

Abita Springs Design Review Guidelines

Abita Springs, Louisiana

Historic District Commission

Town of Abita Springs, Louisiana



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Abita Springs Design Review Guidelines Abita Springs, Louisiana

2018

Prepared for the
Town of Abita Springs Louisiana



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TABLE OF CONTENTS

Chapter 1 - Preservation inf Abita Springs.....	1
Chapter 2 - Secretary of the Interior’s Standards for Rehabilitation and Tax Incentives.....	7
Chapter 3 - Historic Overview of Abita Springs.....	9
Chapter 4 - The Historic Architecture of Abita Springs.....	13
Chapter 5 - Rehabilitation Guidelines for Residential Historic Properties.....	21
1.0 Architectural Details.....	21
2.0 Awnings.....	23
3.0 Chimneys.....	24
4.0 Entrances and Doors.....	25
5.0 Foundations	27
6.0 Lighting.....	28
7.0 Paint	29
8.0 Porches	31
9.0 Porch Stairs and Railings	33
10.0 Roofs	34
11.0 Primary Materials.....	36
12.0 Windows.....	39
13.0 Wood	43
14. Site Features	45
Chapter 6 - New Residential Construction	50
1.0 Additions to Primary Dwellings.....	50
2.0 New Construction of Primary Dwellings.....	53
3.0 New Accessory Buildings.....	58
Chapter 7 - Rehabilitation Guidelines for Commercial Historic Properties.....	60
1.0 Storefronts.....	61
2.0 Commercial Building Materials.....	64
3.0 Accessibility for Commercial Buildings.....	65
4.0 Mechanical Eq uipment.....	66
Chapter 8 - New Commercial Construction Guidelines.....	68
1.0 Additions.....	68
2.0 New Commercial Construction Guidelines.....	69
Chapter 9 - Guidelines for Signage.....	75
Glossary of Terms.....	78
Louisiana State Income Tax Credit Program.....	88
Resources for Rehabilitation.....	90

CHAPTER 1—PRESERVATION IN ABITA SPRINGS

The Abita Springs Design Review Guidelines manual is intended to provide guidelines for the preservation, conservation, restoration, and rehabilitation of historically and architecturally significant areas and individual buildings of historical significance generally located within the Abita Springs Historic District. Abita Springs’ approach to historic preservation is based on the premise that the historic district businesses and residential areas should remain vital and vibrant places in which to live, work, and congregate. The Historic District Commission (Commission) must take into consideration the potential impact of changes on the special character of the district, while being sensitive to the concerns of nearby property owners. The Commission is responsible for ensuring that changes within the Town’s Historic District reflect the intent of the Guidelines.

These Guidelines have been written to maintain the historic integrity of the original architecture of the buildings in the Historic District while allowing for flexibility in accommodating the growing needs of the community. The Guidelines are intended to account for the practical issues involved in adapting historic buildings to modern lifestyles and attempts to achieve a balance between function and preservation. The Guidelines allow for change when it is accomplished in a sensitive manner that maintains the special character of the Historic District while meeting the practical needs of the residents and property owners. The Commission must ensure that the rights of property owners are recognized and respected, and full use of private property is guaranteed within the bounds of these Guidelines.

The Guidelines are intended to be used as a tool to assist the Commission, staff, and property owners in making appropriate determinations regarding maintaining and preserving historically significant properties. The Guidelines define recommendations for the maintenance of both residential and non-residential properties and exterior site elements such as [landscaping](#) streetscape elements, streets, and other outside features.



Left: Abita Springs historic marker on Maple Street.



Right: Abita Springs is a major tourist destination in Louisiana and is home to many festivals and celebrations.

The Guidelines generally focus upon the exterior of historic buildings, which includes exterior wall treatments and finishes, windows, doors, and other improvements or modifications to the original building exterior. The Guidelines are referenced by the Commission and staff when making decisions regarding applications for the issuance of a Certificate of Appropriateness (COA). The COA is an official document which property owners are required to obtain prior to receiving a building permit or performing any exterior rehabilitation, new construction or demolition in the Historic District. The official Historic District map, adopted by the Town of Abita Springs Board of Aldermen, designate the boundaries of the district. The Commission reviews rehabilitation, new construction and demolition on all properties within the locally designated Historic District.

The Town of Abita Springs created the Commission by ordinance for the purpose of administering regulations pertaining to the preservation and protection of the historical architecturally worthy buildings, structure, sites, monuments, streetscapes, squares, and neighborhoods of the Historic District. Pursuant to this purpose, the Commission created a basic set of design guidelines for both residential and commercial properties. This manual, “Abita Springs Design Review Guidelines, 2018,” expands upon those previous guidelines, applying the *Secretary of the Interior’s Standards for Rehabilitation*.

Nothing contained in these guidelines shall in any way expand the authority of the Abita Springs Historic Commission as set out in the Town of Abita Springs Code of Ordinances, Chapter 9 – Planning, Zoning and Development. Should there be a conflict between these guidelines and the provisions of the Code of Ordinances, the Code of Ordinances shall prevail. Many provisions of these guidelines are advisory and intended to provide information as to good practices in preservation strategies and techniques.

How Does the Design Review Process Work?

The manual assists property owners and the Commission in determining the appropriate means and methods of treatment of historic properties in Abita Springs. The manual also provides guidance to developers of new construction within the historic district. The Guidelines outline the process that property owners in the Historic District are to follow when considering a project that affects the exterior appearance of the building. Within the Historic District all buildings and structures are categorized into one of two classes - Historic or Non-rated. Historic resources have been identified as possessing historical or architectural merit, while non-rated properties are any not classified as historic.

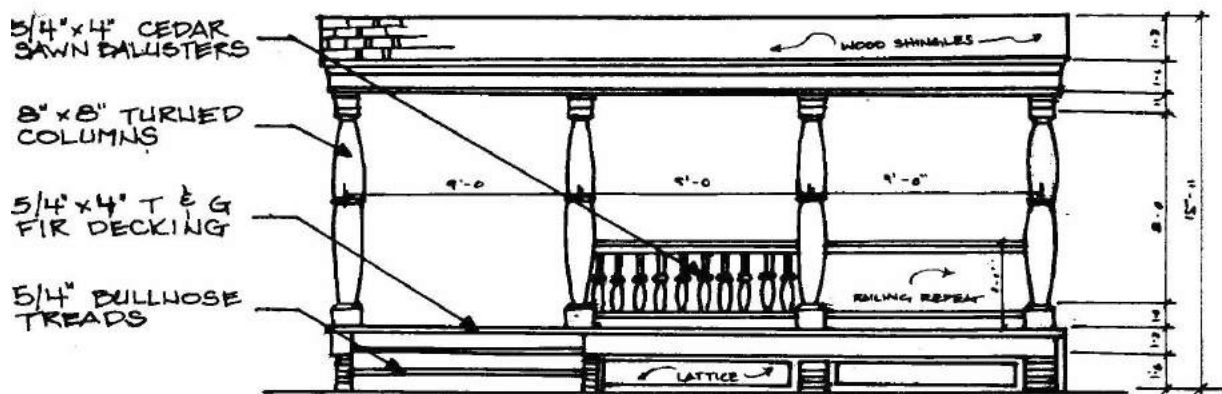
The owner of a property classified as historic needs to apply for a Certificate of Appropriateness (COA) prior to beginning any work affecting the exterior of the building of the historic property. The Commission will issue the COA for work it has reviewed and approved. A COA shall be required before a work permit is issued for the following:

- (1) Demolition of a historic building
- (2) Moving a historic building;
- (3) Material change in the exterior appearance of existing building classified as historic by additions, reconstruction, or alteration or maintenance involving color change;
- (4) Any new construction of a principal building or accessory building or structure, subject to view from a public street;
- (5) Change in existing walls and fences, or construction of new walls and fences **if along public street right of ways;**

(6) Material change in the exterior appearance of existing nonrated buildings, reconstruction, or alteration, if subject to view from public street right of ways.

