



FINAL REPORT

DOWNTOWN LEESVILLE HISTORIC DISTRICT DESIGN GUIDELINES LEESVILLE, LOUISIANA

APRIL 2012



PREPARED FOR:
LOUISIANA DIVISION OF HISTORIC PRESERVATION

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

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PURPOSE AND GOALS

In 2011, the City of Leesville was one of several communities selected by the Louisiana Division of Historic Preservation to receive design guidelines for historic resources. The purpose of the design guidelines is to enable property owners contemplating renovation and/or restoration within the Downtown Leesville Historic District to maintain the historic look, feel, and character of the district. The guidelines also address new additions to historic buildings and new construction within the historic district. The goal is to encourage long-term planning for historic district resources in Louisiana that were negatively impacted by Hurricanes Katrina and Rita. The intended result is an improved quality of the district that will contribute to the economic health of the district and the community. The original scope of work was to include the Greater Leesville Heritage District. After consultation with the Leesville City Administrator, it was determined that the guidelines would be limited to the Downtown Leesville Historic District, as listed in the National Register of Historic Places (NRHP).

The Louisiana Division of Historic Preservation received federal funding for the development of design guidelines as a result of

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

HISTORY AND DEVELOPMENT OF LEESVILLE, LOUISIANA, AND THE DOWNTOWN LEESVILLE HISTORIC DISTRICT



Downtown Leesville, ca. 1910 (Vernon Parish Public Library).

In March 1871 the Louisiana legislature passed an act that created both Vernon Parish and its parish seat, Leesville, out of portions of Natchitoches, Rapides, and Sabine parishes. The newly established Vernon Parish was populated primarily by cotton farms and plantations. Leesville, named for General Robert E. Lee, emerged as the parish's commercial center. The town was laid out along the banks of Castor Bayou on the plantation owned by Dr. Edmund E. Smart. As early as the 1880s, lumber companies had begun harvesting the area's trees and floating the logs down the Sabine River to the nearest mill in Orange, Texas. The Kansas City Southern Railway (KCS) was built through Leesville in 1897; the tracks were sited to arc east of the already developed commercial core of the town. The arrival of railway transformed the sleepy parish seat into a booming lumber town, providing the fledgling lumber industry with an efficient and much needed means of transportation. The Nona Mills Company of Louisiana was organized in 1898 and one year later built a sawmill north of

downtown in Leesville. By 1900, Leesville was incorporated and boasted 10 general stores, four drug stores, seven lawyers, seven doctors, and a number of other businesses.¹

The area's booming lumber industry created a period of growth and prosperity for Leesville in the early twentieth century. In addition to Nona Mills, the Gulf Land and Lumber Company opened three separate mills in and around Leesville in the early 1900s. Both the Nona Mills and Gulf Land and Lumber sawmills cut approximately 100,000 feet of wood daily and employed over 300 men.² As the mills continued to grow, so too did Leesville. Commercial development in Leesville occurred primarily on Third Street, across from and north of the courthouse. Many of the earliest commercial buildings were wood frame, and subsequently destroyed in the city's 1907 fire. Much of what was rebuilt in the commercial center after the fire was in brick, in order to avoid losing more buildings in the event of another fire. Many of the new buildings were two and three stories in height and offered a variety of goods and services. In addition to its growing downtown, Leesville's population nearly doubled between 1904 and 1928, making it one of the largest lumber towns in Louisiana.

By the end of the 1920s, the region's forests were greatly depleted as a result of the aggressive nature of the lumber industry, bringing an end to Leesville's economic boom. The timber industry continued, albeit at a slower pace. The opening of Camp Polk in 1941, though, ushered in a second period of growth

¹ W.T. Block, *Gateway to the Pineys: A Glimpse of Leesville, Louisiana, Between 1905 and 1908*, <http://usgwarchives.net/la/calcasieu/block/leesville.htm>.

² *Ibid.*

and prosperity for Leesville. The population of Leesville ballooned from approximately 3,500 to nearly 18,000 upon Camp Polk's opening. During World War II, Camp Polk was the site of massive United States Army training exercises. Leesville's downtown was a favorite social scene for troops stationed at Camp Polk and in the area. Fort Polk (the army camp was renamed in 1954) continues to operate and is one of the nation's largest military installations.

Leesville's central business district remained the primary place to shop in Vernon Parish until it was supplanted by strip malls outside of the downtown area in the 1960s. The Leesville Historic District, North Third Street from Lula Street to Lee Street, was listed on the National Register of Historic Places (NRHP) in 2001. It lies within the larger locally designated Downtown Leesville Historic District roughly bound by Fourth Street, East North Street, East South Street, and the KCS Railway. A small portion of the district extends to the east along South First Street between East Courthouse and East Maggie streets. The district as a whole retains enough of its historic integrity to convey its significance as the commercial center of Vernon Parish in the first half of the twentieth century. The district contains three individually-listed NRHP properties--the 1910 Classical Revival Style parish courthouse, the Lyons House, and the Smart-Ellison House--and ca. 1904-1920 party-wall masonry commercial buildings housing diverse businesses in a variety of styles.



View of Third Street looking north, 1941 (Vernon Parish Public Library).



View of Third Street looking north, 2010 (HHM).

DESIGN REVIEW PROCESS

Designated Landmarks and Historic Districts

The design guidelines contained within apply to resources in the Downtown Leesville Historic District, as listed in the NRHP. An inventory listing contributing and noncontributing resources in the district to date is included in *Appendix B*. A map illustrating individual building locations and the historic district boundaries is included in *Appendix C*.

Design Review Application

Before initiating any work that might affect the exterior of a resource within the Downtown Leesville Historic District, the owner must submit a Design Review Application to the City of Leesville Historic District Commission (LHDC). The Design Review Application is included in *Appendix H* and is available from the Mayor's Office by contacting (337) 239-2444 ext. 203.

For properties within the historic district, the Design Review Application must be submitted to the LHDC at least 30 days before the commencement of any work. The LHDC will research all applications proposing construction, alteration, demolition, or relocation of any building or structure within the district and will grant or deny Certificates of Appropriateness contingent upon the applicant's acceptance of specific conditions set forth by the LHDC.

The LHDC will review applications for the following exterior alterations to historic resources:

- Minor repair
- New construction
- Extensive renovation (alteration or addition)
- Repair of existing structure

- Painting renovation
- Signage
- Demolition

The LHDC will not consider interior arrangements of buildings and structures. Orderly and necessary repairs that do not significantly alter the appearance of the building or structure will not require applications for a Certificate of Appropriateness.

Upon the adoption of these written design guidelines by the City of Leesville, the LHDC may condition its approval of a Certificate of Appropriateness on the posting of a performance bond by an applicant in order to guarantee the applicant's financial ability to complete the project as proposed.

The process for LHDC review is set forth in the Leesville Historic District Ordinance found in the *City of Leesville Code of Ordinances*, Ordinance No. 26/11 (enacted August 22, 2011). Article II, Section 36-21 through Section 36-40, is available online at:

<http://library.municode.com/index.aspx?clientId=12459>

The LHDC will use these guidelines when reviewing the Design Review Application. If the proposed work does not comply with these guidelines and the *Code of Ordinances*, the LHDC may require the applicant to modify the project in accordance with the guidelines and code. An applicant may appeal the LHDC's written decision to the City Council within 10 days from the date of the decision but not more than 45 days after the commission's decision.

Responsibilities of the Applicant

The responsibility for demonstrating that the proposed project meets these design guidelines and City Code of Ordinance lies with the applicant. In order to expedite the review process, it is helpful if the applicant submits the following documentation:

- Design Review Application
- Full plans and specifications as they relate to:
 - the proposed appearance, color, texture, or materials and architectural design of the exterior (including the front, sides, rear and roof),
 - alterations or additions to any building or outbuilding, party wall, sidewalk, driveway, parking area, fence, or other associated structure.

The LHDC may require additional documentation as necessary.

Penalties for Violation

If a contributing building or structure within a historic district is altered without complying with these design guidelines and the *Code of Ordinances* and/or without obtaining a Certificate of Appropriateness, the City code enforcement officer shall promptly stop any work to be done without or contrary to a Certificate of Appropriateness and shall promptly prosecute any person engaged in the violation. Violators shall be fined not less than \$50.00 or more than \$100.00 for each infraction. Each day that the violation continues constitutes a separate infraction.

ARCHITECTURAL CHARACTER OF DOWNTOWN LEESVILLE HISTORIC DISTRICT

Building forms and architectural styles are useful categories for analyzing general types of historic resources. The following list of the specific building forms and architectural styles found within the Downtown Leesville Historic District is based on a windshield survey of resources in the district.

