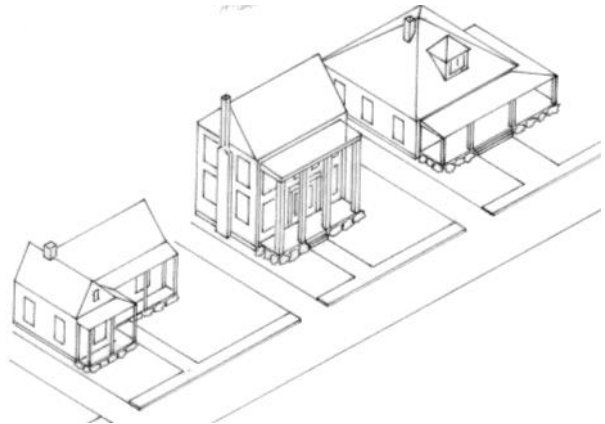
- 18. The roof-slope ratio should be between 6 to 12 and 12 to 12.
- 19. Eaves should be at least eight inches.
- 20. Do not use vinyl siding for new construction in the historic districts. The use of cement wood siding or similar materials is appropriate.
- 21. Follow the guidelines for historic buildings for treatment of individual elements on infill buildings such as awnings, fire escapes, gutters, etc.

Recommended

- 22. Use frame, brick, or stone construction.
- 23. Use weatherboard, clapboard, or shiplap siding.
- 24. Match surrounding historic masonry in width of the mortar joints, size and scale of the bricks, color, and texture.
- 25. Porch elements should be of wood, however, use brick or metal if appropriate.
- 26. Foundations may be of brick, concrete, or stucco or painted concrete blocks.
- 27. Roofing materials may be of asphalt, wood, stone, slate, or fiberglass shingles or standing-seam metal.



This collection of buildings maintains a similar pattern of opening spacing and dimensions.



Maintain existing setbacks for any new construction as well as orientation to the street.



Front porches predominate in this line of houses. New construction should continue this pattern.



The side yard setback between these houses is appropriate.



Ensure the roof slope and height are appropriately similar to surrounding roofs.

# Infill Buildings: Secondary

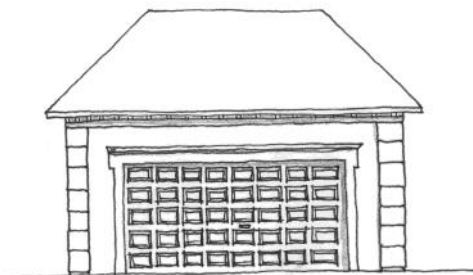
**Secondary infill buildings should be subordinate in placement, size, and intricacy to the primary buildings they support.**

## Normally Required:

1. Outbuildings are acceptable only in rear yards and set back at least 60 feet from the front lot line.
2. Secondary buildings should be located in traditional relation to the dwelling, such as behind it or to the side, in the case of a garage.
3. Outbuildings should always be smaller than primary buildings.
4. Design outbuildings simply, and use forms reflective of the adjacent primary building.
5. Use components typically used in historic equivalents, such as wooden paneled doors for garages.
6. If new buildings lack historically appropriate detailing, such as in prefabricated carports, locate them so they are not visible from vantages in front of the building.
7. Do not use strictly modern siding materials like vinyl, fiber cement, or pressed wood.
8. Follow the setback requirements set forth in the Zoning Ordinance.



New garages should be designed in traditional outbuilding forms reflective of the district such as gable front designs (above) and hipped roof designs (below).



# Relocation

**Historic buildings should not be relocated out of the historic district. The relocation of historic buildings into the district may be appropriate.**

## Normally Required

1. A historic building may be relocated into a district if relocation does not cause the loss of a historic building on the site to which it is moved.
2. A historic building may be relocated into a district if it maintains and supports the district's architectural character through its style, height, scale, massing, materials, texture, site, and setting. The building must be architecturally compatible with structures adjacent to its new site.



Historic buildings like this one at 619 2nd Street contribute to the historic character and comprehensive identity of their surrounding districts and should not be moved or relocated.

## Recommended

3. Do not remove a historic building or structure from a historic district if it retains its architectural and historical integrity.
4. A building that does not contribute to the architectural and historical character of a district may be removed from a district if its removal would result in increased historic character.

5. Identify buildings that have been relocated into a district through a plaque or marker stating the original construction date, original location, and moving date.



Lots in residential areas, such as this one in the 500 block of Adams Street, are appropriate locations for placement of relocated buildings that support district character.

# Demolition

**Demolition of historic buildings in the historic district should not occur.**

## Normally Required

1. Do not demolish historic buildings or structures.

Demolition may only be approved if the HDC deems if one or more of the following conditions are met:

- If a building has lost its architectural and historical integrity and its removal will not adversely affect the district's historic character.
- If the denial of the demolition will result in an unreasonable economic hardship on the applicant as determined by the HDC.
- If the public safety and welfare requires the removal of a structure or building.
- If the structural instability or deterioration of a property is demonstrated through a report by a structural engineer or architect. Such a report must clearly detail the property's physical condition, reasons why rehabilitation is not feasible, and cost estimates for rehabilitation versus demolition. In addition to this report there should be a separate report which details future action on the site.



Demolition should only occur if it can be demonstrated that the building is beyond reasonable repair or if it has lost its integrity as a historic building.



# Commercial Guidelines



## Commercial Guidelines Approach and Format

Of primary importance in the approach of design guidelines is the emphasis on preservation over replacement. The frequent use of terms such as retain, maintain, and preserve demonstrates this emphasis. Historic buildings, landscapes, and components should be preserved and well maintained. If they become damaged, they should be repaired. If the damage is too severe for repair, the minimal area necessary should be replaced using materials and designs that match the historic appearance.

Following are design guidelines for commercial properties. They are grouped to cover historic building components, landscape components, infill construction, building relocation, and building demolition. Within the first two categories, guidelines are arranged alphabetically. Illustrations are included to help provide clarity, and terms are defined in the appendices.

The guidelines emphasize the public parts of buildings and settings, defined as those visible from public right of ways in front of the building or lot. Building front elevations, or façades, often contain the elements that define a building's style, and these elements should remain visible and unaltered. For commercial buildings, the distinctive combination of lower storefront and upper façade found on the primary elevation also illustrates the building's function. If changes are desired, they should be situated behind buildings and out of public view. Property owners and managers are encouraged to refer to the guidelines when undertaking construction, rehabilitation, or everyday maintenance.