Application for a COA shall be requested in the office of the Planning and Zoning Director. Detailed drawings, plans, or specifications shall not be required but each application shall be accompanied by such sketches, drawings, photographs, descriptions, or other information showing the proposed exterior alterations, additions, changes, or new construction as are reasonably required for the Commission to make a decision. Such application, **except for color change only**, must be filed no later than ten days prior to any meeting of the Commission at which such application is to be heard.

The property owner shall submit all materials to the Planning and Zoning Director, who shall transmit the application for a COA, together with the supporting information and material, to the Commission for review. The Commission shall hold a public hearing upon each application for a COA affecting property under its control except in those instances where the Commission has determined that the application for a COA is not a substantive change and further that the Commission has determined that the COA complies with the adopted standards. Notice of the time and place of the hearing shall be given by publication in the form of a legal advertisement appearing in the official journal of the town at least seven days before such hearing and by the posting of the notice on or at the main entrance of the Town Hall or wherever else the



Commission determines to regularly conduct its meetings.

Within not more than 45 days after the filing of an application, the Commission shall either approve or disapprove the application and **pass upon it, giving consideration to the factors set forth in Chapter 9 of the Town of Abita Springs Code of Ordinances and LA R.S. 25:737(A) and (B); and shall** give written notice of its decision to the applicants setting forth the reasons therefore. Evidence of approval shall be by Certificate of Appropriateness issued by the Historic District Commission and, whatever its decision, notice in writing shall be given to the applicant. The Historic District Commission shall keep a record of all applications for a Certificate of Appropriateness and all of its proceedings.

If approved, the applicant will receive a COA and can then move forward to receiving a Building Permit. If disapproved the Commission shall have the right to make such recommendations for changes and modifications as it may deem necessary to enable the applicant to meet the guidelines. No Building Permit shall be authorized which affects a building, structure or site in the Historic District without a COA except as otherwise permitted by the provisions of state law or the zoning ordinance. Any person or persons aggrieved by any decision, act or proceeding of the Commission shall have the right to appeal to the Mayor and Board of Aldermen.

What Design Guidelines Do and Do Not Do

Using the Guidelines, property owners can apply specific criteria to determine whether a project is appropriate for the Historic District. These criteria are usually a simple list of design elements or general statements developed to ensure that the specifications of the project conform with, and do not detract from, the existing special character of the area.

These Guidelines are intended to:

- Provide guidance to property owners undertaking changes or planning additions to their building or lot.
- Assist the Commission by providing minimum guidelines to guide decision making.
- Result in more appropriate changes which reinforce the distinctive character of the district.
- Help identify and resolve specific design concerns frequently raised in the district.
- Assist the local building industry, including architects, contractors, and suppliers, as well as city officials such as building inspectors and public works officials, in understanding the nature of these historic areas and how to reinforce their special character.
- Improve the design quality of future developments and growth within the district.
- Protect current property values and public investment in the district by discouraging poorly designed and inappropriate projects.
- Increase the overall public awareness of the unique character of the district.

These Guidelines are not intended to:

- Require involuntary rehabilitation or restoration of existing buildings or structures in the district.
- Regulate the amount of growth and development within the district.
- Regulate changes to the interior of any building within the district.
- The purpose of design guidelines is to assist property owners. Therefore, guidelines are intended to be flexible and allow a certain level of decision making by the property owner, which in turn facilitates administration of the guidelines by the Commission and acceptance by property owners. This factor is especially important in new construction guidelines where overly specific criteria can encumber architectural creativity.



Design guidelines help to ensure that historic buildings such the Abita Springs Museum retain their historic character and remain in use as vital resources of the community.

Terminology in the Guidelines

Throughout the Abita Springs Design Review Guidelines a number of terms are frequently used to reflect the design principles that the Commission will consider when making decisions. These terms and their interpretation are as follows:

Appropriate

Where a feature, action or design choice relates to a new structure is stated to be “appropriate,” by choosing the design approach referred to as “appropriate,” the project will be in compliance with the guidelines.

Beyond Repair and Beyond Reasonable Repair

The terms “beyond repair” and “beyond reasonable repair” means deterioration has progressed to the point where repair is no longer an option for the building or feature. The burden of proof to demonstrate “beyond repair” will be the responsibility of the applicant.

Character

The term “character” means the attributes, qualities, and features that make up and distinguish a particular place or development and give such a place a sense of definition, and uniqueness.

Compatible and Compatibility

The terms “compatible” and “compatibility” mean “appropriate.” Compatibility also means the characteristics of different uses or activities that permit them to be located near each other in harmony and without conflict.

Inappropriate

In some cases, a stated feature, action, or design choice is stated to be “inappropriate.” In such cases, by choosing the design approach referred to as “inappropriate,” the project would not be in compliance with the guidelines.

In-Kind and Like-Kind

The terms “in-kind” and “like-kind” when describing repairs or replacements mean that the new feature and element match the existing, original, or historic in material, size, detail, profile, finish, texture, and appearance as closely as possible, and when installed will not be easily distinguishable from the original upon close inspection.

Recommended

The term “recommended” means suggested, but not mandatory actions outlined in the guidelines.