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

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

BUILDING FORMS

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

The following building forms are found within the Downtown Leesville Historic District:

- Temple Front
- One-Part Commercial Block
- Two-Part Commercial Block
- Enframed Window Wall
- Commercial Block
- Service-bay Business
- Center Passage Residence
- Double Shotgun Residence
- L-Plan Residence
- Modified L-Plan Residence
- Detached Garage

Temple-Front



Example of a Temple-front governmental building. Note pedimented entry porches with columns.

A Temple-front building is an edifice with columns, pediments, and other physical elements that reflect ancient Greek or Roman architectural traditions. This building form may possess one story or many stories. Temple-front buildings are always symmetrical. Although the massing of a Temple-front building often is box-like, it also may take on a more complex mass. The entrance is often set within a recessed middle bay that is framed by large pilasters or freestanding columns. The façade may also include a pediment or entablature with dentils, a cornice, and other details. A signature trait is a symmetrically composed front façade.

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

One-Part Commercial Block



Example of a Prairie Style one-part commercial block. Note storefront and parapet.

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

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

Two-Part Commercial Block



Example of a two-part commercial block. Note storefront and canopy.

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

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

Enframed Window Wall



Example of a Renaissance Revival Style enframed window wall building. Note storefront and projecting elements framing the façade.

Enframed window wall buildings have a rectangular façade with a large center section enframed by an often continuous border formed by a projection of the end walls.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Detailing may reflect a number of revival styles or Art Deco, Moderne, and Modern styles.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat.
- Storefronts: The majority of the front façade typically is occupied by a storefront assembly of windows and doors. Glazing may be set in a wood or metal frame, depending upon date of construction. Storefronts often include a row of transoms over doors and windows.
- Canopies: Canopies often cover the full width of the building. Canopies may be constructed of wood or metal and may be supported by suspension bars, suspension cables, wood or metal posts, wood or metal brackets, or cantilevering.
- Windows: Windows on upper floors or secondary façades may be double-hung, casement, or fixed. At upper floors, windows often feature stone lintels and sills and/or decorative surrounds.
- Doors: The door may be wood or metal and often is enhanced by sidelights, a transom, a decorative surround, and/or a decorative stoop.

Commercial Block



A Modern Style commercial block building.

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

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

Service Station/Service Bay Business



Example of a Modern Style service bay business. Note that the front left corner of the building was once open, forming a canopy and allowing for vehicular access.

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

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

Center Passage Residence



Example of a center passage residence. (Courtesy of www.venturevernon.com)

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

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

Double Shotgun Residence



Example of a double shotgun residence.

A typical shotgun house is typically one story in height, one room wide and two or more rooms deep. A double shotgun house expands the form the two rooms wide. It has a front-gabled or hipped roof form. The narrow gable end faces the street and typically contains two entryways and two windows. In each half of the building, each room is placed behind the other in single file, with no hallway. The roof ridge is perpendicular to the street. Historic additions to the rear of the original structure are common. Because they often predate the surrounding construction, they may be set further back or closer to street than surrounding, later buildings. Outbuildings or small-scale structures may be present. Although not original, detached garages may have been added within the district's period of significance.

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

L-Plan Residence



Example of an L-Plan residence.

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

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

Modified L-Plan Residence

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

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

Detached Garage

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

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

ARCHITECTURAL STYLES

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

- French Colonial
- Colonial Revival
- Italianate
- Renaissance Revival
- Queen Anne
- Classical Revival/Neoclassical
- Mission Revival
- Prairie
- Art Deco
- Modern
- Contemporary

Not all historic resources exemplify a particular architectural style. Some are purely utilitarian and use no style at all. Others eclectically combine several styles (especially early twentieth century Revival styles). Architectural styles can be integral to the form of the building, or can be displayed through decorative ornament applied to a building. Some typical character-defining features of each architectural style are listed. A resource does not need to display all of the listed character-defining features to be considered a good example of a style; however, when these character-defining features are intact, they must be preserved in order to preserve the overall character of the architectural style.

Resources also may exhibit different stylistic elements because of changes over time. If these changes occurred during the historic district's period of significance, such changes should be respected and possibly retained during restoration or rehabilitation projects.

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

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

- Louisiana Vernacular—French Colonial, Colonial Revival
- Louisiana Classical—Classical Revival/Neoclassical
- Louisiana Victorian—Italianate, Renaissance Revival, Queen Anne, Mission Revival

- Louisiana Arts & Crafts—Craftsman, Prairie
- Louisiana Modern—Modern

Colonial and Colonial Revival architecture encompasses Acadian- and Creole-influenced architecture considered in the “Louisiana Vernacular” category. In the Downtown Leesville Historic District, the Art Deco, Modern, and Contemporary styles are used for commercial, institutional, or governmental buildings which are not discussed in *Louisiana Speaks*.

French Colonial



Example of a Colonial Revival Style central block residence. Note wraparound porch with Lake Charles columns. (Courtesy of www.venturevernon.com)

- Building forms: Residential properties with a two- or three-room linear, American foursquare, or one- or two-story center-passage plan.
- Exterior walls: May be brick, wood siding, or stucco.
- Foundations: Typically brick pier and beam with skirting.
- Porches: Full-width or wraparound porches integrated under roofline supported by wood or brick columns.
- Roofs: Hipped, dual-pitched, or side gabled. Wood cornice and enclosed eaves. Slate shingles sometimes present. Dormer windows on some examples.
- Windows: Typically casement or double-hung wood sash, often painted white. Often flanked by wood shutters.
- Doors: Typically wood, sometimes topped with transoms. Commonly include sidelights.
- Chimneys: Character-defining feature, typically brick.

Colonial Revival



Example of a Colonial Revival Style central passage residence. Note porch with columns and sidelights at entry door.

- Building forms: Residential examples with American foursquare, one- or two-story center-passage, Cape Cod, or bungalow.
- Exterior walls: Typically brick, but may be wood siding.
- Foundations: Typically pier and beam skirted with brick.
- Porches: Residential examples often include partial-width or full-width porches, with front-gabled or flat roof supported by wood or stone columns. Residential examples may include a front-gabled or arched portico over the main entrance, supported by brackets.
- Roofs: On residential examples, typically side-gabled or gambrel. Wood cornice and enclosed eaves, often painted white. Slate shingles sometimes present. Dormer windows common on residential examples.
- Windows: Typically double-hung wood sash, painted white. Often flanked by wood shutters.
- Doors: Typically wood, sometimes topped with fanlights. Commonly include sidelights, ornate door surrounds, pediments.
- Chimneys: Character-defining feature on residential examples, typically brick.

Italianate



Example of an Italianate Style commercial building. Note decorative detailing at the second story and parapet.

- Building Forms: On commercial examples, one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Wood siding, brick, or stone masonry. Stone quoins common at the corners of masonry examples.
- Foundations: On commercial examples, typically concrete slab.
- Porches: Not typically present on commercial examples.
- Roofs: On residential or institutional examples, flat, cross-gabled, or hipped. On commercial examples, typically flat. Bracketed eaves and ornate, molded cornices typical. Cornices may be wood, stone, or wrought iron.
- Storefronts: On commercial examples, typically wood sash or cast iron with sidelights and transoms.
- Canopies: Commercial examples may lack canopies, but when present, canopies typically are wood supported by brackets or suspended by bars or cables.
- Windows: Typically double-hung wood sash. Segmental-arched windows with ornate window surrounds common.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Not present on commercial examples.

Renaissance Revival



Example of a Renaissance Revival Style commercial building. Note the foundation details and decorative quoins at the front façade.



The stone detailing at the windows and roof cornice are character-defining features of this Renaissance Revival style building. Also note the historic signage.

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

Queen Anne



Example of a Queen Anne Style L-plan residence.

- Building Forms: Residential properties, L-plan, modified-L, or irregular.
- Exterior Walls: Usually wood siding or wood shingle, but sometimes brick or stone. Often with a variation of materials, colors, and textures.
- Foundations: Often screened with skirting of wood, pressed metal, brick, or stone.
- Porches: A character-defining element on residential examples. Feature decorative woodwork, such as turned balusters and spindle friezes. Wraparound porches common. Porch floors often wood and porch ceilings often bead board.
- Roofs: Cross-gabled, gable-on-hip, hipped, or pyramidal, often with dormers.
- Windows: Typically double-hung wood sash. Bay windows common character-defining feature.
- Doors: Typically wood, often with glazing, transoms, and/or sidelights.
- Chimneys: Commonly brick or stone, often with decorative tapestry brick or corbelling. Sometimes metal stovepipe substitutes for chimney.

Classical Revival/Neoclassical



Example of a Classical Revival/Neoclassical Style building.



Detail of the cornice, pediment, and columns on a Classical Revival Style governmental building.