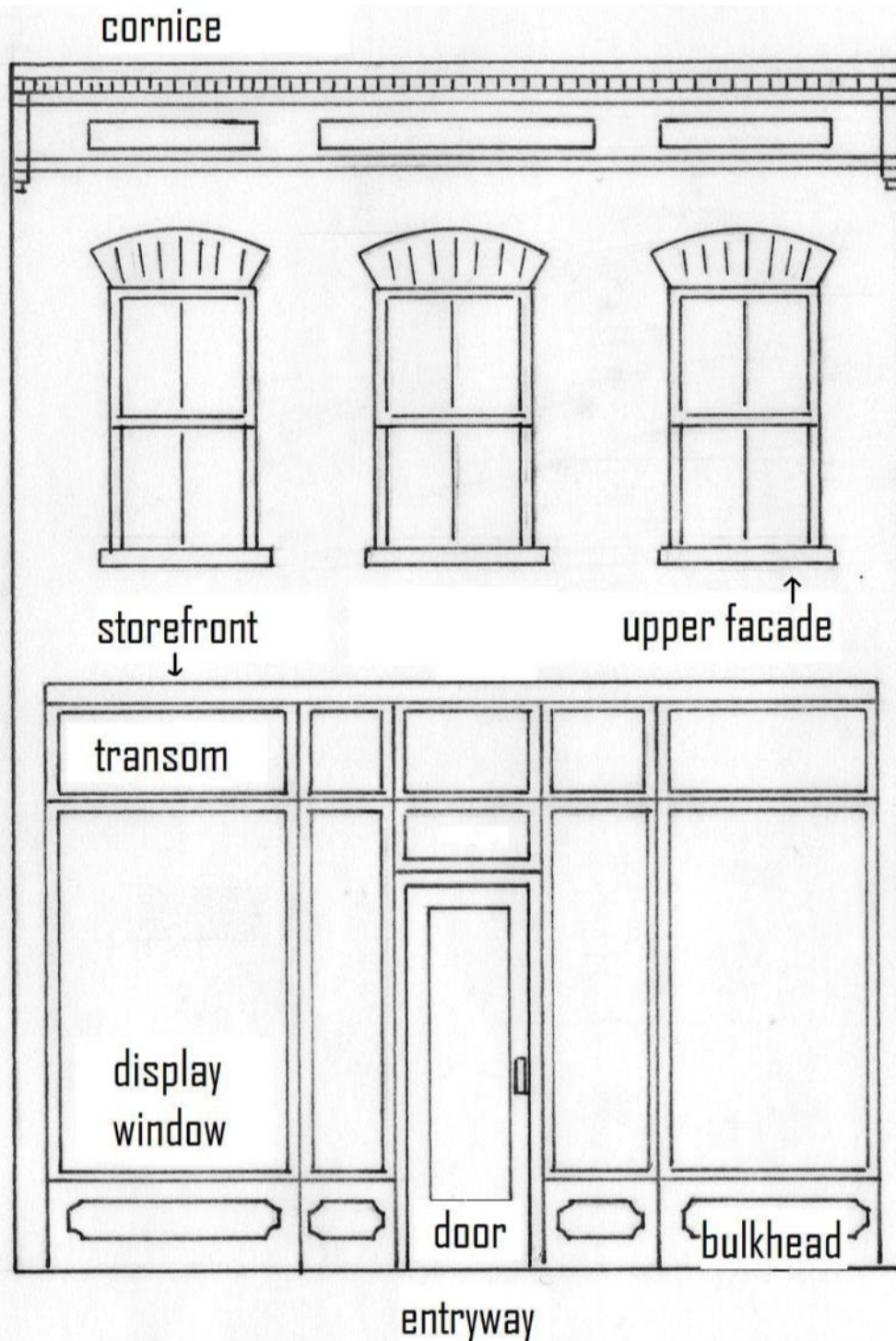
In reference to general, routine property maintenance and in kind repairs within the Historic Preservation Overlay, the design and materials should be appropriate to the age of the building they support. Repair and replacement in kind does not require a Certificate of Appropriateness, but all work must match the existing architecture design and elements. Owners planning work on existing structures should contact the HDC before beginning work to ensure that a COA is not required.

All other construction activities are required to be reviewed by the HDC and all of the guideline references will be applied as necessary for the principle of the construction project (new construction, infill, alterations or additions).



Before and After photos of restored row of buildings on Main Street.





Shown are elements almost universally included on commercial buildings constructed between ca. 1870 and ca. 1930. The type of building shown, with a lower storefront and private upper floors, is called a two-part commercial block building; it was the most popular design used for historic commercial buildings from this period. One-part commercial block buildings, consisting solely of the lower storefront, were also common.

# Architectural Features

**Historic architectural features should be retained, remain visible, and be kept in good repair.**

## Normally Required

1. Preserve and maintain original and historic architectural features.
2. Do not remove or obscure original cornice elements.



The detailed corbelling of the cornice at 709 Main Street contributes to the building's historic character.

3. If repair is needed, use methods that allow features to retain their historic appearance and as much of their historic materials as possible.



Metal cornices like the one on 615 Main Street were often used on commercial buildings from the late 1800s.

4. Use epoxy to strengthen or fill in damaged or missing sections of decayed wood. For large areas of decay, remove only the

damaged section and replace it with a matching replacement.

5. Lightly rusted metal features can be treated with hand scraping with a metal brush followed immediately by priming and painting. Heavy rusting may be treated with low-pressure grit or sand blasting or chemical treatment, which should be undertaken with professional assistance only. Protect adjacent materials from blasting by covering.

6. Do not add architectural features where they did not exist historically.



Adding additional architectural features to buildings like this one at 618 Main Street would detract from their original styles and appearance.

## Recommended

7. On buildings that have lost their original metal or wood cornices, replacement is recommended, based on historic evidence such as photographs or "ghosts" of cornice designs. If such evidence does not exist, a simple cornice of wood or metal should be installed. Fiberglass may also be used.

8. New cornices should have similar dimensions as the original or as commonly found on buildings of similar age and size and scale.

# Awnings and Canopies

The use of canvas storefront awnings or canopies is appropriate.

## Normally Required

1. Retain and preserve original wooden or metal awnings.



Buildings in the 300 block of Willow Street retain their original awnings.

2. Do not install modern metal awnings on historic storefronts.



Canvas awnings like these on 606 Main Street are appropriate for use.

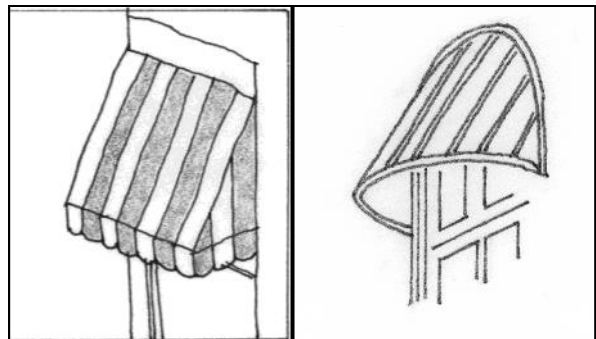
## Recommended

3. Retractable or fixed canvas, vinyl-coated, or acrylic awnings may be installed on storefronts or upper windows.
4. Awnings should cover only the storefront display windows or transoms and fit within their openings.

5. Awnings should not obscure architectural details.
6. Apply a canvas overlay to existing metal awnings.
7. If possible, use standard or shed awnings. Circular or accordion designs may also be appropriate. Box or casement awnings are more non-traditional and less desirable, however, these may be installed if requested.
8. The awning shape should match the opening shape, i.e. rectangular awnings in rectangular openings and arched awnings in arched openings.



The awning at 514 1st Street is an appropriate design and size for this entrance.