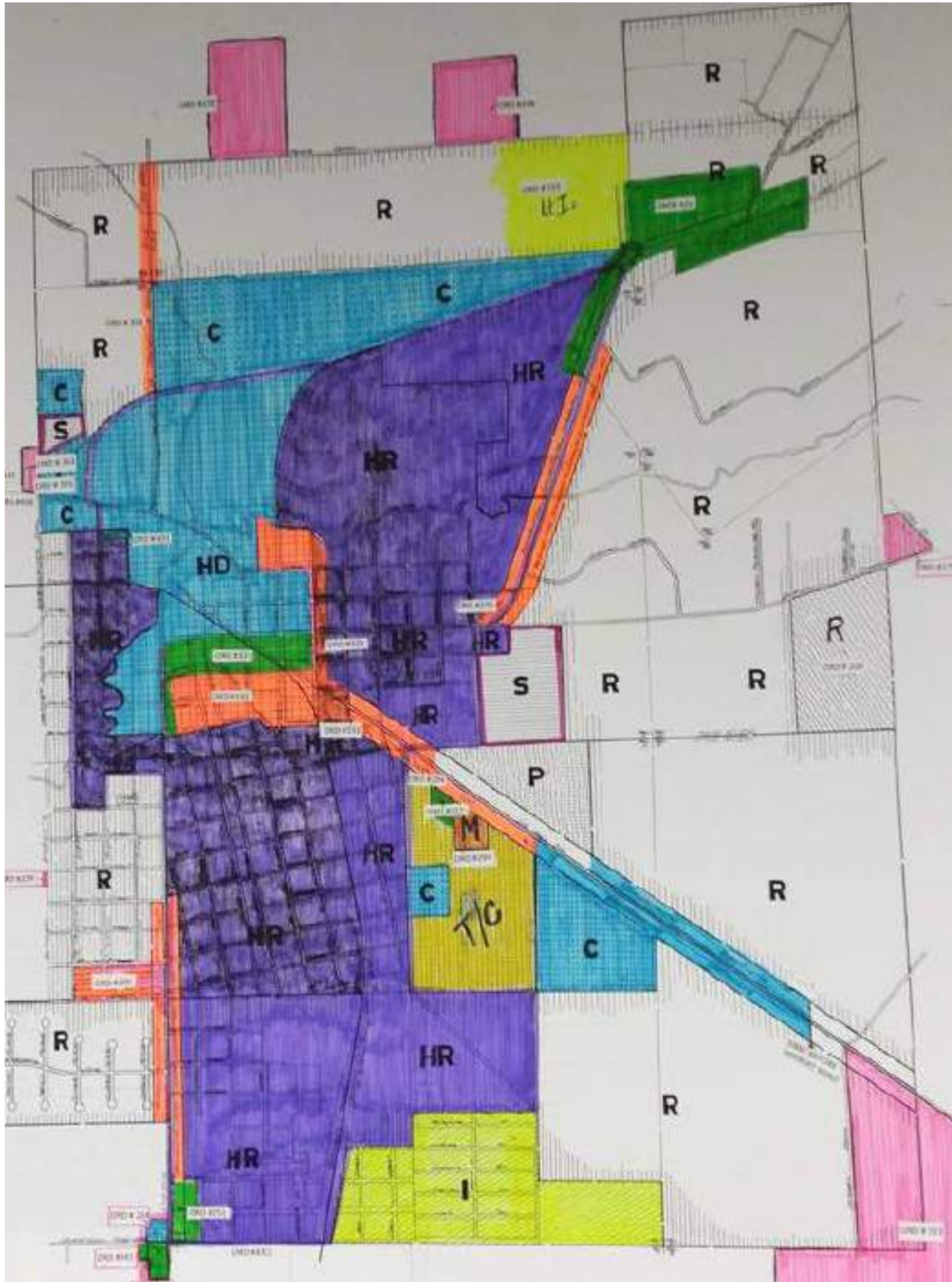
Shall or Should

Where the terms “shall” or “should” are used, compliance is specifically required.

Visible or Readily Visible

The terms “visible” or “readily visible” means easily visible from public streets and rights-of-way, including through parking lots and other open spaces.

Abita Springs' Zoning Map with Historic Districts (HD, HR)



CHAPTER 2—THE SECRETARY of the INTERIOR'S STANDARDS FOR REHABILITATION AND TAX INCENTIVES

The Secretary of the Interior's Standards

The Abita Springs Design Review Guidelines follow the guidelines known as the “*Secretary of the Interior's Standards for Rehabilitation*” set forth by the National Park Service. The vast majority of preservation commissions across the country use these guidelines as a basis for local design review and for projects utilizing federal funds or tax credits. The Department of the Interior originally published the “Standards” in 1977 and revised them in 1990 and again in 2017. They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The *Standards* also address related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The “*Secretary of the Interior's Standards for Rehabilitation*” are found in Appendix A of this manual. The “Standards” are also available on-line at www.cr.nps.gov/hps/tps. This web site also provides information on technical aspects of restoration and rehabilitation including “Preservation Briefs,” which are excellent summaries of various design guidelines and building rehabilitation issues provided free on-line.



The Abita Springs Pavilion dates from 1888, when the town was a popular resort destination .

Historic Building Tax Incentives

Louisiana is consistently one of the top ten performing states in the nation, both for the number of historic rehabilitation projects completed and dollars leveraged. To date, historic rehabilitation tax credits have leveraged over \$3.7 billion in investment in historic properties in Louisiana.

Federal Tax Incentives for Rehabilitation

A federal tax credit is available for properties listed on the National Register if they are used for the production of income. This tax credit is 20% of the total amount expended on the rehabilitation of a property. This applies to rehabilitation for apartments, retail, offices, and other income-producing uses. Property owners who wish to take the tax credit must follow established guidelines for rehabilitation. The “*Secretary of the Interior's Standards for Rehabilitation*” are designed to provide guidance in the renovation of historic buildings in order to preserve their historic architectural character. .

State Commercial Tax Credit

The state of Louisiana provides a 25% tax credit for the rehabilitation of certified commercial historic buildings. Qualified applicants can deduct 25% of all qualifying rehabilitation costs from their Louisiana income taxes. The building must be used for income-producing purposes, and qualifying expenses must be a minimum of \$10,000. The rehabilitation must meet the *Secretary of Interior's Standards*. The state commercial tax credit may be used in addition to the federal tax credit and may also be combined with the state residential tax credit for mixed-use buildings.

Residential State Tax Credit

The state of Louisiana provides an 18.5% tax credit for the rehabilitation of owner-occupied, certified historic homes, as determined by the Division of Historic Preservation. Each project is reviewed to ensure compliance with the *Secretary of the Interior's Standards*. The Louisiana Department of Revenue defines qualified rehabilitation expenditures on which the credit may be taken. Buildings which have been determined to be vacant and blighted are eligible for a 36% credit.

For more information on the three tax incentives, contact the Louisiana State Historic Preservation Office at (225) 342-8160.

CHAPTER 3—HISTORIC OVERVIEW OF ABITA SPRINGS

The earliest inhabitants of present-day Abita Springs were Native Americans, who left cultural artifacts dating back some 10,000 years. In 1699, explorer Pierre Le Moyne, Sieur d'Iberville, with an Indian guide, discovered a large lake, naming it after the Count de Pontchartrain, France's minister of finance under Louis XIV. When French settlers moved to the area from New Orleans in the early 1700s, they encountered members of the Acolapissa tribe, linguistically connected to the Choctaw. It is believed the name Abita derives from the Choctaw word *ibetap*, meaning fountain, and local lore holds that an ailing Indian princess, Abita, was restored to health upon visiting the springs.

A land survey in 1803 referred to the area as Hapita. In 1853, the earliest land grants were filed, one of which called the area Christy-Abeta. Joseph St. Auge Bossier was granted a section of land that included the natural spring, and Colonel William Christy funded the development of a saw mill and resort. The latter was advertised in New Orleans newspapers in 1854.