- Building Forms: On commercial or institutional examples, one-part commercial block, two-part commercial block, temple front, two-part vertical block, or three-part vertical block.
- Exterior Walls: Wood siding, brick, or stone masonry.
- Foundations: Typically skirted with brick or stone.
- Porches: Temple front porches sometimes present on institutional or commercial examples. Full-width porch supported by columns or pilasters with decorative capitals. May have second story balcony.
- Roofs: On residential or institutional examples, flat, side-gabled, front-gabled, or hipped. Slate shingles sometimes present. On commercial examples, typically flat. May feature roof cupola.
- Storefronts: On commercial examples, typically wood sash, cast iron, or aluminum with sidelights and transoms.
- Canopies: Commercial examples may lack canopies, especially if temple front. When present, canopies typically may be wood or metal, supported by brackets or columns, or suspended by bars or cables.
- Windows: Typically double-hung wood sash.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Not present on nonresidential examples.

Mission Revival



Example of a Mission Revival Style commercial building. Note the shaped parapet.

- Building Forms: One-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block with a symmetrical façade.
- Exterior Walls: Usually finished with stucco, either smooth or textured. May feature terracotta or cast concrete ornamentation, typically at door and window surrounds and belt/string courses.
- Foundations: Typically skirted with brick or stone.
- Porches: Entry portico sometimes present on institutional or commercial examples. Partial-width porch supported by columns or pilasters with decorative capitals. May have second story balcony. Porch may also be an arcade at ground level, often with a loggia.
- Roofs: Low-pitched clay tile or flat with a Mission-shaped dormer or roof parapet with terracotta or cast concrete coping. Commercial examples are typically flat. Roof usually has wide-overhanging eaves with exposed dormers in residential examples.
- Storefronts: Typical on commercial examples, may be wood or metal sash.
- Canopies: Typical on commercial examples, may be wood or metal, supported by brackets or suspended by bars or cables. Canopy roof form typically flat.
- Windows: May feature Roman or segmental arch openings. Wood casement or double-hung wood sash windows. Decorative iron trim often present.
- Doors: May feature Roman or segmental openings. Decorative iron trim often present.
- Chimneys: Not present on commercial examples.

Prairie



Example of a Prairie Style commercial building. Note parapet and geometric stone detailing.

- Building Forms: One-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Brick, sometimes Roman brick, sometimes with string course for horizontal emphasis. Stone or tile detailing in geometric pattern sometimes present.
- Foundations: Typically skirted with brick.
- Porches: Supported by brick piers with stone coping and detailing.
- Roofs: Typically flat with geometric detailing at the cornice.
- Storefronts: Typical on commercial examples, may be wood or metal sash.
- Canopies: Typical on commercial examples, may be wood or metal, supported by brackets or suspended by bars or cables. Canopy roof form typically flat.
- Windows: Typically double-hung wood sash, often with wood screens with geometric detail. Art glass sometimes present.
- Doors: Typically wood with glazing, sometimes with transoms and sidelights.
- Chimneys: Not present on commercial examples.

Art Deco



*Example of an Art Deco governmental building.
(Courtesy www.vernturevernon.com)*

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

Modern



Example of a Modern commercial block.

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

Contemporary



Example of a Contemporary Style commercial building. Note the cantilevered canopy over the entry and the angled end walls.

- Building Form: Irregular or ranch.
- Exterior Walls: Concrete, stucco, wood, Roman brick, flagstone, glass, or tile. No applied ornament. Often curving or angular.
- Foundation: Concrete slab.
- Porches: Cantilevered flat awnings, or recessed under flat roof.
- Roofs: Flat, A-frame, angular, vaulted, or irregular.
- Windows: Double-hung, casement, or fixed, with metal or wood sash.
- Doors: Typically wood or metal, often with glazing.
- Chimneys: If present, typically brick or stone.

LANDSCAPE AND STREETScape FEATURES



Privacy Walls



Front setbacks and Streets



Curbs



Curbs

Front Setbacks

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

Side Setbacks

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

Privacy Walls

Because the rear sides of buildings along South Third Street were not developed, the back of buildings located in the Downtown Leesville Historic District may be exposed. Masonry walls are a

feature constructed to screen secondary entries and to hide utilitarian functions (i.e. garbage).

Streets

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

Curbs

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



Sidewalks



Sidewalks



Sidewalks



Railroad

Sidewalks

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

Railroad

Railroads are significant transportation features that played an important role in the development of Leesville. The location of railroad tracks is important to the understanding of many of the buildings in the surrounding context, especially rail-oriented buildings such as depots and warehouses. The railroad runs one block east of and is clearly visible from the Downtown Leesville Historic District.



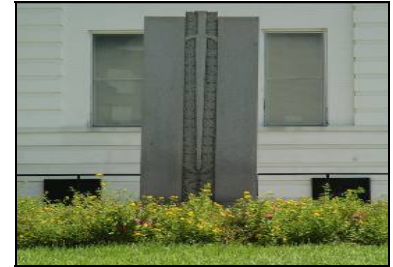
Signage



Signage



Lamp Posts



Commemorative marker

Signage

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

Lamp Posts

Lamp posts often were erected in historic districts in the early twentieth century, as electricity became widespread. Lamp posts might have been installed during the earliest development in the district or they might have been added at a later date. Lamp posts may be constructed of metal, wood, or concrete with glass globes.

Commemorative Markers

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

DOWNTOWN LEESVILLE HISTORIC DISTRICT DESIGN GUIDELINES

GENERAL

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

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

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

Retention of Historic Style

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

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

Avoidance of False Historicism

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

Sequence of Appropriate Treatment Options

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

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

<http://www.nps.gov/history/hps/tps/standguide/index.htm>

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

When to Preserve:

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

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

When to Rehabilitate:

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

When to Restore:

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

When to Construct New:

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

Architectural Barriers and Accessibility

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

Energy Efficiency

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

REHABILITATION OF CONTRIBUTING BUILDINGS

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

Exterior Walls/Murals



The character of an exterior wall is defined by its texture, color, and pattern. Note the textured brick and depth of the mortar joints.



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



Note corbelled brick to simulate the appearance of quoins at the corner of the façade.

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

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

Porches



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



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

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

Roofs



The cupola is a character-defining feature of the roof of this Classical Revival Style building.



Note the consistency between the roof forms of these adjoining two-part and one-part commercial block Prairie Style buildings.



On this Italianate Style commercial building, the parapet with its decorative detailing is an important character-defining feature. Note also the signage in the form of the building name.



Note the ornamentation at the cornice of this building with Classical Revival elements.

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

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

Storefronts



Note how both the storefront windows and doors maintain the same proportion of glass to wood.



The display windows in this storefront project beyond the door, designed to call attention to the display within.

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

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

Canopies and Awnings



The metal canopies of these adjacent buildings are consistent in design and form and feature metal support rods. Note the canopies' subtle downward slope. Note how this central canopy runs horizontally between the transom above and the storefront below, so that it does not block any windows.

- a. Do not remove any element of an original front canopy or awning.
- b. Repair damaged canopy elements in-kind whenever possible. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in *National Park Service Preservation Briefs*. (Refer to the treatment guidelines in *Appendix E*.)
- c. If replacement is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture. Do not add elements that were not historically present.
- d. If the original canopy or awning is no longer extant, the replacement canopy shall restore the size, profile,



The marquee of the historic theatre on the left is a character-defining feature and functions as the building's canopy.

- configuration, and finish of the original to the greatest extent possible. If historic architectural drawings or photographs illustrate the original canopy or awning, or if remnants of the original canopy or awning remain, these shall be used to fabricate the new canopy. If no documentation regarding the appearance of the original canopy or awning exists, then the replacement shall be appropriate for the building's form and architectural style. Refer to the *Architectural Character* section of these design guidelines.
- e. Do not add a new canopy, awning, porch, balcony, or deck to the main façade where one never existed.

Windows and Screens



The pattern of the fenestration is a character-defining feature of this building.



Transom windows are important character-defining features of commercial buildings.



The geometric grid of muntins in these windows is characteristic of the Prairie Style.



Note the varied depths of the window sill, wall, mullions, muntins, and glass on this Italianate Style building.