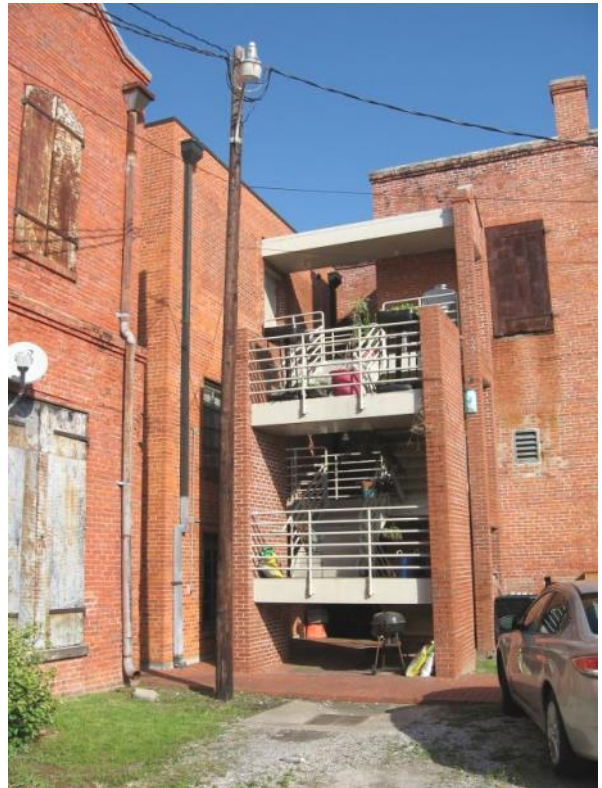
Awnings like the one on the left are appropriate for square openings, while the one on the right is appropriate for arched openings.

# Decks

**Decks are modern features, and, if installed, should be located on the rear elevation or otherwise out of view from the street.**

## Normally Required

1. Decks should be located on the rear elevation, low visibility side elevation, or on the roof. If placement is not sufficient to screen it from view, use plants or fencing.
2. Decks should be constructed of wood or metal.
3. Stain or paint decks so that their colors are compatible with those of the building.
4. Deck should be of simple design. Use wood balusters that are less than three inches apart and less than two inches in width and depth.



These multi-level decks on 614 Main Street provide additional space for building occupants, while their rear placement allows the building's main façade to retain its historic character.



Decks can tie rear elevations together and assist in using upper floor space.

# Enclosed Additions

Additions to rear elevations or roofs may be appropriate.

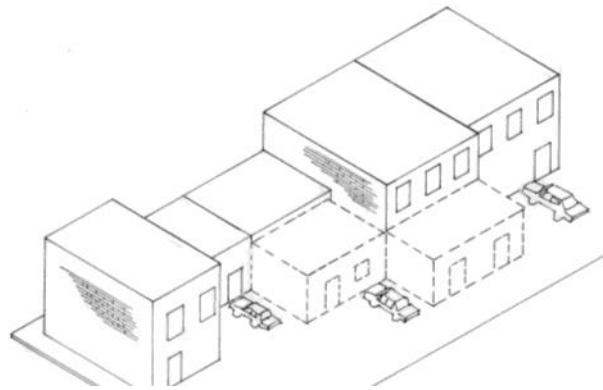
## Normally Required

1. Place ground additions on rear elevations.
2. Keep rear additions simple and do not designate them as the primary entrance to a building.
3. Additions should be of frame or brick construction. If this is not possible, use concrete or metal and glass.

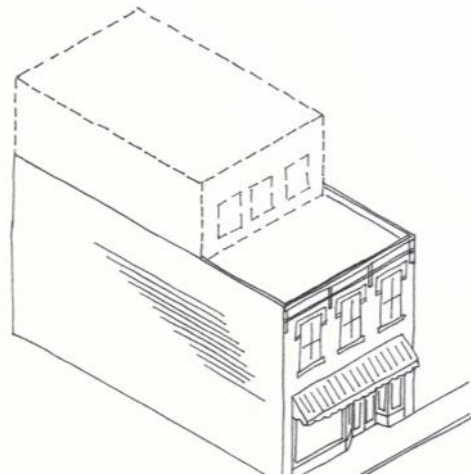


Additions may be made at the rear elevations of buildings.

4. Do not remove sections of historic walls to accommodate additions unless significant structural deficiencies can be demonstrated. Additions should be reversible so that future owners may remove the additions and restore the original elevation if so desired.
5. Rooftop additions should be recessed from the street visibility.
6. Scale additions so that they are not readily visible from within a one-block area surrounding the building.
7. Additions should be distinguishable from the original structure.



The rear placement, small size, and simple forms of these additions are appropriate.



On the roof and recessed to be out of view from the street is also appropriate placement for additions.

# Entrances

**Original entrances and elements should be retained.**

## Normally Required

1. Do not remove or replace original entrance elements such as doors and transoms unless extensive deterioration requires.



This copper and wood canopy at 200 Willow Street is significant in defining this entrance and should be preserved and maintained.

2. Do not enclose or remove original entrance openings.
3. Unfinished aluminum doors should not be added to storefronts; if historic doors are so deteriorated that replacements are required, use wooden single-light doors if possible. If metal is desired, use doors with a dark bronze or anodized aluminum finish.
4. Retain historic designs and dimensions of recessed entrances.
5. Preserve and maintain historic transoms and transom openings.
6. Do not enclose or conceal transoms.
7. Preserve and maintain historic transom materials such as prism or leaded glass.

## Recommended

8. To restore an original entrance design, use existing evidence such as historic photographs or discoloration indicating original doors. If such evidence is not available, use new wooden doors with a single glass pane.
9. Do not add new entrances on storefronts. If an additional door opening is required by codes, add it on the rear elevation.
10. Keep new entrance openings simple and use detailing similar to that used on the historic entrance. In general, install single-light glass-and-wood doors in new entrances.
11. If new transom glass is required, use clear glass. If repairing or replacing destroyed prism glass, use clear or tinted glass.



Single-light glass and wood doors are appropriate designs when rebuilding traditional storefronts (726 Main Street).

# Fire Escapes

**Fire escapes and staircases are modern features and should be located on rear or side elevations out of view from primary right of ways and use unobtrusive designs and materials.**

## Normally Required

1. Fire escapes and staircases should be located on rear elevations or at a location where they are not visible from public right of ways in front of the building.
2. The installation of fire escapes and staircases should not cause damage to architectural features.
3. Construct fire escapes of metal, in accordance with the Building Code.



Fire escapes on the front of buildings like these in the 600 block of Main Street would dramatically disrupt their historic appearance...



...Instead, a metal staircase on the rear of a building in this block is appropriate.



Side elevations may also be appropriate locations for fire escapes such as at 709 Main Street.

# Gutters and Downspouts

Well-maintained gutters and downspouts help to protect buildings from water damage. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project. Owners planning work on existing gutters should contact the HDC before beginning work to ensure that a COA is not required.

## Normally Required

1. Use and maintain gutters and downspouts.



Downspouts, like this at 608 Main Street, help protect buildings from water damage.



A downspout like this at 614 Main Street should be kept in good repair.

2. Retain and, as needed, repair historic boxed or built-in gutters.
3. If new gutters are used, use half-round or, if the building dates from 1940 or later, ogee designs.



# Lighting

**Historic light fixtures should be retained and maintained, and new light fixtures should be unobtrusive. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project. Owners planning work on existing lighting should contact the HDC before beginning work to ensure that a COA is not required.**

## Normally Required

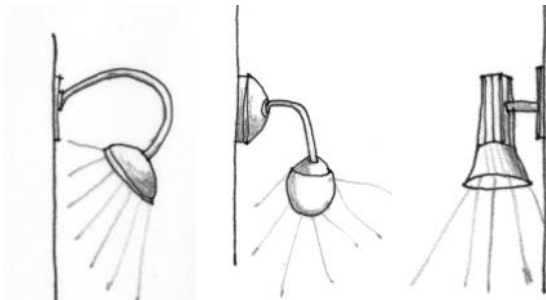
1. Retain and maintain historic light fixtures.