The resort was slow to develop, given the five-and-one-half hour journey from New Orleans, first by steamer to Covington, then three miles by coach to the springs. Joseph Bossier leased the springs to Antione Dulion, J. M. Labat, and Noel Gondall in 1866, with the agreement they advertise the destination as Bossier Abita Springs. There is mention of a hotel built on Bossier land as early as 1867.

The village, centered on the springs, grew slowly in the late 19th century. Joseph Gazin, a New Orleans builder, constructed the eighteen-room Long Branch Hotel for Frank Lenel in 1880. Mrs. F. A. Bossier had 180 acres of land next to the springs platted for lots to be sold at \$50 each in 1887. A new Catholic Church was formally dedicated during this period. Also in 1887, the first railroad came to Abita Springs, as well as a post office. An excursion train was arranged from New Orleans to encourage construction of homes in the new town. A depot was constructed, and next to it, a public pavilion was completed in 1888. The structure was originally designed for the 1884 Cotton Centennial Exposition in New Orleans, the U.S. major cotton market. The Pavilion was disassembled and brought to Abita Springs. The octagonal structure measured 52.6 feet in diameter and 46 feet in height. The St. Tammany Farmer



This image from an undated postcard depicts the Old Landing at Covington.

<http://abitamuseum.com/northshore.htm>

Historic Overview of Abita Springs

reported: “Messrs. Poitivent and Favre have just built a commodious pavilion over the Springs, so constructed as to be beyond the reach of high water.”

In the late 1880s, there were four lodging accommodations available to visitors of the springs - the Bossier House, Labat, Hotel, Simon’s Hotel, and the Longbranch Hotel. The Simon’s Hotel offered guests Parisian-style cuisine in its French kitchen. The Greek Revival-style Longbranch Hotel was completed in 1880 and offered sixteen rooms. Guests to the Longbranch and other hotels came to Abita Springs for the curative powers of the spring water as well as leisure activities, and a peaceful time in the wooded setting. Abita Springs’s motto was “Land of Pure Water, Fresh Air, and Pines.” In 1911, the Longbranch Hotel constructed separate bachelor quarters; the building was moved to house the Abita Springs Trailhead Museum, renovated in 2010.

Because of their frame construction the buildings in Abita Springs were vulnerable to fire. In January of 1891 a fire destroyed a cottage and an unfinished hotel building. Another fire in March of the same year destroyed the Bossier Hotel, including its valuable library collection. Despite these setbacks, Abita Springs continued to flourish, and by 1898, there were ten hotels, a barber shop, a livery stable, a watch-maker’s shop, and an ice company manufacturing ice from the local natural spring water. Many new homes were built in these years and the town purchased its first fire engine.



The Longbranch Hotel constructed in 1880 was typical of the large, frame hotel buildings constructed in Abita Springs. (Photo courtesy National Park Service).

During the early 20th century, new businesses opened in Abita Springs, including a broom factory, a confectionery, and a soda fountain. In 1903, Abita Springs was officially chartered. After World War I, however, tourism to the town declined. Due to the availability of modern medicines for diseases such as yellow fever, urban dwellers no longer sought refuge at spring resorts. The town continued to grow, however, its days as a popular spring resort came to an end. The population grew from 365 in 1910 to 388 in 1920 and 471 in 1930.



The French Tavern was a prominent commercial building in downtown Abita Springs in the early 20th century.



The State of Louisiana purchased the land and grounds in 1948, placing them within the state's park system.

Morgan's Swimming Pool was one of a number of recreational opportunities in Abita Springs in the early 20th century. (Historic photographs in this section are courtesy of <http://tammanyfamily.blogspot.com/2016/06/old-photographs-of-abita-springs.html>)

Louisiana Pavilion 1948, within system.

Historic Overview of Abita Springs

In the post-World War II period, Abita Springs remained a small town, though experienced an increase in population from 559 in 1950 residents to 655 in 1960. During the 1960s, Abita Springs entered a new period of consistent growth with the construction of the Lake Pontchartrain Causeway which opened in 1956. This allowed for a reasonable commute from New Orleans to the north shore of the lake. By 1970, Abita Springs had 839 residents, and new residential subdivisions were developed around the original town. Many new residents were drawn to the small-town character and traditions of Abita Springs. These years also witnessed renewed interest in preserving and protecting the town's remaining historic buildings and structures. The Historic District Commission was established in 1979.



The Town Public School Building shown ca. 1930. The building still stands and continues to be used as a school. (<http://abitamuseum.com/community.htm>)

The historic resources of the community were recognized in 1982 when the Abita Spring Historic District was listed in the National Register of Historic Places. At that time, the district included approximately 180 properties. Tourism to the community increased following the opening of the Abita Springs Brewery in 1986. Tapping into the local spring water, the brewery proved enormously successful with its original building in the historic commercial district. Soon outgrowing this site, the company opened a new facility to the west of downtown in 1994.

Today, Abita Springs retains a remarkable collection of late 19th- and early 20th-century buildings and structures that convey its history as a springs resort. While most of the original hotels are gone, there are still many dwellings remaining that were used as boarding houses or for seasonal use by New Orleans families. This heritage is now protected by the Town's Historic District Commission, and tourism and investment within the community promote the rehabilitation of many historic properties.

CHAPTER 4—THE HISTORIC ARCHITECTURE OF ABITA SPRINGS

Architectural Overview

The Abita Springs Historic District consists of the majority of the commercial and residential areas of Abita Springs. Abita Springs was developed beginning in the late 19th century as a resort community. The town's origins as a vacation refuge for residents of New Orleans are reflected in its layout and pattern of development. There are a few modifications, but the streets are generally laid out in a grid pattern that is intersected diagonally by State Highway 36 and the East Louisiana Railroad tracks, now the St. Tammany Trace. The northern section of the historic district was the most densely developed area in the vicinity of Abita River and the springs, the main attraction of the town. Most of the residences are within walking distance of the springs, the commercial district, churches, and the Town Hall.

Most buildings in the district date from the turn of the 20th century. Many are either shotgun plans or “North Shore” type houses—shotgun plans with wide verandas wrapping around the side and façade elevations. This basic form provided a simple, economical housing type to construct as a summer home for Abita Springs visitors. Numerous doors allow for access to the veranda. Some of these properties were built to provide individual sleeping rooms with their own doors leading to the porch.



“North Shore” plan Shotgun dwelling which retains much of its character at 71655 Leveson Street.

Shotguns and “North Shores” join more popular forms from this period, such as gabled ells, in a general category known as Folk Vernacular. Other houses of this period represent the nationally popular styles, such as the Queen Anne, featuring irregular floor plans, projecting bays, and wrap-around porches. There are also Colonial Revival-style dwellings in the district. The houses of this period are stylistically characterized by shingled gables, windows with borders of small lights, and Eastlake- or Colonial Revival-style porches.

The second largest group of residential architecture in the historic district dates from 1910 to ca.1930. These houses are generally modest buildings that show the influence of architectural styles of their period, mostly Craftsman Bungalows. Some examples have undergone the addition of contemporary features. Other Bungalows in the Historic District have original architectural details.