- a. Do not enlarge, move, or enclose original window openings on façades visible from the public right-of-way. Do not add new window openings on façades visible from the public right-of-way. It may be appropriate to restore original window openings that have been enclosed.
- b. Retain and restore original windows, window surrounds, and screens unless deteriorated beyond repair. Refer to treatment recommendations for windows included in *Appendix E* to these design guidelines.
- c. Storm windows may provide increased energy efficiency without damaging historic windows. Interior storm windows may be used to maintain the historic exterior appearance of the window and are preferred over exterior storm windows. Storm windows shall be installed in such a way that they do not damage historic fabric.
- d. If original windows or screens are deteriorated beyond repair, replacement windows or screens shall maintain the same size, profile, configuration, finish, and details as the original windows or screens. See the following page for illustrations of window elements.
- e. If the original windows or screens are no longer extant, replacement windows or screens shall reflect the size, profile, configuration, and finish that are appropriate for the building's form and architectural style. Refer to the *Architectural Character* section of these design guidelines.
- f. False muntins inserted inside the glass are not permitted. Matching the profile of the original window requires the use of either:
 - i. True divided lites; or
 - ii. Dimensional muntins placed on the outside of the glass, along with spacers on the inside of the glass that are an appropriate color, material, and thickness, so that the window appears to have true divided lites even when viewed from an oblique angle.
- g. Tinted or reflective glass is not appropriate for historic buildings. Colored or textured glass is only appropriate if historic documentation confirms that it was used in the building during the historic period.
- h. Although some substitute materials, such as extruded aluminum, may be used for replacement windows, the appearance of the window from the public right-of-way shall closely resemble the original in size, configuration, profile, and finish. Vinyl is not an appropriate substitute material.

Wood Windows

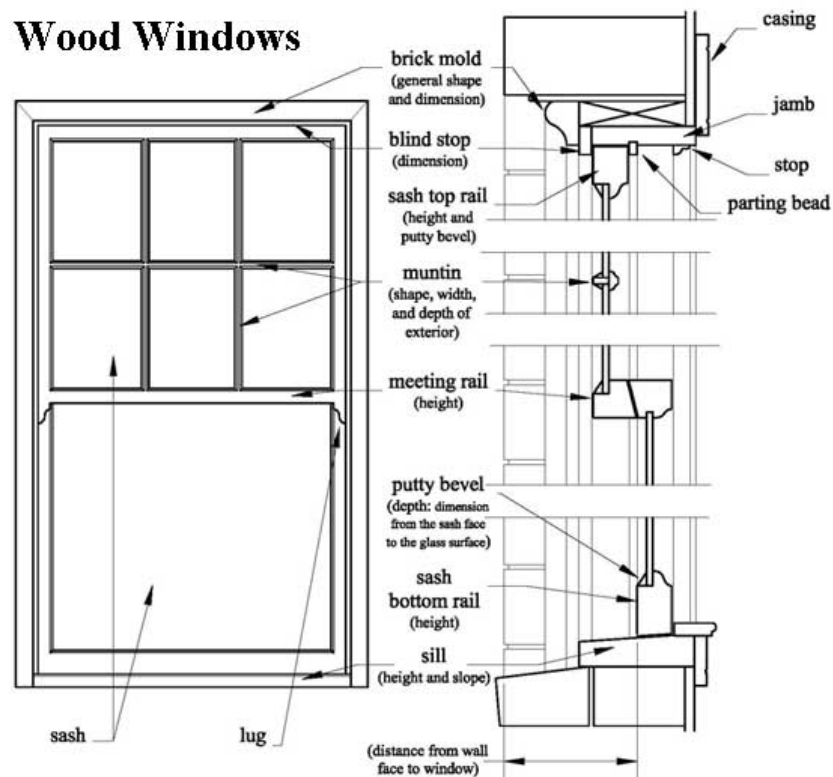


Illustration of historic wood window. (Source: National Park Service.)

Industrial Steel Windows

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

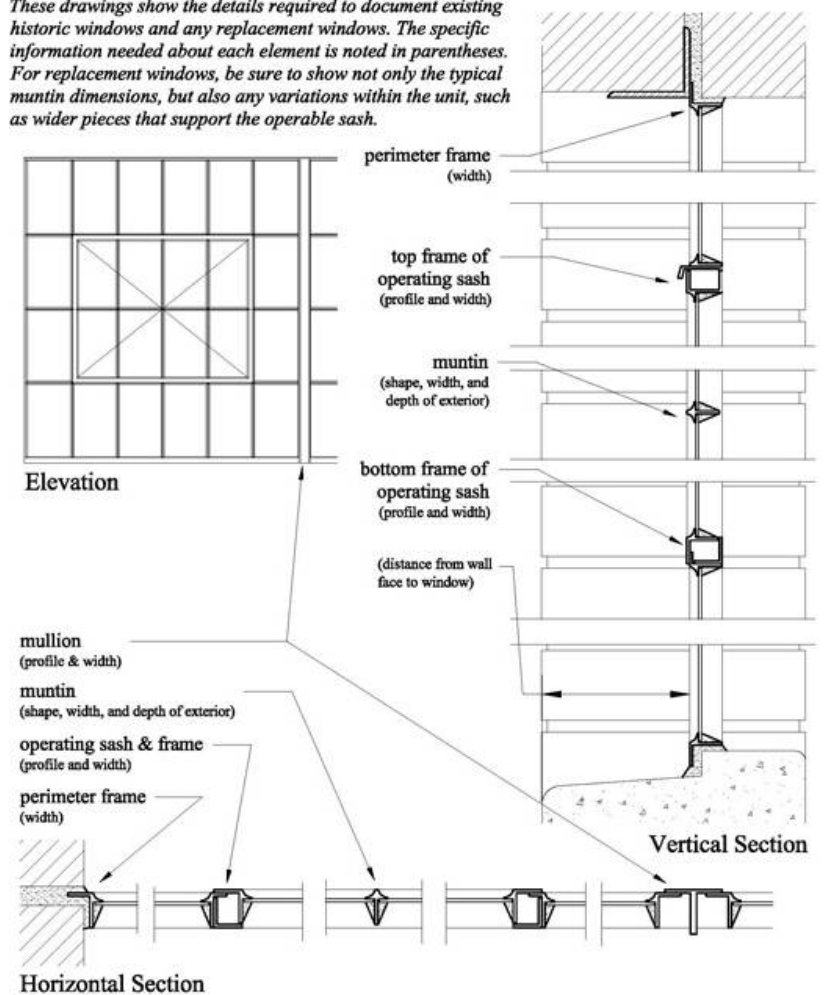


Illustration of historic steel window. (Source: National Park Service.)

Doors



Note the proportions of the doorway and of the glazing to the wood.



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



Note that the aluminum frame of the doors matches the aluminum storefront.

- a. Do not enlarge, move, or enclose original door openings. It may be appropriate to restore original door openings that have been enclosed.
- b. Retain original doors, door surrounds, sidelights, and transoms, unless deteriorated beyond repair. Refer to treatment recommendations for historic materials included in *Appendix E* to these design guidelines.
- c. If a door, door surround, sidelight, or transom is deteriorated beyond repair and a replacement is necessary, the style, materials, and finish of the replacement shall reflect the style and period of the building. Refer to the *Architectural Character* section of these design guidelines. Solid steel or hollow-wood doors are not appropriate for main entries within the Leesville National Register Historic District.

Mechanical Equipment



Here, mechanical features are mounted on the side façade of a commercial building.

- a. Locate all new mechanical equipment out of view from the public right-of-way, to the rear or side of the building.
- b. When mechanical equipment must be attached to the exterior wall of the building, do not damage the original exterior wall material. For masonry walls, all attachments shall anchor into the mortar rather than the masonry unit.
- c. Whenever possible, locate heating, ventilating, and air conditioning (HVAC) units, solar panels, satellite dishes, communication towers, antenna, and wind-powered energy systems so that they are not visible from the street. Appropriate locations may include the back of the roof, the ground, or the roof of an outbuilding.

Signage



Original signs are important character-defining features of buildings and should be maintained.



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



Original painted signs enhance the character of historic commercial buildings. Preservation or restoration of the paint should not trap moisture in the brick underneath.

- a. Do not remove any element of an original sign.
- b. Repair or conserve original signs whenever possible. If replacement is necessary, replace only those elements deteriorated beyond repair. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs*. (Refer to the treatment guidelines in *Appendix E*.)
- c. If an original sign is missing, then it may be accurately restored using historic photographs, historic architectural drawings, or physical evidence. If no documentation exists, refrain from speculatively reconstructing historic signs.
- d. Design new signs so that they reflect the materials and architectural character of the associated landmark or historic district.
- e. Attach new signs in a manner that does not damage the original exterior wall material. For masonry walls, all attachments shall anchor into the mortar rather than the masonry unit.
- f. New signs shall be confined to building façades that front a street, side alley or rear alley or provide a principal entrance.
- g. No sign shall be displayed from the roof parapets of any buildings in the historic district.
- h. No sign shall be displayed or placed in a manner that disfigures or conceals any building's significant architectural features.
- i. Signs may advertise only a bona fide business conducted in or on the premises with no more than 50 percent of the sign used to advertise products or commodities sold on the premises.
- j. Generally, one primary sign is allowed per place of business. Properties on corner lots facing two streets may have one primary sign on each side facing the street. When one sign is inappropriate multiple signs may be used, but the total surface area must confine to maximum size stipulations.
- k. Single-faced signs shall be allowed 30 square inches of surface area to each foot of lot frontage. Double-faced signs suspended by brackets or arms perpendicular from the wall of

a building shall not exceed 30 square inches of sign surface area to each foot of lot frontage per face. For multiple businesses operating at one place of business, the total face area of signage may be increased to 45 square inches (one-and-a-half times the normal maximum) to each foot of lot frontage.