Light fixtures on historic commercial buildings should emulate traditional materials and design.



Ca. 1900 lamp posts along the median of Main Street enhance the historic character of the streetscape.



Simple metal extended-arm fixtures like these above are appropriate for illuminating commercial buildings and signs.



# Masonry

**Original masonry should be preserved and maintained. Abrasive cleaning of exterior masonry shall not occur, and masonry repointing should match the original. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project. Owners planning work on existing masonry should contact the HDC before beginning work to ensure that a COA is not required.**

## Normally Required

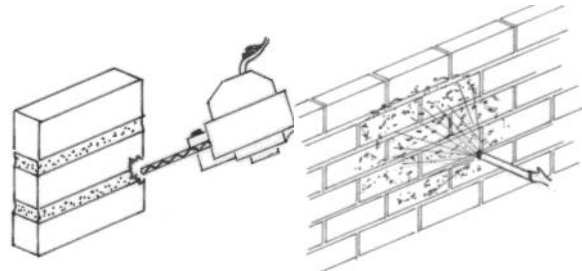
1. Preserve and maintain original exterior masonry walls and details.



The texture and colors, as well as the detailing, in the brick construction and concrete accents of the building at 614 Main Street help define its appearance.

2. Repair and, if needed, replace damaged masonry with new masonry which matches historic masonry as closely as possible in color, texture, and profile.
3. Masonry walls that have not been previously painted should not be painted unless they have a patchwork appearance from repeated patching or repointing.
4. Clean exterior masonry using detergent

or steam cleaning. If these are not effective, use low pressure (below 600 pounds per square inch) water cleaning and rinsing or chemical cleaners. Do not sandblasting masonry surfaces, as it can cause severe deterioration. Brick is especially sensitive to sandblasting, which removes the exterior hard patina and exposes the soft inner core of the brick. Do not use sandblasting and other abrasive cleaning methods.



Abrasive cleaning and power tools are both damaging to bricks and should be avoided.

5. When repointing is needed, use mortar to match the original in composition and appearance.
6. Rake new mortar joints to match the original profile.

## Recommended

7. Do not apply stucco or drivit to historic building surfaces. Exceptions may be made for rear elevations which are in poor condition or for walls which have been sandblasted.
8. Select colors to complement the dominant existing colors of dark red and similar hues.

# Metal

**Cast iron pilasters, columns, cornices, and hood moldings are common features on commercial buildings. They should be preserved and maintained, and if repair or replacement is needed, it should be with materials that match the original and will not promote corrosion. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project. Owners planning work on existing metal elements should contact the HDC before beginning work to ensure that a COA is not required.**

## Normally Required

1. Preserve and maintain historic cast-iron and sheet metal.
2. Removal of later materials to expose historic metal is encouraged.
3. Keep metal painted and clean.



The painted finish of these cast iron columns at 212 Willow Street helps to protect them.

4. Use detergent for cleaning.
5. If needed, use abrasive methods to clean cast iron only if the pressure does not erode the surface. Test abrasive cleaning methods on a small area before using and cover adjacent surfaces for their protection.
6. Repair or, if item is too damaged to repair, replace item with compatible metals. If a substitute material can replicate the appearance of the damaged or missing item, it may be used if desired.



Cast iron name plates like the one on 700 Main Street were often found on commercial buildings from the late 1800s and identify the iron works manufacturer.

# Ramps and Lifts

**Primary entrances to commercial buildings should meet ADA requirements. If this is not possible, alternative entrances should be available, clearly marked, and maintained to the same standards as the primary entrance. Simple concrete ramps or lifts are recommended for main entrances. Wood ramps may be used on rear elevations. As modern features, ramps and lifts should use inconspicuous design and placement. Ramps must comply with the Building Code as well as other Municipal Codes.**

## Normally Required

1. Ramps should be built of concrete or wood and painted in colors compatible to the building.
2. Keep ramp design simple.
3. Consider using a lift for access.
4. Screen lifts and ramps through plantings to minimize their visual impact.
5. If possible, position ramps and wheelchair lifts on rear or, in the case of corner buildings, side elevations.



If access is needed for corner commercial buildings, consider using a side ramp and railing.



Because so many of Franklin's historic commercial buildings are at ground level, ramps are generally not required (731 Main Street).



Wheelchair lifts may be appropriate to access rear elevations of commercial buildings or dwellings now used for commercial or office space.

# Rear Elevations

Rear elevations should be kept simple in appearance.

## Recommended

1. Maintain and preserve historic doors at rear entrances.
2. If new doors are required, use single-light glass-and-wood or other historically appropriate doors.
3. Maintain a simple appearance for rear entrances. Signs and awnings are appropriate for the identification of businesses.
4. Screen HVAC units and service equipment through landscaping or wood and/or brick enclosures, or place units and equipment on roofs out of view from the street.



Rear elevations offer opportunities for additional access to the building and to rear parking areas.



# Roofs

**Roofs help define buildings as commercial, and their historic shapes should be retained as contributing elements to historic character. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project. Owners planning work on existing roofs should contact the HDC before beginning work to ensure that a COA is not required.**

## Normally Required

1. Retain the historic shape of roofs.
2. Retain and maintain roof-related features such as parapet walls, cornices, and chimneys.



Flat roofs are a hallmark of historic commercial buildings. (600 block Main Street)



This original skylight monitor at 726 Main Street is a unique roof feature that should be preserved.

3. If modern roof elements like skylights, solar panels, decks, balconies, and satellite dishes are desired, install them so they are not visible from the street.
4. Maintain historic roof materials like slate and sheet metal.
5. The installation of "green roofs" on commercial buildings is appropriate as long as they are not readily visible from the street.
6. Keep roof elements like flashing in good repair.



When solar panels are desired, they should be placed out of view from the street.



These skylights are appropriately placed.

# Signs

**Historic signs should be preserved. New signs should be at traditional locations, minimal in number, traditional in appearance, and coordinated with their and surrounding buildings. Signs should follow the city's ordinance. Signage within the Franklin Historic District shall be reviewed and approved by the HDC to assure the intent of the guidelines are met.**

## Normally Required

1. Signs should have a dark background and light lettering.
2. Wall signs should not exceed the height of the building cornice.
3. Do not use more than one freestanding sign per street frontage. Monument signs should not exceed 20 square feet



This freestanding sign at 729 Main Street is appropriate in placement on design.

4. Window signs should not exceed 20% of the total square footage of glass space, and must be proportional to the size of the glass. First floor walls signs should not exceed 20% of the total square footage of wall space with a maximum of 12 square feet.

5. Temporary signs are required to have a dark background and light lettering. A Certificate of Appropriateness is required and will stipulate a removal date.

6. Wall signs above the first floor should be a maximum of nine (9) square feet and should be proportionate to the building façade and other signage.