The Abita Springs Market is the most significant commercial building remaining in the town center (22069 Highway 59).

The town center includes stores, churches, public buildings, and open space. Most of the original commercial buildings are no longer extant with the notable exception of Rauch's Grocery, built in 1903. Now known as the Abita Springs Market, this building is of brick construction and features a brick façade with pilasters and a parapeted roofline. The building also retains much of its original storefront design. Of special note are two early gas stations that are located within the district. The more impressive at 72019 Maple Street has decorative brick work and brick posts supporting the roof over the service area. It is still in commercial use.

There are two historic churches in the Abita Springs Historic District. The Trinity Evangelical Lutheran Church, built in 1906 is a frame Gothic Revival-style building with its entrance in a corner tower. The St. Jane de Chantal Parish Church, built in 1924, is an eclectic brick structure that combines Romanesque, Byzantine, and Mission Revival details. Of particular note in the town center is the Town Hall, a remodeled schoolhouse built ca. 1900.



Above: The Trinity Lutheran Evangelical Church built in 1906.

Below: The St. Jane de Chantal Parish Church built in 1924.



At the time the Abita Springs Historic District was listed in the National Register, less than one-third of the buildings within the boundaries of the district were considered “intrusions,” based on their date of construction. These dwellings from the 1940s-1960s did not then meet the fifty-year mark to be considered contributing resources to the district. Still, they represented the theme of weekend or summer home use in the district and were compatible in size and scale to contributing resources. Today, these dwellings have met the fifty-year mark, enhancing the integrity of the district. Abita Springs is not a densely arranged historic district. The buildings are widely spaced in a heavily wooded environment. In some areas there are only a few houses per block. This spatial arrangement currently conveys the feeling of the original setting of the 19th-century springs resort. However, there is increasing development pressure within the Historic District, and it is important that new construction is compatible with the historic architecture as well as the site and setting.

ARCHITECTURAL STYLES, continued...

Folk Vernacular, 1870-1910

The term Folk Vernacular applies to localized types or simple interpretations of more elaborate late-19th century styles. Typically, they are one- or one-and-one-half-stories in height. These frame dwellings are modest in scale and decoration, which may include detailed woodwork such as milled wood posts, railing, and spindles. Examples of Folk Vernacular dwellings are often referred to by their plan or form. The forms include gabled ell, front gable, and pyramidal square. In Louisiana, the shotgun plan is a popular form, and specifically in Abita Springs, the “North Shore” or “Abita Springs” form is a shotgun variation with a wrap-around porch on three sides.

Characteristics

- Frame construction
- One- or one-and-one-half stories in height
- The plan or form is self-defining (e.g., gabled ell, pyramid square, shotgun)
- May have some decorative woodwork features
- Porches on the primary façade and often on side or rear elevations



The gabled ell is a common vernacular form of the late 19th and early 20th centuries (22021 Main Street).



A gabled ell dwelling at 11613 Keller Street.



This Shotgun plan dwelling at 72110 Gum Street features detailed woodwork that is characteristic of the Folk Victorian style.



The dwelling at 22155 Main Street is an example of the “North Shore” or “Abita Springs” variation of a Shotgun plan.

ARCHITECTURAL STYLES, continued...

Queen Anne, 1880-1905

The emergence of the Queen Anne style coincided with the rise of balloon framing and mass production of wood ornamental features. These developments allowed for extravagant house designs with asymmetrical floor plans, corner towers, and wrap-around porches with exuberant details. Queen Anne houses may have highly detailed spindling, bay or stained glass windows, roof cresting, wood shingle siding, corbelled brick chimneys with chimney pots, and irregular roof planes. Queen Anne style houses are often painted in rich, contrasting color schemes.

Two-story Queen Anne style dwellings in Abita Springs are rare. The community had several examples of this style, but only a few have survived.

Characteristics

- Frame construction
- Asymmetrical floor plans
- Wrap-around porches
- Highly decorative wooden elements
- Hip or gable roof



Example of the Queen Anne style at 71648 Maple Street which features a second story balcony and original milled porch columns.

ARCHITECTURAL STYLES, continued...

Colonial Revival, 1900-1955

The Colonial Revival style illustrates the simplicity, symmetry, and order that defined the Progressive movement of the early 20th century. During this period in the United States, there was a larger movement reflecting on colonial roots, which was evidenced architecturally in a shift away from flamboyant irregular designs of the Victorian period. Colonial Revival-style dwellings typically have rectangular plans and symmetrical facades. The roof may be gabled or hipped. Windows are often six-over-six double-hung sash. The style is modest in decorative embellishment, typically defining the main entrance with sidelights, fanlights, pediments, and columns or pilasters. The details are classically inspired, and entry porticos are common.

Characteristics

- Symmetry, balance, order
- Classically-derived architectural features
- Rectangular plan
- Dormers on a gable, or hip, roof
- White, or other light hue, exterior



The dwelling at 22323 Level Street shows Colonial Revival influences.

ARCHITECTURAL STYLES, continued...

Bungalow/Craftsman, 1905-1930

Bungalows originated on the West Coast, and the design became popular for small houses across the country. Typically, a Bungalow is one- or one-and-one-half-story in height. The façade features a full-width porch, often under the main roof of the dwelling. The interior is characterized by an open floor plan. Craftsman houses are usually larger, two-story houses with richer architectural details. Like its simpler Bungalow relative, the Craftsman-style dwelling generally has a low-pitched, gable roof with a wide eave overhang, exposed rafters, decorative beams or braces, full- or partial-width porches, and tapered posts on brick piers.



This Bungalow at 22195 Grover Street features a full-width porch, a common characteristic of the style.

Characteristics

- One- or one-and-one-half-story
- Low-pitched roof
- Exposed rafter tails
- Brackets under roof eaves
- Wide porch with columns on piers



This Bungalow dwelling at 22236 Level Street was built in 1916. Its multi-light windows, wide porch with columns on a closed rail, and eave brackets are character-defining features of this style.

ARCHITECTURAL STYLES, continued...

Ranch, 1945-1960

The Ranch style originated in California in the 1930s. During the rapid expansion of residential construction after World War II, the Ranch-style house came to epitomize suburban residential design. The large lots of these new subdivisions accommodated houses oriented perpendicular to the street, and the most basic of Ranch-style houses is rectangular in plan. The roofs may be hipped or gabled, with a low pitch. These dwellings were designed to accommodate the automobile through integrated or attached garages or carports under the house's main roof. Front porches were minimal or eliminated altogether, with social space added at the rear. Large picture windows and sliding glass doors provide views to the outdoors from within the open-plan Ranch-style house. The residential area of Old Bossier retains a number of Ranch style dwellings

Characteristics

- One-story
- Low-pitched roof
- Horizontal emphasis
- Picture windows
- Large chimneys
- Minimal ornamentation



A Ranch style house at 72067 Cypress Street.