- l. Small, secondary signs may be used to identify entrance doors and operating hours, and as temporary signs.
- m. No portable or changeable letter signs may be erected or allowed to remain in the historic district.
- n. Installation of new, non-historic illuminated signs is not permitted without the LHDC's approval. Internally illuminated, neon, and flashing signs are not permitted.

- o. Signs no longer advertising a bona fide business conducted on the premises must be taken down, removed, or obliterated within five days after notification by the LHDC. Failure to comply may result in penalties outlined in Article II of the Leesville *Code of Ordinances*.
- p. Signs under historic district regulations are further governed by the City of Leesville's building code.
- q. Applications for permits to display signs, with required sketches and drawings, shall be submitted to the Historic District Commission for approval before a permit may be issued.
- r. For guidelines regarding painted signs and murals, refer to the section on *Exterior Walls/Murals*.

Landscape and Streetscape Features

- a. Vegetation is not regulated by these design guidelines unless the historic district nomination report specifically calls out historic plantings as character-defining features.
- b. Landscape features that are not visible from the public right-of-way are not regulated by these design guidelines.
- c. Do not remove or destroy any built historic landscape or streetscape feature that is visible from the public right-of-way unless deteriorated beyond repair.
- d. Maintain and/or repair damaged landscape and streetscape elements in-kind whenever possible. If replacement is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture. Do not add elements that were not historically present.
- e. If original landscape or streetscape features that are visible from the public right-of-way are missing, then they may be accurately restored using historic photographs, historic architectural drawings, or physical evidence. If no documentation exists, refrain from speculatively reconstructing landscape or streetscape elements. For instance, do not add reproduction “historic” street lamps if there is no documentation supporting their historic presence.
- f. Design new landscape or streetscape features so that they reflect the materials and architectural character of the associated landmark or historic district. For example, if chain-link fences were not historically present in a historic district, then new fences should not be chain link.
- g. The historic district shall not be illuminated by privately controlled floodlights or other illumination except as approved by the LHDC or as permitted by Article II of the Leesville *Code of Ordinances*.
- h. Surface parking lots shall not be constructed between the front façade of a historic building and the public right-of-way unless present historically. Surface parking lots may be appropriate at the side or rear of a historic building, provided that they do not damage or destroy any character-defining landscape features that are visible from the public right-of-way. If a surface parking lot is constructed at the rear or side of a historic building, vegetative screening shall shield the view of the parking lot from the public right-of-way.

ADDITIONS TO CONTRIBUTING BUILDINGS

Preservation of the Original Building

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

Location and Height

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

- a. Locate all additions toward the rear of the building.
 - i. Never locate an addition flush with the original front façade or projecting beyond the original front façade.
 - ii. Whenever possible, additions shall be located behind the original rear façade of the historic building.
 - iii. The minimum setback between the original façade and the addition shall be complementary to the proportion and scale of the original building.
- b. Minimize the height of the addition.
 - i. Design one-story additions to one-story buildings whenever possible.
 - ii. Roof heights of new additions shall respect adjacent properties and conform to all City of Leesville Zoning and Building codes.

- iii. Within a historic district, the roof height of the addition shall not be taller than the tallest contributing building on a similarly sized lot within the district.

Whenever possible, the roof form of the new addition shall not be visible above the ridgeline of the original roof when the front of the historic building is viewed from the street.

Massing and Roof Form

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

- a. Design the addition to complement the scale, massing, and roof form of the original historic building. The massing of the addition shall respond to the massing of the original building.
 - i. For example, if the roof of the addition is visible from the public right-of-way, the roof form and pitch shall reflect the form and pitch of the roof on the original building.
- b. Minimize the appearance of the addition from the public right-of-way facing the front façade.
 - i. The building's overall shape as viewed from the street shall appear relatively unaltered.
 - ii. Whenever possible, additions shall be no wider than the original building.
 - iii. Design side additions to minimize visual impact and maintain the pattern of side setbacks on the street.

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



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



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



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

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



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



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



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

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



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

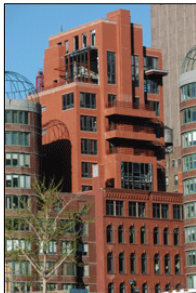


The façade of the multi-story rooftop addition is set back from the original façade, so that it is not visible from the public-right-of-way. The simple form and flat roof of the addition reflect the original building. (Source: National Park Service.)



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

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



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



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



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



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

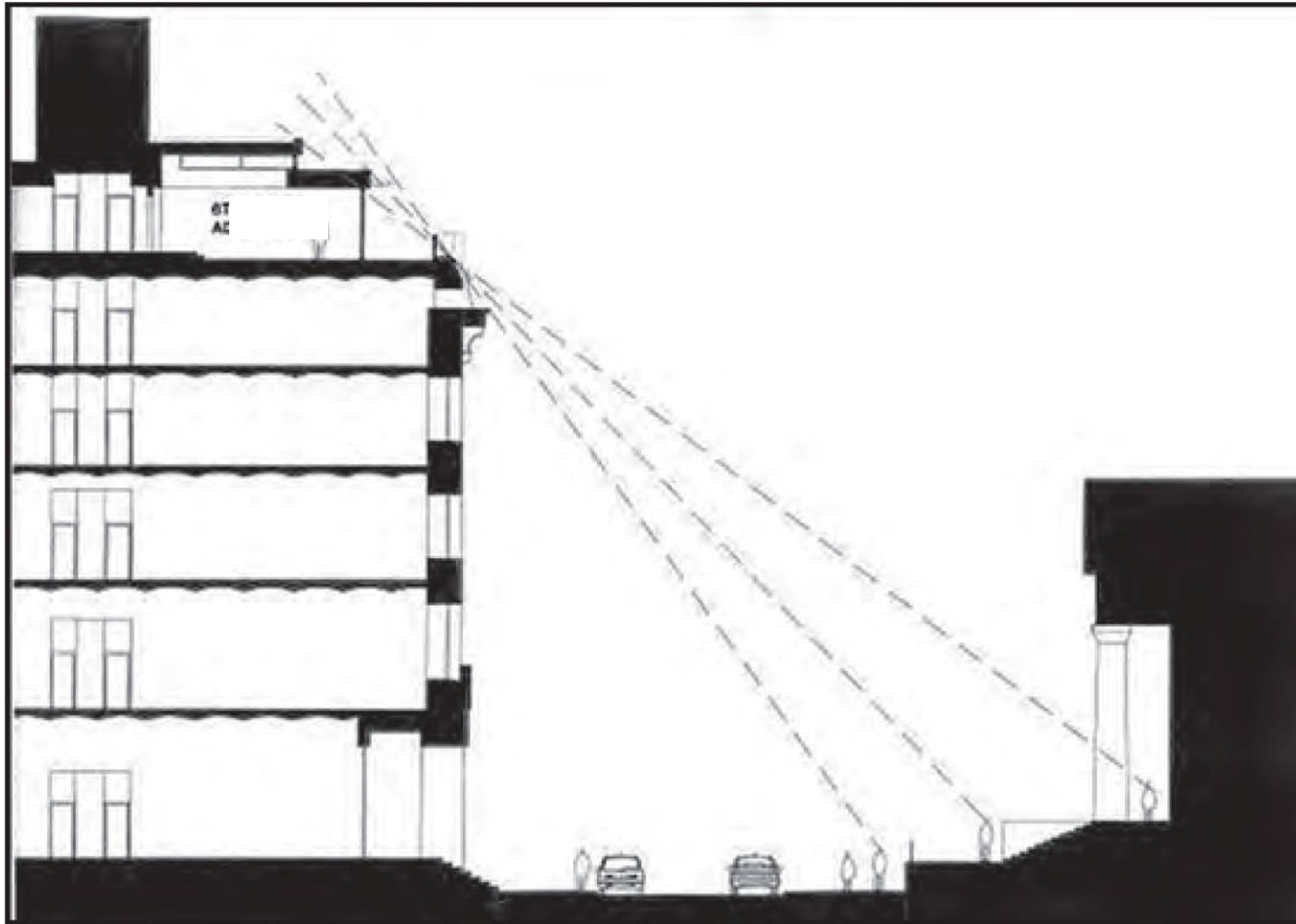


Illustration of pedestrian sight lines guiding the set back and height of a rooftop addition. (Source: National Park Service.)