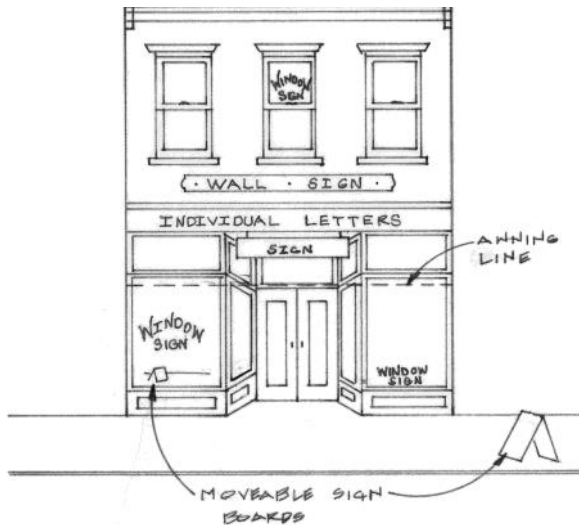
The awning sign for Texada's uses an appropriate color scheme and lettering scale.

7. Lettering of awning signs should not exceed 12 square feet or 25 percent of the total square footage of the front-facing panel.
8. Use light lettering for window decal signs and do not allow them to distract from the building façade or engross the window.



The projecting sign at 733 Main Street is appropriately sized and designed.

9. Projecting-arm signs should not exceed four-and-a-half square feet and should be located a minimum of eight feet from the grade surface (generally the sidewalk).



Shown are appropriate sign placements and types.

10. Sandwich-board signs should be nine square feet or less and should have a dark background and light lettering.

11. PVC plastic, plywood, or unfinished wood are not appropriate materials for sign construction, nor for trim, post, or hanging bracket. Composite product materials are acceptable for use for signage materials.

12. Neon window signs are not appropriate in the historic district.

### Recommended

13. Place painted or applied wall signs on the flat surface of the building.

14. Traditional locations for wall signs include above transoms, on cornice fascia boards, or below cornices.

15. Locate sign brackets for projecting signs no higher than second floor window sills.

16. A building should not have more than three signs.

17. Construct signs of finished wood, brass letters, carved or sandblasted wood, gold leaf, or glass.

18. Sign brackets should be of wood or painted or otherwise finished metal.

19. Hardware for signs should not damage historic materials. Mounting bolts should be anchored in mortar joints, not the masonry.

20. Signs should have no more than two or three colors.

21. Use sign designs based on styles from the mid-19th and early-20th century.

22. Signs should not reflect an earlier period of history such as colonial Williamsburg or New England.

23. Signs should never conceal or obscure original decorative designs of the building.

24. Do not cover or obscure transom glass.

25. Choose traditional fonts like Serif.

26. Preserve and maintain historic wall signs painted on exterior masonry walls.

27. Historic wall signs can be maintained with new paint as long as the paint and design matches the original.

28. Use concealed lighting if possible. If not possible, use projecting fixtures appropriate to the historic period of the building.

29. Incandescent lighting of signs is preferred to spot or floor lights.

30. Internally lit signs are not appropriate in the historic district.

31. Signs should complement those of neighboring or adjacent buildings in size, location, and placement.

32. Avoid signs which are out of scale or have substantially different locations than signs on adjacent buildings.



Painted window signs, like at 712 Main Street, are appropriate.



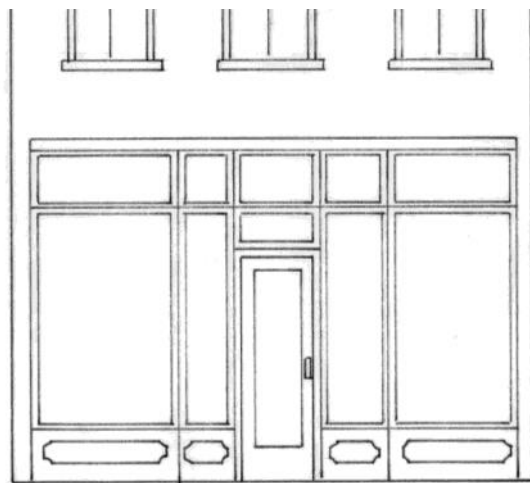
# Storefronts

Historic storefronts were generally composed of a central or offset recessed entrance, flanking display windows resting on bulkheads, and large transoms. Most of the storefront was of glass to allow easy viewing of merchandise and window displays. Brick piers and cast iron columns were often used on the storefront to support the upper facade yet allow for the extensive use of glass.

In recent years many buildings in downtown Franklin have been restored or have had new storefronts added which are based on historic or traditional designs. Original details should continue to be incorporated into storefront remodeling. If no original detailing exists, a new storefront based upon traditional or historic designs should be added. Historic photographs of downtown commercial buildings exist, and these should be consulted when a new storefront is under design.

## Normally Required

1. Maintain and preserve original storefronts, including original doors, bulkheads, display windows, transoms, decorative glass or other elements unless they have become deteriorated beyond repair.
2. Deteriorated elements of an original storefront elements should be replaced with elements that match the historic design and materials.
3. Elements of remodeled storefronts, such as decorative tile or pigmented structural glass like Carrara glass that are at least 50 years old, should be retained.



Both drawings show typical configurations for historic storefronts, and are appropriate models for storefront replacement.

4. If new storefronts are required, maintain traditional designs and arrangements. Restore remodeled storefronts to their original design or designs based on traditional storefront arrangements.
5. Preserve and maintain original display windows.
6. Display windows should not be covered or changed in size.
7. Tinted glass should not be installed in a historic storefront.



Large display windows and bulkheads beneath them, like these at 606 Main Street, are traditional storefront elements. These bulkheads have applied Carrara glass

- 8. If new display windows are required, use windows that match the original dimensions.
- 9. Original cast iron columns, brick piers, wood columns, and stone piers should be retained and maintained.
- 10. Do not conceal decorative cast iron elements or brick or stone piers.



The storefront at 711 Main Street has a traditional appearance.

- 11. Original bulkheads of wood, brick, concrete, marble, metal, or tile should be preserved and maintained.
- 12. Do not alter or conceal original bulkheads.

**Recommended**

- 13. Copper, bronze or painted aluminum are preferred over raw aluminum in display windows.
- 14. Where original glass is missing, install clear insulated glass.
- 15. For interior privacy, interior shades or blinds are acceptable, not tinted glass.
- 16. If original bulkheads are missing, install new bulkheads of wood or brick, stone, or metal bulkheads that match historic brick or are painted to complement other storefront elements.



Before and after photos of restored original bulkheads on the storefront at 615 Main Street.



# Windows

**Upper facades should retain their historic appearance and details.**

## Normally Required

1. Preserve and maintain original windows, opening dimensions, and details.
2. Original window openings should never be altered in any way, including by enclosing original openings or obscuring windows with added materials.
3. Historic detailing such as terra cotta panels and decorative porches should be preserved and maintained.



Upper windows, like these at 614 Main Street, are defining elements of upper facades.

## Recommended

4. If new windows are needed to replace missing original windows, select designs appropriate for the period of the building. Six-over-six or four-over-four sashes are appropriate for ante-bellum buildings. Four-over-four, two-over-two, or one-over-one sash windows are preferred for late 19th century buildings. For early 20th century designs one-over-one sashes should be installed. These windows should have distinct meeting rails and have the appearance of being operable. Do not install windows with flush or snap-on mullions.

5. Use wooden, anodized aluminum with dark or bronze finishes, or aluminum with a white baked-enamel finish. Raw or unpainted aluminum windows are not appropriate.
6. If storm windows are desired, use ones that match the original windows configuration and are of anodized aluminum or have a baked enamel finish.



Steel shutter at 618 Main Street (above) and Craftsman style windows at 114 Willow Street (below) should be preserved and remain visible.