CHAPTER 5—REHABILITATION GUIDELINES FOR RESIDENTIAL HISTORIC PROPERTIES

1.0 ARCHITECTURAL DETAILS

Policy:

Homeowners should preserve and maintain historic architectural details and features, which are important stylistic elements that contribute to the historic character of the building. Historic architectural details should not be removed or concealed. If a feature is beyond repair, replacement features should match the original as closely as possible in material, design, color, and texture.

DESIGN GUIDELINES FOR ARCHITECTURAL DETAILS

1.1 Preserve and maintain historic architectural details and features; do not cover or conceal them.

Historic architectural features collectively impart the general historic character and specific style of a building. Preservation and maintenance of historic details ensures the integrity of a historic building. Removing or covering original architectural details will diminish the overall character of a historic building, which can then reflect poorly on the quality of the district as a whole. Following these guidelines for proper care and maintenance will prevent deterioration and loss of individual elements and overall integrity.



Gable fields are often decorated with sawtooth or fish scale wood shingles (71667 Leveson Street).

1.2 Cleaning architectural details may be appropriate.

Clean architectural details and features only when necessary in order to prolong their lifespan. In general, water, mild detergent, and brushes are appropriate cleaning tools. For more complicated situations, consult with a historic architect, or contractor with extensive experience working with historic buildings.



Preserve original wood details such as brackets at 71655 Leveson Street.

1.3 Deteriorated or damaged historic architectural features can regain their historic appearance when proper repair methods are practiced.

Wooden features with areas of deterioration can be strengthened with the application of epoxy to fill in small openings. Larger areas of decay **should shall** be cut out and re-fitted with pieces of new wood. Metal features with light corrosion can be gently cleaned with a wire brush to remove rust and damaged paint. For heavier

ARCHITECTURAL DETAILS, continued...

corrosion, alternative methods include low pressure grit or sand blasting, flame cleaning, and chemical treatment. These treatments are more hazardous, and consultation of a professional is recommended. Also, its advised that adjacent materials such as brick, glass, and wood are covered for protection. Immediately following rust and paint removal, metal features should be painted. Epoxies may be used to fill small gaps. Consult with a historic architect, architectural conservator, or experienced contractor to determine the appropriate treatment.

1.4 Do not introduce architectural features to historic buildings where none previously existed.

The addition of non-historic architectural details is as detrimental to the historic character of a building as the removal of features original to the building. Non-historic features added to a building will detract from the overall appearance and compromise the building's historic integrity.

1.5 A missing or severely damaged historic architectural detail and feature should be replaced with a like element that matches the original.

Replacement features should match the original feature in design, proportion, and detail. Use historic photographs, drawings, graphics, or other physical evidence to introduce a matching replacement feature. If no historic documentation is available, select a simple design in keeping with the building's historic architectural style and period.

Ideally, the replacement feature should be made of the same material as the original, but when necessary, substitute materials may be considered if they successfully match the original detail appearance. The use of substitute materials may be especially appropriate where they are not readily visible from the street such as along upper facades and cornices.



Trim such as this milled wood valance should not be removed or concealed (72170 Gum Street).



Decorative wood and glass doors as at 72050 Hickory Street should be maintained and preserved..

2.0 AWNINGS

Policy:

Historically awnings provided shade, helping to reduce heat inside a building. Awnings used in the district were originally of canvas or similar materials and later metal awnings were introduced by the 1930s. Today, adding canvas awnings contributes to the historic appearance of a building and to its energy efficiency. Preserve and maintain any pre-1968 metal awnings or canopies. The introduction of awnings to historic dwellings may be appropriate, taking design, placement, and materials into consideration.



This metal awning dates from the mid-20th century at the house at 22324 Level Street.

DESIGN GUIDELINES FOR AWNINGS

2.1 Select awnings of traditional design.

The most appropriate awning for dwellings is a shed design. The use of an arched awning is appropriate only over an arched opening. Bubble, concave, or convex awnings are discouraged except where used originally. Awnings may be retractable or fixed in place. Awning colors **should shall** blend with the building, therefore it is best to avoid obtrusively bright colors.



Example of appropriate metal awnings added over windows.

2.2 An awning **should shall not conceal or detract from architectural details and features.**

Awnings **should shall** be placed within pilasters or columns that flank an opening. An awning **should shall** not extend over multiple openings; rather, each opening **should shall** have its own awning.



Example of appropriate metal awning added over a front porch.

2.3 Use awnings of traditional materials.

Canvas awnings are appropriate for late 19th- and earlier 20th-century dwellings. Metal awnings are appropriate on mid-century dwellings.

3.0 CHIMNEYS

Policy:

Retain and maintain original chimneys. Even if a chimney is no longer in use, it contributes to the overall character of the building. Do not remove an original chimney unless it becomes hazardous. Maintain and preserve chimneys in accordance with the primary materials guidelines.

DESIGN GUIDELINES FOR CHIMNEYS

3.1 Do not remove or alter original chimneys

Even non-functioning chimneys should be preserved as an important architectural feature. Do not cover chimneys with stucco or other veneers unless they were original. Concrete, slate, unglazed terra cotta and stone caps are appropriate.

3.2 Follow the guidelines for brick/masonry to maintain the longevity of an original chimney.

Use gentle cleaning methods as needed. When repointing is necessary, apply soft, historic mortar compounds that match the original.

3.3 An unstable chimney can be rebuilt, matching the original as closely as possible.

Chimneys may be rebuilt or otherwise supported if they become unstable or damaged. Physical structural support may include metal straps or brackets anchored to the roof framing. Match repairs to historic materials, shapes, mortar, material color, and brick patterns.



An exterior brick chimney at 22128 5th Street



The brick chimney and its cap at 72125 Gum Street is an original feature and should be preserved.

4.0 ENTRANCES & DOORS

Policy:

A building's entrance is a focal point composed of several elements, including doors, transoms, sidelights, shutters, pediments, and surrounds. These components are significant in identifying the building's architectural style. Original entrance elements should be preserved and maintained. The addition of full-view storm or screen doors is appropriate.

DESIGN GUIDELINES FOR ENTRANCES & DOORS

4.1 Preserve and maintain original doors and entrances.

Do not remove or alter historic entrance components. Retain and maintain original framing such as jambs, sills, and headers of openings. Preserve primary doors on the main façade, as they contribute to a building's historic appearance. Never infill or cover historic door openings.



This entrance displays its original door, transom, and wood shutters (22222 Level)

4.2 Keep repairs to deteriorated or damaged historic doors consistent with historic materials.

The repair of historic doors should be with methods to retain their historic fabric and appearance as much as possible. Use epoxy to strengthen deteriorated wood.

4.3 Replace missing historic doors or doors damaged beyond repair with new doors that match the originals.

If replacement of original doors is required, the replacement models should match the historic door in materials and size. The new doors **should** **shall** be in keeping with the style and period of the building. Refer to documented research and/or historic photographs when replacing doors. Adjacent, similar buildings may provide guidance for selecting appropriate door design. Match the original door's materials, pane configuration, panel arrangement, and dimensions.



This decorative door at 71618 Maple Street has a large central light bordered by smaller color-tinted lights and a series of three square panels over three vertical, rectangular panels.