Design and Style

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

Exterior Walls

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

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

Roofs

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

Windows and Screens

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

Doors

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

NON-CONTRIBUTING BUILDINGS

Alterations to a building that is non-contributing to a historic district because of its age or because it has received unsympathetic restorations shall be compatible with the architectural style of the building as well as the overall character of a historic district. The standards provided in the next section (*New Construction in Historic Districts*) for new construction may serve as a guide for alterations to noncontributing buildings.

Alterations to historic non-contributing buildings are encouraged to attempt to return them to their historic appearance based upon physical or photographic evidence. The status of a non-contributing building may be changed to contributing by amending the historic district nomination using the designation process set forth in the City of Leesville historic district ordinance.

NEW CONSTRUCTION IN HISTORIC DISTRICTS

New construction within the district shall reflect building forms, materials, massing, proportions, roof forms, fenestration patterns, and architectural styles historically present within the district. All current City of Leesville codes and ordinances regulating compatibility of new construction shall be followed. New construction in historic districts is specifically dealt with in the *Code of Ordinances* at Section 36-35.

Orientation, Set-Backs, and Height

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

Design and Style

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

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

Character-defining features from different architectural styles shall not be combined eclectically unless such eclectic buildings were prevalent in the district historically.

Examples of New Construction in a Residential Historic District



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



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

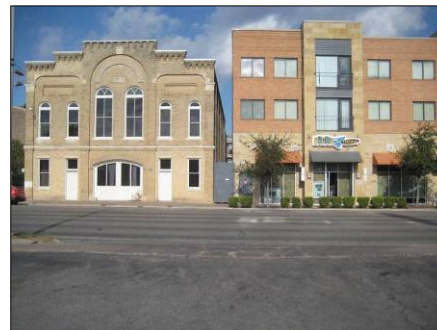


Inappropriate. Projecting front garages typically are not consistent with the building forms found in residential historic areas of the Downtown Leesville Historic District.

Examples of New Construction in a Commercial Historic District



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



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



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

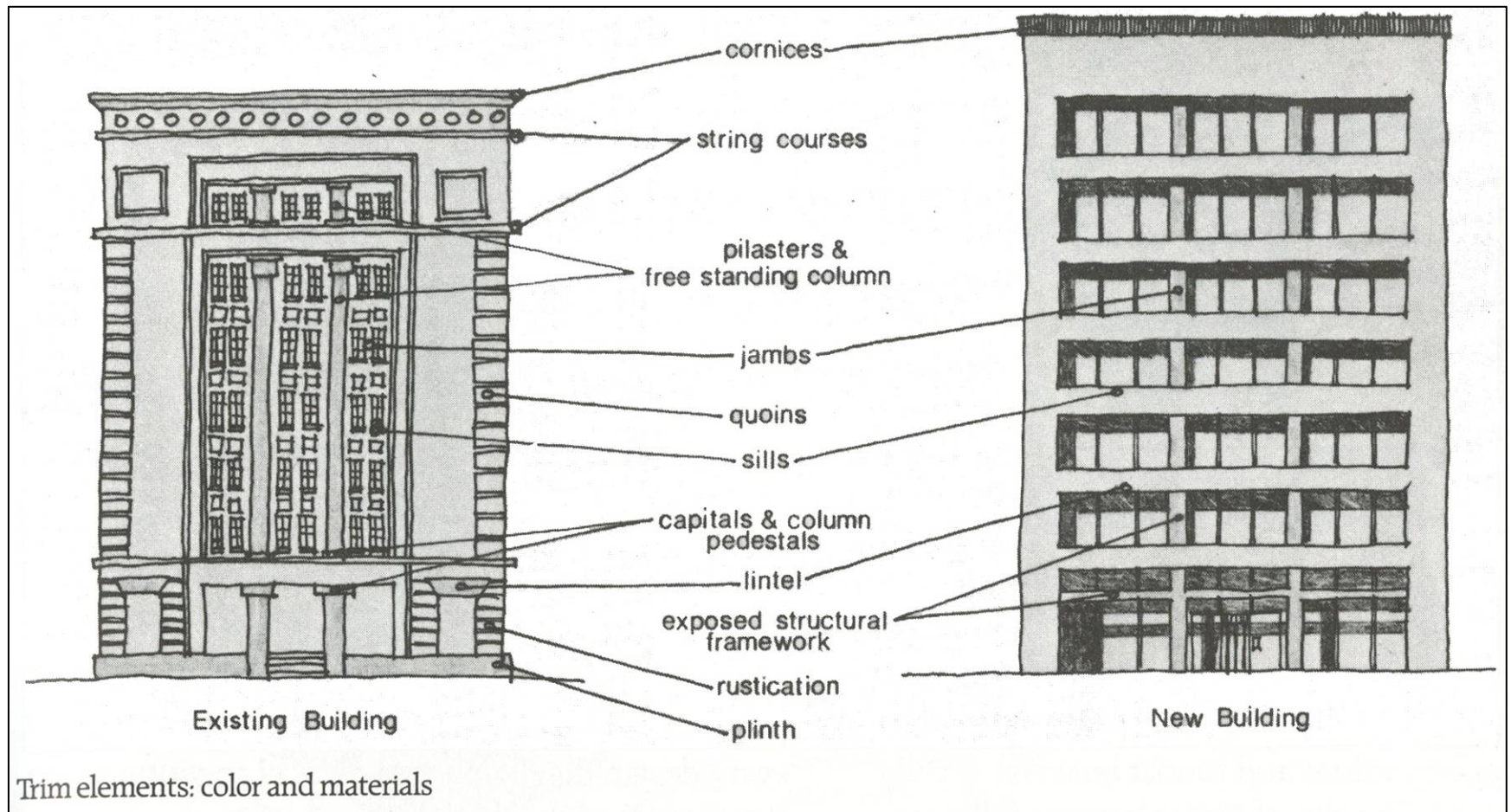


Illustration of the elements of a historic commercial building compared to an appropriate new commercial building. (Source: National Trust for Historic Preservation.)

Exterior Walls

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

Porches

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

Roofs

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

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

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

Storefronts

- a. If storefronts historically were present in the district, storefronts on new construction shall reflect the proportions, configuration, and patterns of storefronts in historic buildings within the district.
- b. Storefronts in new construction shall correspond to the building form and architectural style of the new building. Refer to the *Architectural Character* section of these design guidelines for further details.
- c. Avoid false muntins attached to or inserted between the glass in windows.

Canopies and Awnings

- a. If canopies or awnings are a common character-defining feature among contributing buildings within the district, new construction is encouraged to have a canopy. If all of the contributing buildings immediately surrounding the new building include canopies, then the new building shall include a canopy or awning.
- b. The structure, support, and detailing of the canopy or awning shall correspond to the building form and architectural style

of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section of these design guidelines for further details.

Windows and Screens

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

Doors

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

Garages and Accessory Buildings

- a. Locate detached garages and accessory buildings at the side or rear of new residential structures within the district.
- b. Design garages and accessory buildings so that their scale is compatible with the associated main building, and so that they have an appropriate site relation to the main structure as well as surrounding structures.
- c. Garages shall be attached only if attached garages historically were appropriate to the building form and architectural style of the new construction. For instance, an attached garage may be appropriate on a new building with a Ranch form, but not a new building with a center-passage form. Refer to the

Architectural Character section of these design guidelines for more information.

- d. The materials and finish used for new garages and outbuildings – including garage doors – shall correspond to the overall character of the district, as well as the building type and style of the new building.

Independent Fences and Walls

- a. Avoid constructing new walls where they were not historically present on the lot or within the historic district.
- b. Fences and walls may not obscure the front elevation of the primary structure on the property.
- c. Fence materials, scale, and finish shall reflect historic trends visible on other contributing buildings within the district.
- d. As listed in the Leesville *Code of Ordinances*, the following fence materials are generally *acceptable*: iron picket, ornamental cast iron, brick concrete block with cement plaster coating, combination of iron and masonry, wood picket (flat or square boards, solid wood, flat topped or capped).
- e. Per the Leesville *Code of Ordinances*, barbed wire, chain-link, concrete block, stockade, plywood, hardboard, or asbestos board fences are *not acceptable*.

Landscaping

- a. Attempt to preserve existing trees.
- b. Do not obscure the front or primary façade of the building with vegetation.
- c. When constructing a two-story new building or rear addition, consider the use of vegetative screening at the back and side property lines to diminish the visibility of the new construction and respect the privacy of your property and that of your neighbors.