# Parking

**Screening should be provided for parking lots, and parking lot placement should be consistent with building setbacks. Replacement in kind does not require a COA, but would be reviewed as part of an infill or addition project. Owners planning work on existing parking should contact the HDC before beginning work to ensure that a COA is not required.**

## Normally Required

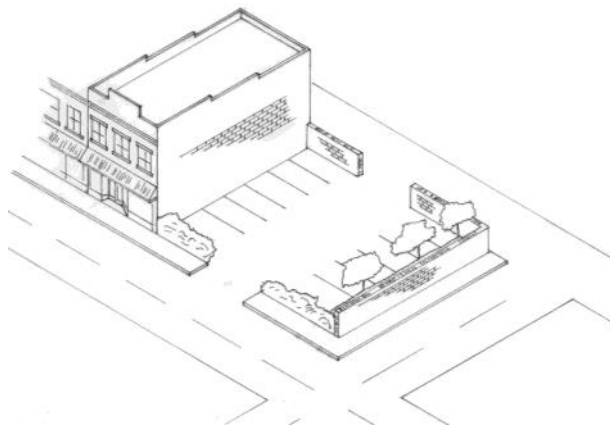
1. Follow the Zoning Ordinance for minimum landscaping requirements for parking areas. Additional landscaping is encouraged for visual barriers as well as creating shade.
2. Avoid damage to or removal of existing trees in areas which are to be graded for parking lots.

## Recommended

3. Parking lots should have consistent setback along each block. Most buildings in the commercial area are flush with the sidewalk, and this consistent setback arrangement and rhythm should not be altered. Landscape elements such as trees, hedges, low shrubs, earth berms, or brick or wood fences can be used to help retain this setback pattern.



The underutilized area behind the 600 block of Main Street offers opportunities for a new landscaped parking area to serve downtown.



Behind buildings or out of sight from main thoroughfares is the preferred placement for parking lots, however, if they are constructed alongside buildings, plants and walls can help maintain a unified setback.

# Streetscape

**Landscaping should complement buildings, and sidewalk and street improvements should enhance downtown character. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project. Owners and city officials planning work on the downtown streetscape should confer with the HDC before beginning work.**

## Recommended

1. Maintain trees in the commercial area. Shade trees were common for commercial areas during the late 19th and early 20th centuries. As automobile replaced horse-cars and trolleys, many cities removed trees in order to widen thoroughfares and create parking areas. Mature tree height should range between 15 to 25 feet and should not cause damage to historic fabric, block pedestrian areas, or damage historic character.



The median along Main Street could be installed with low-growing landscaping that would not obscure or detract from the historic lamp posts.

2. The introduction of new streetscape elements should take into consideration compatibility with existing downtown elements. They should support the traditional character of the commercial area. Continuous metal or concrete canopies, oversized kiosks or gazebos, or ornate street furniture are not appropriate in the historic district.



The bayou is a feature with historical significance to Franklin. Installing a walking ramp encourages the use of this urban green space. Other streetscape elements could be added, such as benches and lighting.



# Utilities

**Utilities are important to the functionality of buildings. Because utilities are modern, they should be placed along rear elevations or otherwise out of view from the main street, and visibility should be further screened through landscaping or fencing. Replacement in kind does not require a COA but would be reviewed as part of an infill or addition project. Owners planning work on existing utilities should contact the HDC before beginning work to ensure that a COA is not required.**

## Normally Required

1. Place garbage containers behind buildings.
2. Screen garbage containers from view using plants or fencing.
3. Locate mechanical systems behind or on top of buildings.
4. Grounded mechanical systems can be screened from view with fencing or plants. Roof-mounted systems should be located a distance from the façade roofline, or parapets can keep them from view.

5. Use window mechanical systems only on side or rear elevation where they are minimally visible.
6. The rear elevation is the proper location for meters, conduits, and other equipment.
7. Satellite dishes and solar panels may be placed on roofs where they are not readily visible from the street.



An attractive wood lattice screening of a HVAC unit at 808 1st Street



Alternatively, plants could also be used to achieve the same results (301 Main Street).

# Infill Buildings

**New construction should be differentiated from the old but also be compatible with the existing historic downtown buildings.**

## Normally Required

### Distinguish New From Old

1. New construction in the commercial area should be distinguishable from the old. Avoid historic reproductions.
2. New buildings should be identifiable as to their own period. Avoid direct imitation of historic designs such as through window lintels or elaborate sheet metal cornices. Direct reproductions may cause observers to confuse the old with the new.
3. Historic buildings may be reconstructed on their original site only if a direct copy.
4. Reconstructed buildings should be designated with a marker applied to the exterior of the building, or freestanding sign.

### Materials for New Construction

5. Materials, detailing, and decorative features of reconstructed buildings should match or closely approximate the original building.
6. Construction should be of brick or masonry; exterior surfaces of glass and metal, wood, vinyl, or stucco are not appropriate.
18. Use masonry materials which are compatible in size, profile, and detailing with historic materials.

### Compatibility of New Construction

7. New buildings should be compatible with adjacent buildings in massing, size, scale, and architectural features.



New building at the center follows the traditional division and arrangement of storefront and upper façade.

### Keep Historic Appearances and Arrangement

8. Do not alter the existing configuration of storefront and upper facade arrangements.
9. Use design elements to reinforce the appearance and rhythm of historic vertical divisions to maintain consistent facade widths.



The new buildings at center maintain existing rhythm of vertical divisions and building elements generally.

### Respect Existing Height of Buildings

10. Do not exceed the average height of buildings on a block or neighboring blocks, by more than 10 percent.
11. Building heights should be consistent with the height and scale of the neighboring

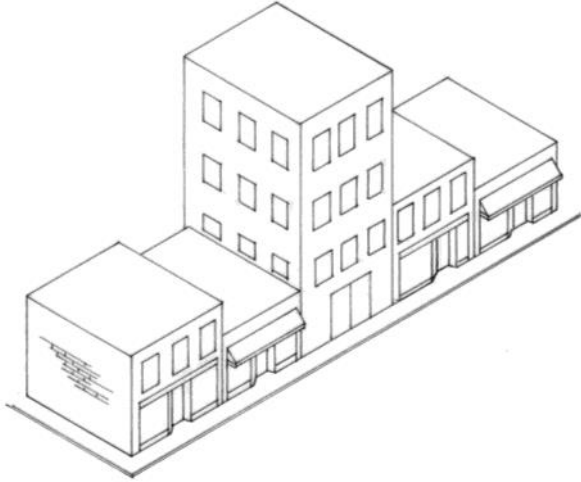


The new buildings in the center of this row reflect historic trends in massing, size, scale, and features.



These new buildings respect the existing height pattern.

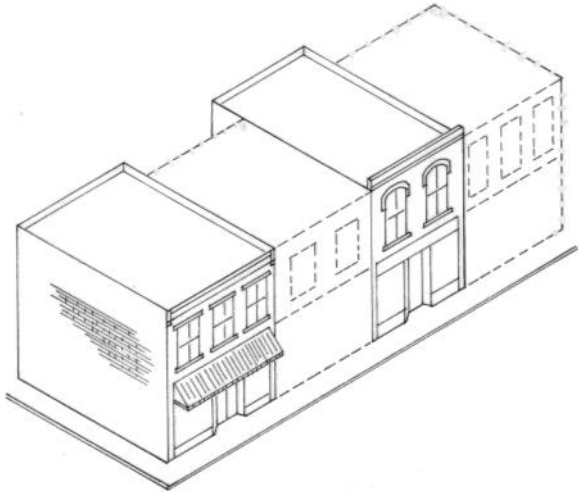
## Commercial Guidelines



This new building dwarfs existing buildings, and is inappropriate.