4.4 Never introduce a new door opening where none existed on a readily visible façade.

The installation of a new door opening compromises the building's architectural integrity and is not recommended. A new opening may be permitted in a location not visible from public view. The new entrance should still be compatible in scale, size, proportion, placement, and style to historic openings. Locate new openings on side or rear elevations rather than the main façade.

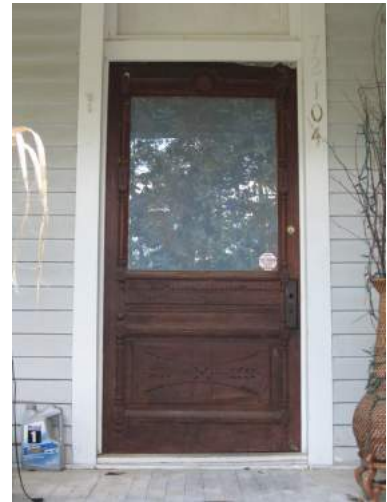
DESIGN GUIDELINES FOR ENTRANCES & DOORS, continued...

4.5 Use storm or screen doors if desired.

Preserve historic screen doors, or select a screen or storm door design that allows full view of the original primary door it covers.



This entrance has its original multi-light double doors, sidelights, and transom (22014 2nd Street).



Example of an original single-light and single-panel wood door (72140 Gum Street).



This full-view storm door allows the viewing of the original door behind it (72125 Gum Street).



Appropriate screen door at 22200 Main Street.

5.0 FOUNDATIONS

Policy:

Most foundations in Abita Springs are brick, stone, or concrete masonry walls. These historic foundation materials would be preserved and maintained. Ensure foundations are repaired and maintained in keeping with masonry guidelines.

DESIGN GUIDELINES FOR FOUNDATIONS

5.1 Preserve and maintain original foundations.

Maintain original foundation materials, design and detailing. Do not cover original foundations with concrete block, plywood panels, corrugated metal, or wood shingles.

5.2 Follow masonry guidelines for cleaning, care, and repair of masonry foundations.

5.3 If replacement foundations are necessary, match the original as closely as possible.

Match replacement materials for foundations to the historic foundation and install using similar construction techniques.

5.4 Avoid contact of water with foundations as possible.

Irrigation devices should be kept a minimum of three feet away from foundations, with spray directed away from the foundations. Likewise, drain downspouts drain away from foundations using splash blocks, site grading, in-ground pipe, etc. It is also recommended to plant woody shrubs and trees well off the dwelling's perimeter to prevent damage.

5.5 Do not conceal historic pier foundation.

For houses with pier foundations, lattice sections may be installed between the pier, not covering them. Historically, homeowners may have added brick infill between piers, and these **should shall** remain in place.



Brick pier foundation at 22166 Grover Street.



Lattice is an appropriate addition between brick piers (72090 Maple Street).

6.0 LIGHTING

Policy:

Preserve historic light fixtures. New light fixtures **should shall** be compatible with the architectural style and be of traditional materials and placement.

DESIGN GUIDELINES FOR LIGHTING

6.1 Maintain historic light fixtures.

Historic light fixtures add to the historic character of a building; preserve them if possible.

6.2 Repair or replace missing or severely damaged historic light fixtures with replacements that match the originals.

Original light fixture design may be documented through photographic or physical evidence. If no such evidence exists, select a design that blends with the style of other historic features of the historic building. The use of modern, low-wattage bulbs is recommended.

6.3 Select simple designs appropriate to the character of the building

If light fixtures of a modern design are desired, they **should shall** be unobtrusive and concealed with landscaping. Their light should be directed toward the building.

6.4 Do not allow light fixtures to damage or obscure architectural features or other building elements.

When installing new light fixtures, do not damage masonry, siding, or other historic materials. Lighting **should shall** enhance visibility without detracting from the building's historic character.



This original light fixture at 71446 St. Joseph Street helps convey the style of the dwelling.



Original light fixture at 72037 Laurel Street.

7.0 PAINT

Policy:

Paint colors are not regulated by the Commission, however, garish or inappropriate color combinations are not allowed in the Historic District, and property owners are encouraged to use paint colors appropriate for the style and date of the dwelling. Property owners intending to use colors or combinations not typically found in the Historic District **should** **shall** request approval prior to beginning work. Paint colors can contribute to the overall character of a dwelling and highlight significant details.



Some Abita Springs dwellings have vibrant paint colors (22155 Main Street).

DESIGN GUIDELINES FOR PAINT

7.1 Maintain a building's original historic painted or unpainted appearance.

Keep historically painted buildings or features painted. Masonry buildings that have not been previously painted, should remain unpainted unless the surface is so deteriorated that paint would help strengthen the masonry.

7.2 Remove paint using non-abrasive methods, protecting historic materials during the process.

Non-abrasive methods for removing paint may include chemical cleaning, hand-scraping, or hand-sanding. Never use abrasive or high-pressure methods that will damage surfaces. Low-heat stripping with a heat gun or heat plate, with a temperature of less than 450 degrees, may be used for paint removal. This method softens paint layers by applying heat which then allows scraping.

7.3 Remove as little paint as possible.

Remove damaged or deteriorated paint only to the next sound layer. If paint is blistered to the bare surface level, remove all paint completely.

7.4 Use Appropriate Paint.

Be sure to use an oil-based or latex paint which is compatible and will adhere to the previously painted surface. Do not use elastomeric paints which lack permeability and can trap moisture.



Contrasting paint colors can help accentuate features like the windows and shutters on the house at 72104 Laurel Street.

DESIGN GUIDELINES FOR PAINT, continued...

7.5 Follow traditional paint color palettes.

Paint colors should complement the style and period of the house and the overall streetscape. Select a color scheme of no more than three hues. Use the same color for all trim including horizontal and vertical trim boards, porch columns, and window framing; a contrasting color for walls; and a darker color for doors, shutters, and window sashes.

These general color schemes are recommended:

Frame Vernacular of Folk Victorian: Contrasting wall and trim colors.

Queen Anne: Deep rich colors such as green, rust, red, or brown for walls and trim. Shingles may be differently colored than walls.

Colonial Revival: Softer colors for walls with white or ivory trim.

Bungalow/Craftsman: Earth tones, sometimes different colors for different floors, for walls and complementary trim.

Ranch: Varied colors but often differing shades for wood siding especially to contrast with brick or stone veneer materials.



Muted tones as at 71617 Leveson Street (left) and 22078 Main Street (right), are appropriate for Bungalows.

8.0 PORCHES

Policy:

Porches and their components are significant in identifying the historic character and architectural style of a dwelling. Preserve and maintain original porch materials. Keep porches in good repair.

DESIGN GUIDELINES FOR PORCHES

8.1 Retain, maintain, and repair wooden and masonry porches.

Follow the guidelines for wood and masonry, under Primary Materials, to maintain and preserve porches and their elements.

8.2 Replace when necessary.

Replacement of a porch element may be required if it is damaged or deteriorated beyond reasonable repair. Use a design that matches the historic design. The new materials **should shall** also match that of the original.