- d. Within a historic district, surface parking lots shall not be constructed between the front façade of a new building and the public right-of-way. If a surface parking lot is constructed on an empty lot or at the rear or side of a new building, vegetative screening shall shield the view of the parking lot from the public right-of-way, if appropriate.
- e. When constructing new landscape or streetscape features in a historic district, follow patterns established elsewhere in the district. For instance, when new sidewalks are constructed, expansion, control, and construction joints should be spaced and located so as to relate to the existing divisions and proportions of the existing sidewalks.

APPENDIX A: GLOSSARY

Abut

To adjoin at an end; to be contiguous.

Arch

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

Awning

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

Balcony

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

Bargeboard

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

Battered Foundation

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

Bead Board

Wood paneling with grooves.

Board and Batten

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

Boxed Eaves

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

Bracket

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

Brick

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

Canopy

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

Capital

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

Casement Window

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

Column

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

Concrete Block

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

Concrete Slab

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

Concrete

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

Contributing

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

Coping

The protective uppermost course of a wall or parapet.

Corbelling

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

Cornice

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

Crenelation

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

Dormer

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

Dentils

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

Double-Hung Window

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

Eaves

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

Engaged Column

A column that is partially attached to a wall.

Eyebrow Dormer

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

Façade

An exterior wall.

Fanlight

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

Fenestration

An opening in a surface.

Fixed Sash

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

Flat Roof

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

Gabled Roof

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

Gambrel Roof

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

Half-Timbered

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

Hipped Roof

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

Historic District

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

Hood

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

Integrity

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

Jalousie Window

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

Leaded Glass Window

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

Lintel

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

Lites

Window panes.

Mansard Roof

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

Mortar

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

Masonry

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

Mullion

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

Muntin

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

Non-Contributing

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

Paneled Door

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

Parapet

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

Pediment

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

Pier and Beam Foundation

Foundation consisting of vertical piers that support horizontal beams.

Pilaster

A rectangular column or shallow pier attached to a wall.

Porch

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

Porte Cochere

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

Preservation

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

Pyramidal Roof

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

Quoins

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

Rafter

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

Reconstruction

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

Rehabilitation

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

Restoration

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

Repointing

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

Shed Roof

A roof containing only one sloping plane.

Side Light

A vertical window flanking a door.

Side-Gabled Roof

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

Sill

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

Soffit

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

Storm Window

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

Stucco

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

Transom

A horizontal window over a door or window.

Wing Wall

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

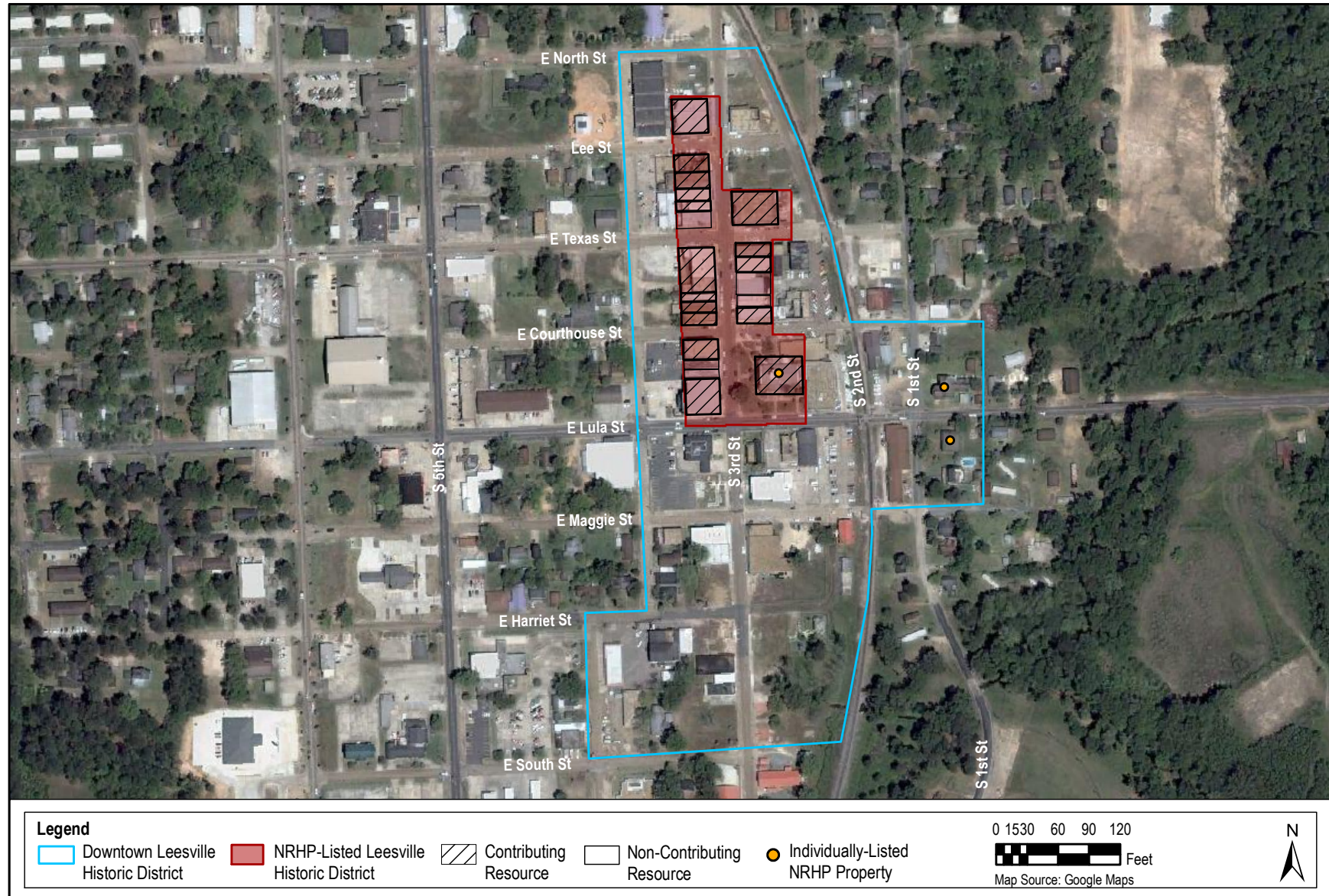
APPENDIX B: INVENTORY OF DOWNTOWN LEESVILLE HISTORIC DISTRICT

Address	Historic Name/Description (Current Use/Name)	Date	Individually NRHP- listed	NRHP Leesville Historic District Status/Inventory No.
201 E. Maggie Street	Tony's Spaghetti House			
205 E. Maggie Street	Pure Food Grocery			
401 S. Fourth Street	(Single-family Residence)	c. 1941		
403 S. Fourth Street	Vernon House	c. 1930		
405 S. Fourth Street	Jordan House	c. 1930		
400 block S. Fourth Street	(McWilliams House)			
500 block S. Fourth Street	Bus Station			
200 block E. South Street	(Single-family Residence)			
200 block E. Lee Street	Cain Motor Company			
200 N. Third Street	Werner Ford Dealership	1915-1922		Contributing No. 14
112 N. Third Street	R & S Grocery Building/Nona Mills Lumber Office	1922-1928		Contributing No. 13
108 N. Third Street	Vernon Theater	1922-1928		Contributing No. 12
106 N. Third Street	Pool Hall	1915-1922		Contributing No. 11
104 N. Third Street	U.S. Post Office/Red Hound Building	1915-1922		Contributing No. 10
100 N. Third Street	Courtesy Drug Store	1917		Non-contributing No. 9
206 E. Texas Street	Leesville Leader			
100 block S. Third Street/E. Texas Street	Vernon Bank	1904		Contributing No. 8
116 S. Third Street	Shoe Shop	1915-1922		Contributing No. 7