### Respect Existing Width

12. If a new building will span several lots 50 feet or more in width, its design should reinforce the spacing and arrangements of adjacent buildings. Thoughtful use of architectural elements on primary facades can achieve vertical divisions, through stepping of building heights or widths, and through the use of differing textures or colors.



The width of these new buildings, shown with dashed lines, is appropriately similar to existing buildings.

### Follow Historic Fenestration Patterns

13. Continue the existing alignment and proportions of upper facade windows.

14. Do not construct buildings with upper facades of solid brick or glass walls or strong horizontal lines.

15. Window shape on new buildings should be rectangular and arched with vertical, rather than horizontal orientation. Square windows and narrow-width horizontal windows are not in keeping with traditional window forms and shapes.

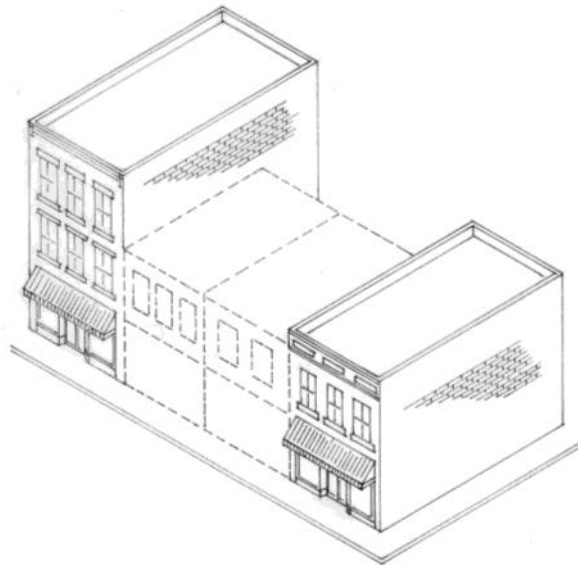
16. Do not add historically typical details such as bay windows, window balconies, or sheet metal cornices to new buildings.

17. Minimal brick corbelling or banding of brick or concrete can be used to define or decorate windows.



The shape and placement of these upper windows in the new buildings shown do not reflect traditional patterns and are inappropriate.

18. Retain and preserve freestanding facade walls which may be left following a fire or internal demolition, and encourage new construction which maintains the original design and appearance of the building.



The new buildings here are flush with the sidewalk, maintaining the traditional placement pattern. Re-using a freestanding façade ensures this pattern.



# Demolition

**Franklin's commercial buildings are physical evidence of its past development and the loss of any one of them negatively affects the overall historic environment. Demolition of historic buildings in the downtown area should not occur.**

## Normally Required

1. Do not demolish historic buildings or structures.

Demolition may only be approved if the HDC deems if one or more of the following conditions are met:

- If a building has lost its architectural and historical integrity and its removal will not adversely affect the district's historic character.
- If the denial of the demolition will result in an unreasonable economic hardship on the applicant as determined by the HDC.
- If the public safety and welfare requires the removal of a structure or building.
- If the structural instability or deterioration of a property is demonstrated through a report by a structural engineer or architect. Such a report must clearly detail the property's physical condition, reasons why rehabilitation is not feasible, and cost estimates for rehabilitation versus demolition. In addition to this report there should be a separate report which details future action on the site.



Demolition of historic commercial buildings should only occur if it can be demonstrated that the building is beyond repair, if needed for public safety, or if the property has lost its architectural character and integrity.



# Appendices

. List of References

. Glossary of Terms

. Resources

. Rehabilitation Tax Credits



## LIST OF REFERENCES

*California Paints Historic Palette*. Information available online at <http://www.californiapaints.com/2Colors/HistoricPalettes.html>

*Clem Labine's Traditional Building*. Brooklyn: Restore Media, LLC, monthly.

Evers, Christopher. *The Old House Doctor*. Woodstock: The Overlook Press, 1896.

Kangas, Robert. *The Old House Rescue Book*. Reston: Reston Publishing Company, 1982.

Litchfield, Michael W. *Renovation: A Complete Guide*. New York: Wiley, 1982.

Moss, Roger. *Century of Color*. Watkins Glen: The American Life Foundation, 1981.

Nash, George. *Renovating Old Houses*. Newtown: The Taunton Press, 1998.

*Old House Journal*. Chantilly: Home Buyer Publications/Active Interest Media, monthly.

*Preservation Briefs*. Washington: National Park Service. Available online at <http://www.nps.gov/history/hps/tps/briefs/presbhom.htm>

Rypkema, Donovan D. *The Economics of Historic Preservation*. Washington: The National Trust for Historic Preservation, 1994.

*Sherwin Williams Historic Palettes*. Information available online at [http://www.sherwin-williams.com/pro/paint\\_colors/paint\\_color\\_samples/paint\\_color\\_palettes/](http://www.sherwin-williams.com/pro/paint_colors/paint_color_samples/paint_color_palettes/)

Weeks, Kay D. and Anne E. Grimmer. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings*. Washington: National Park Service, 2001. Available online at <http://www.nps.gov/history/hps/tps/standguide/credits.htm>

## GLOSSARY OF TERMS

**Addition** New construction added to an existing building or structure.

**Alteration** Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

**Apron** A decorative, horizontal trim piece on the lower portion of an architectural element.

**Arch** A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch)

**Attic** The upper level of a building, not of full ceiling height, directly beneath the roof.

**Baluster** One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

**Balustrade** An entire rail system with top rail and balusters.

**Bargeboard** A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

**Bay** The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

**Bay window** A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

**Belt course** A horizontal band usually marking the floor levels on the exterior facade of a building.

**Board and batten** Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

**Bond** A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond" or "Flemish bond."

**Bracket** A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

**Bungalow** Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

**Capital** The head of a column or pilaster.

**Casement window** A window with one or two sashes which are hinged at the sides and usually open outward.

**Certified Local Government** Any city, county, parish, township, municipality, or borough or any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level.

**Clapboards** Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

**Classical order** Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

**Clipped gable** A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

**Colonial Revival** House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

**Column** A circular or square vertical structural member.

**Common bond** A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposed, to structurally tie the wall together.

**Corbel** In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

**Corinthian order** Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

**Cornice** The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

**Craftsman** An architectural style popular in the United States at the turn to the 20th century. It was influenced by an earlier, English, anti-industrial movement. It emphasized organic materials, asymmetry, and textures, and often included low-pitched roofs, brackets, and exposed beams.

**Cresting** A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

**Cross-gable** A secondary gable roof which meets the primary roof at right angles.

**Dentils** A row of small tooth-like blocks in a classical cornice.

**Doric order** A classical order with simple, unadorned capitals, and with no base.

**Dormer window** A window that projects from a roof.

**Double-hung window** A window with two sashes, one sliding vertically over the other.

**Eave** The edge of a roof that projects beyond the face of a wall.

**Elevation** Any of the external faces of a building.

**Ell** The rear wing of a house, generally one room wide and running perpendicular to the principal building.

**Engaged column** A column attached to a wall.

**Entablature** A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

**Facade** The face or front elevation of a building.

**Fanlight** A semi-circular window usually over a door with radiating muntins suggesting a fan.

**Fascia** A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

**Fenestration** The arrangement of windows on a building.

**Finial** A projecting decorative element, usually of metal, at the top of a roof turret or gable.

**Fish-scale shingles** A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

**Flashing** Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

**Flat arch** An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

**Flemish bond** A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

**Fluting** Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

**Foundation** The lowest exposed portion of the building wall, which supports the structure above.

**Frieze** The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

**Gable** The triangular section of a wall to carry a pitched roof.

**Gable roof** A pitched roof with one downward slope on either side of a central, horizontal ridge.

**Gambrel roof** A ridged roof with two slopes on either side.

**Ghosts** Shadows of architectural features, such as porches, that no longer exist.

**Greek Revival style** Mid-nineteenth century revival of forms and ornament of architecture of ancient Greece.

**Hipped roof** A roof with uniform slopes on all sides.

**Hood molding** A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

**Ionic order** One of the five classical orders used to describe decorative scroll capitals.

**Infill** New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

**Jack arch** (see Flat arch)

**Keystone** The wedge-shaped top or center member of an arch.

**Knee brace** An oversize bracket supporting a cantilevered or projecting element.

**Lattice** An openwork grill of interlacing wood strips used as screening.

**Lintel** The horizontal top member of a window, door, or other opening.

**Mansard roof** A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

**Masonry** Exterior wall construction of brick, stone or adobe laid up in small units.

**Massing** The three-dimensional form of a building.

**Metal standing seam roof** A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.

**Modillion** A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

**Mortar** A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

**Mullion** A heavy vertical divider between windows or doors.

**Multi-light window** A window sash composed of more than one pane of glass.

**Muntin** A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

**Neo-classical style** Early twentieth century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

**Oriel window** A bay window which emerges above the ground floor level.

**Paired columns** Two columns supported by one pier, as on a porch.

**Palladian window** A window with three openings, the central one arched and wider than the flanking ones.

**Paneled door** A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

**Parapet** A low horizontal wall at the edge of a roof.

**Pediment** A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

**Pier** A vertical structural element, square or rectangular in cross-section.

**Pigmented structural glass** Material used on new and existing building exteriors and interiors between the beginning of the Great Depression and World War Two to create an up-to-the-minute Art Deco, Art Moderne, or Streamline appearance. The glass could be sculptured, cut, laminated, curved, colored, textured, and illuminated. Carrara glass, manufactured by the Penn-American Plate Glass Company, was among the most popular trade name and is now sometimes used to reference any pigmented structural glass.

**Pilaster** A square pillar attached, but projecting from a wall, resembling a classical column.

**Pitch** The degree of the slope of a roof.

**Portico** A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

**Portland cement** A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old build-

ings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.

**Preservation** The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

**Pressed tin** Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

**Prism or prismatic glass** Rolled glass one-eighth to one-quarter of an inch thick, one face of which consists of parallel prisms that refract the transmitted light, thereby changing the direction of the light rays. A well-known maker of this product was the Luxfer Prism Company, established in the late 1800s.

**Pyramidal roof** A roof with four identical sides rising to a central peak.

**Queen Anne style** Popular late nineteenth century revival style of early eighteenth-century English architecture, characterized by irregularity of plan and massing and a variety of texture.

**Quoins** A series of stone, bricks, or wood panels ornamenting the outside of a wall.

**Reconstruction** The accurate recreation of a vanished, or irreplacably damaged structure, or part thereof; the new construction recreates the building's exact form and detail as they appeared at some point in history.

**Rehabilitation** The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.

**Restoration** The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

**Ridge** The top horizontal member of a roof where the sloping surfaces meet.

**Rusticated** Roughening of stonework or concrete blocks to give greater articulation to each block.

**Sailor course** A row or series of rows of upright bricks with their wider faces showing on the wall surface.

**Sash** The moveable framework containing the glass in a window.

**Segmental arch** An arch whose profile or radius is less than a semicircle.

**Semi-circular arch** An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

**Sheathing** An exterior covering of boards or other surface applied to the frame of the structure. (see Siding)

**Shed roof** A gently-pitched, almost flat roof with only one slope.

**Sidelight** A vertical area of fixed glass on either side of a door or window.

**Siding** the exterior wall covering or sheathing of a structure.

**Sill** The bottom crosspiece of a window frame.

**Soldier course** A row or series of rows of upright bricks with their narrow faces showing on the wall surface.

**Spindles** Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

**Stabilization** The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

**Stucco** An exterior finish, usually textured, composed of Portland cement, lime, sand, and water.

**Streetscape** The over facade, not of a single structure, but of the many buildings which define the street.

**Surround** An encircling border or decorative frame, usually at windows or doors.

**Swag** Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

**Transom** A horizontal opening (or bar) over a door or window. (see Overlight)

**Trim** The decorative framing of openings and other features on a facade.

**Turret** A small slender tower.

**Veranda** A covered porch or balcony on a building's exterior.

**Vergeboard** The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

**Vernacular** A regional form or adaptation of an architectural style.

**Wall dormer** Dormer created by the upward extension of a wall and a breaking of the roofline.

**Water table** A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

**Weatherboard** Wood siding consisting of overlapping boards usually thicker at one edge than the other.



# RESOURCES

Louisiana Division of  
Historic Preservation  
Capitol Annex Building  
1051 North Third Street  
Baton Rouge, LA 70804  
(225) 342-8160  
Email: [hp@crt.la.gov](mailto:hp@crt.la.gov)

Foundation for Historical Louisiana  
P.O. Box 908  
Baton Rouge, LA 70821  
(225) 387-2464  
Email: [info@fhl.org](mailto:info@fhl.org)

National Park Service  
Southeast Regional Office  
100 Alabama Street NW  
1924 Building  
Atlanta, GA 30303  
(404) 507-5600

National Trust for  
Historic Preservation  
Southern Field Office  
William Aiken House  
456 King Street  
Charleston, SC 29403  
(843) 722-8552  
Email: [sro@nthp.org](mailto:sro@nthp.org)

# Tax Credits for Historic Buildings in Louisiana

	Federal Historic Rehabilitation Tax Credit	Louisiana State Commercial Tax Credit	Louisiana State Residential Tax Credit
What is eligible?	Building listed on the National Register individually or within an NR historic district; must produce income.	Income-producing building within a Downtown Development District or Cultural District, as designated by the Division of Historic Preservation.	Owner-occupied building listed in an NR district, a locally designated district, a DDD or CD, or a Main Street district; a vacant or blighted building at least 50 years old.
% of Credit	20% of construction costs and fees	25%	25% credit= AGI (Annual Gross Income) \$50,000/less; 20% credit= AGI \$50,001-75,000; 15% credit= AGI \$75,001-100,000; 10% credit=AGI \$100,000+. (Available only for vacant/blighted residences 50 years or older.)
Minimum expenditure	Must exceed the adjusted basis of the building; \$5,000 minimum	\$10,000	\$20,000
Fees	\$250 + final fee based on size of rehabilitation	\$250	\$250
Recapture	If the owner sells within 5 years, he loses 20% of the earned credit for each year short of the full 5 years.	If the owner sells within 5 years, he loses 20% of the earned credit for each year short of the full 5 years.	If the owner sells within 5 years, all unused credit becomes void.