Address	Historic Name/Description (Current Use/Name)	Date	Individually NRHP- listed	NRHP Leesville Historic District Status/Inventory No.
118 S. Third Street	Masonic Lodge Hall/Craft Mint Department Store	1915-1922		Contributing No. 6
100 block S. Third Street	Merchants and Farmers Bank	1928		Contributing No. 5
200 S. Third Street/ 113 Courthouse Street	National Hotel	1907		Contributing No. 4
206 S. Third Street	Sliman Dry Goods	unknown		Non-contributing No. 3
208 S. Third Street	Leesville Drug Store	unknown		Non-contributing No. 2
200 S. Third Street	First National Bank/National Theatre	1907		Contributing No. 1
300 block S. Third Street	Vernon Parish Police Jury			
300 block S. Third Street	Veterans Plaza			
400 block S. Third Street	Western Auto/Gem Jewelry			
400 block S. Third Street	Barber Shop/Lewis Brothers Dry Cleaners/Club Restaurant			
200 block E. Harriet Street	Veterans of Foreign Wars Building			
500 block S. Third Street				
500 block S. Third Street				
500 block S. Third Street				
201 N. Third Street	E.J. May Gulf Station/Boudreaux Garage			
101 N. Third Street	Hotel Leesville	1907		Contributing
300 block E. Texas Street	(Threads Boutique)			
100 block S. Third Street	Morgan & Lindsey	ca. 1930		Contributing
100 block S. Third Street	Nichols Dry Goods	ca. 1930		Contributing
105/107/109 S. Third Street	Barber Shop/Ford Stewart Men's Wear/Silver Dollar Bar	unknown		Non-contributing
111 S. Third Street	Calloway-McClain Dry Goods	unknown		Non-contributing




Address	Historic Name/Description (Current Use/Name)	Date	Individually NRHP- listed	NRHP Leesville Historic District Status/Inventory No.
113/115 S. Third Street	Lyons Building	1907		Contributing
300 block E. Courthouse Street	(Bail Bonds)			
300 block E. Courthouse Street				
306/308/310 E. Courthouse Street				
300 block E. Courthouse Street				
300 block E. Courthouse Street	Assessor's Office			
300 block E. Courthouse Street				
215 S. Third Street	Vernon Parish Courthouse	1910	1983	Contributing
300 block E. Lula Street	Courthouse Annex			
301 S. Third Street	Lench Carbra Law Offices			
300 E. Lula Street	Tillman Building			
302 E. Lula Street	Holsomback Building			
303 S. Third Street	U.S. Post Office			
401 S. Third Street	Jitney Jungle Grocery			
403 S. Third Street	Brass Rail Lounge			
300 block E. Harriet Street	(Single-family Residence)			
400 block E. Maggie Street	(City Cleaners)			
200 block S. First Street				
200 block S. First Street	(Laundromat)			
203 S. First Street	Benson H. Lyons House	c. 1900	2004	
301 S. First Street	Edmond Smart Ellison House	c. 1870	2002	
303 S. First Street	Blood House			

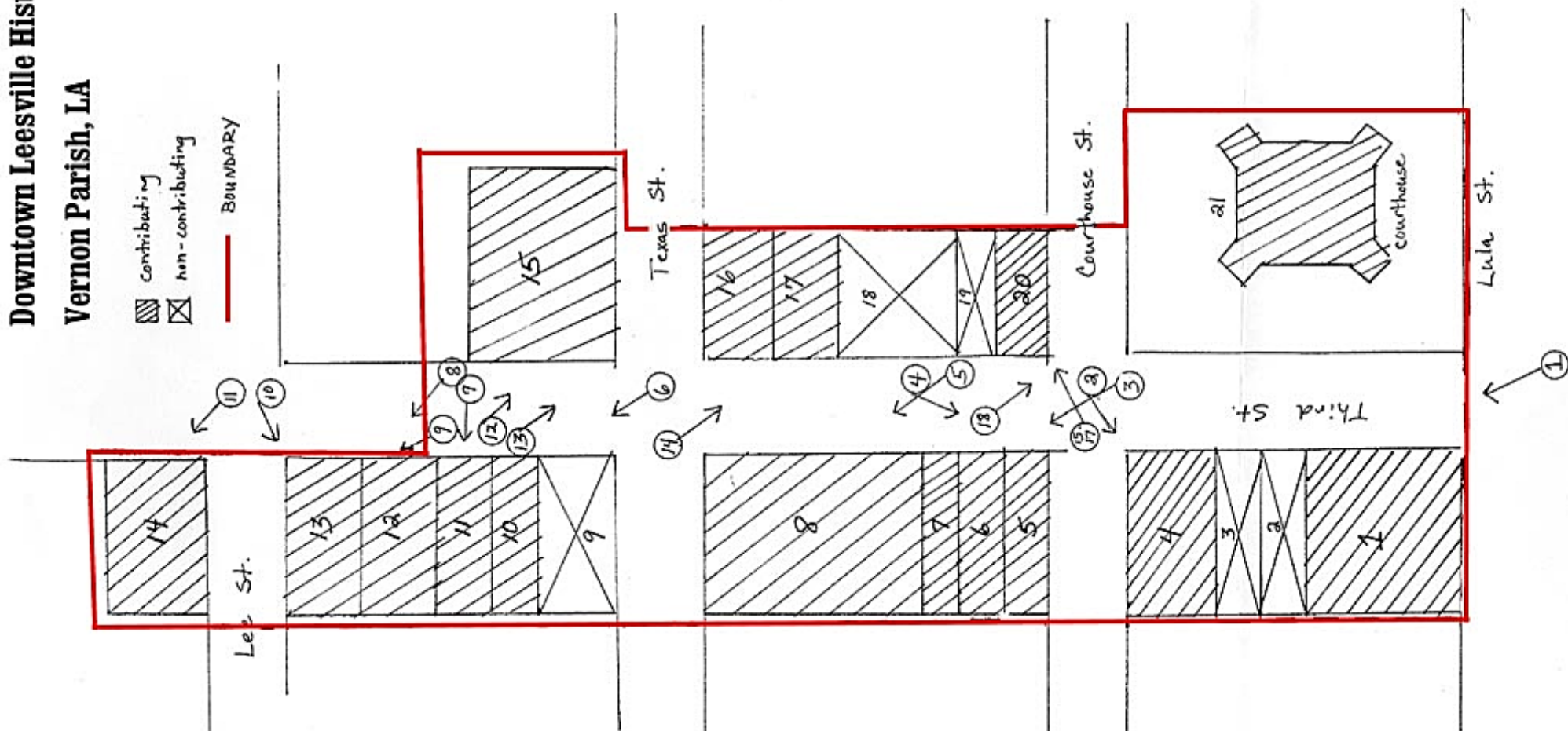
APPENDIX C: MAP OF DOWNTOWN LEESVILLE HISTORIC DISTRICT



Downtown Leesville Historic District Vernon Parish, LA



-  Contributing
-  Non-contributing
-  Boundary



APPENDIX E: 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 using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

APPENDIX F: TREATMENT GUIDELINES FOR HISTORIC BUILDING MATERIALS

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

<http://www.nps.gov>

MASONRY

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

the Preservation and Rehabilitation of the existing exterior building materials.

Recommendations to protect and maintain masonry are provided below:

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

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

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

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

WOOD

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

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

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

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

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

STUCCO

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

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

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

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

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

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

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

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

APPENDIX G: LOUISIANA TAX INCENTIVE PROGRAMS

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

APPENDIX G: ADDITIONAL RESOURCES

City of Leesville Resources

Historic District Commission

(http://www.leesvillela.net/index.asp?Type=B_BASIC&SEC={7D79759A-3DAD-453B-A3CF-C8A4BEF41F94})

Planning and Zoning Commission

(http://www.leesvillela.net/index.asp?Type=B_BASIC&SEC={74085320-8580-4BF5-9A23-6BAB8DF2E0EE})

Building Inspector/Code Enforcement

(http://www.leesvillela.net/index.asp?Type=B_BASIC&SEC={A33AF376-B34C-46C9-9ECA-04F31F07EFDA})

Code of Ordinances

(<http://library.municode.com/index.aspx?clientId=12459>)

Preservation Resources

Websites apt to change over time; as of January 2012:

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

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

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

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

(NPS) Interpreting the Standards Bulletins
(<http://www.nps.gov/history/hps/tps/standguide/index.htm>)

(NPS) Preservation Briefs
(<http://www.nps.gov/tps/how-to-preserve/briefs.htm>)

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

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

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

Public Art Resources

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

Books and Publications

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

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

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

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

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

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

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

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

APPENDIX I: DESIGN REVIEW APPLICATION



Please Print

Date _____

I/We hereby make application for a permit for:

(check all that apply)

1. Minor Repair _____
2. New Construction, extensive renovation, or repair of existing structure _____
3. Painting renovation only _____
4. Signs only _____
5. Demolition _____
6. Other (Specify) _____

I/We hereby agree to comply with the provisions of all ordinances applicable to the above, which is further detailed on plans attached hereto. It is also agreed that any code requirements omitted during the initial plan review will be complied with immediately upon notice.

I/We understand that work should not commence until a Certificate of Appropriateness has been issued by the Historic District Commission, along with any other licenses and approvals that may be needed.

Owner of property (please print) _____

Mailing address of owner _____

Physical address of project _____

Name of applicant _____

Signature of applicant _____

Date _____

Received by/for Historic District Commission

Name _____

Title _____

Signature _____

Date _____