8.3 Avoid enclosure of porches.

Enclosing a historically open porch is discouraged. If enclosing a porch is desired, the materials **should shall** be of screen panels with minimal structural elements. The screen sections shall fit within the porch's columns, posts, or other original divisions. Do not use solid materials such as glass that will obscure the original openings. Porch enclosures on elevations not readily visible from the street with glass may be appropriate.

8.4 Composite materials may be appropriate.

Wood and plastic composites may be appropriate substitutes for historic wood porch floors. These non-traditional materials may be appropriate under some circumstances. If a substitute material is used, choose a product that resembles wood and matches typical dimensions of wood floor boards. The porch floor shall be painted to blend with the house colors.



Porches are character-defining features in the historic district and original designs and features should be preserved and maintained (22222 Level Street).



Original porch designs should not be enclosed or altered (22323 Level Street).

DESIGN GUIDELINES FOR PORCHES, continued...



*Porches help define a dwelling's style, like this Bungalow's wide porch with tapered posts on brick piers. Porch elements **should** **shall** be preserved and maintained (22014 2nd Street).*



This porch at 72037 Laurel Street is appropriately screened, with sections inserted within the openings between its columns.

9.0 PORCH STAIRS & RAILINGS

Policy:

Porch railings and steps are integral elements of a historic porch. Preserve and maintain all original porch materials. Keep stairs and railing in good repair.



Appropriate rebuilt railing at 22179 Main Street.

DESIGN GUIDELINES FOR PORCHES & RAILINGS

9.1 Retain historic porch steps and railings

Retain historic porch steps and railings whenever possible. Replace individual sections of porch stairs and railings if possible, rather than a complete replacement. Use materials that match the porch's materials.

9.2 Avoid pre-cast concrete steps.

If replacement of original steps is necessary, pre-cast concrete steps **should shall** not be used on entrances that are readily visible from the street.

9.3 Keep replacement railings simple and in kind with original.

Replacement railings should match the style and appearance of the original railing. Simple painted wood railings with balusters between the top and bottom rail are appropriate.

9.4 New porch railings must have appropriate height and dimensions.

Porches 30" above grade are required to have a porch railing installed which is at least 36" above grade. Dimensions of balusters **should shall** be at least three inches by three inches and generally spaced four inches on center.



Original porch railing at 72170 Gum Street.



Appropriate rebuilt porch stairs and railing at 71667 Leveson Street.

10.0 ROOFS

Policy:

Roofs help to define building styles in material and pitch. Original roof materials such as crimped or standing seam metal **should** **shall** be preserved and maintained as long as possible. Retain historic roof shapes. Limit public visibility of modern features.



Many houses in the district have crimped metal roofs that contribute to the character of the building (71561 Hickory Street).

DESIGN GUIDELINES FOR ROOFS

10.1 Retain historic roof shapes and features.

Preserve roofs in their original size, shape, and pitch, with original features (such as cresting, finials, etc.). Retain and preserve roof features such as parapets, cornices, and chimney flues.

10.2 Do not introduce new roof elements that are not in keeping with the building's historic character.

Modern installations such as skylights, solar panels, decks, balconies, and satellite dishes must not be visible from the street or obstruct or obscure original features. Installation of these features at rear roof lines may be appropriate.



Close up of an appropriate crimped metal roof at 71620 Leveson Street.

10.3 Roof maintenance is essential to preservation of the dwelling.

Clean, maintain, and repair leaking roofs, gutters, and downspouts. Proper ventilation prevents condensation, which promotes decay. Anchor roofing materials solidly to prevent wind and water damage. Check seams of metal roofs and keep metal surfaces painted.

10.4 Replacement of an entire roof may be appropriate if demonstrated to be beyond repair.

If a roof is not salvageable, select substitute materials in keeping with the historic character of the building and the district. Match original materials as closely as possible. New metal roofs **should** **shall** match the original in crimping design and seam spacing. Today metal roofs come in an array of colors. Choose a roof color that comes from the existing two- or-three-hue paint color palette of the building.



Roof features such as this hipped roof dormer at 71628 Leveson Street should not be removed or altered.

DESIGN GUIDELINES FOR ROOFS, continued

10.5 New roof materials may be metal, slate or asphalt.

When re-roofing dwellings in the Historic District, the roof may be of metal (low-profile strong back, corrugated, V-crimp), slate, or asphalt composition shingles. Roof pitch shall be 8:12 minimum unless the original historic pitch of the house is evident.

10.5 Install and maintain gutters, downspouts, and splash blocks.

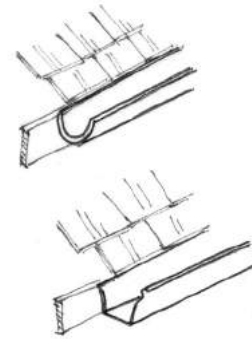
Retain existing boxed or built-in gutters and keep them cleared of debris and in good working order. Repair deteriorated or damaged gutters.

10.6 If original gutters are beyond repair, install replacement gutters of an appropriate type.

The most appropriate design for hanging gutters is half round. For buildings dating from or influenced by designs from the 1940s or later, ogee gutters are also appropriate.

10.7 Place downspouts away from architectural features and on the least public elevation of the building.

Proper placement of downspouts will protect the building and not detract from its historic character. Drain downspouts away from foundations, including those of neighboring buildings.



Illustrations of half-round (top) and ogee (bottom) gutter styles.



An appropriate gutter and downspout system at 71648 Maple Street.

11.0 PRIMARY MATERIALS

Policy:

Preserve primary historic building materials, including wood siding, brick, stone, and metal whenever possible. Limited replacement of damaged historic materials with matching materials may be considered. Proper maintenance of historic primary materials is important; avoid harsh or abrasive cleaning treatments. Do not cover or conceal historic primary materials.



Many houses in the district have brick pier foundations that should be maintained and preserved (72104 Laurel Street).

DESIGN GUIDELINES FOR PRIMARY MATERIALS

Brickwork and Masonry

11.1 Preserve and maintain brick, stone, terra cotta, cast concrete, mortar, and other masonry original to a building.

Masonry helps convey the historic character of buildings. Masonry provides texture, finishes, and patterns that contribute to a building's distinct appearance. Preserve masonry in place to retain the building's historic character. Do not cover or conceal original masonry surfaces with non-historic materials such as stucco, metal, or vinyl.

11.2 When cleaning masonry, use the gentlest means possible.

Generally, masonry requires little cleaning—only when necessary to halt deterioration or to remove graffiti and stains. Use mild detergents to remove dirt or grime from masonry. Dilute the detergent with water, and use a natural bristle brush. Alternatively, a non-harmful chemical solution may be used. In either case, finish the process with a low-pressure water rinse. Before cleaning brick, test a small, inconspicuous area to ensure the cleaning agent and method will not damage the masonry. Do not clean or remove paint from masonry with high pressure water. Avoid any kind of harsh, abrasive cleaning such as sandblasting.

11.3 Keep historic masonry visible and unpainted.

Do not paint masonry that has never been painted. If water is penetrating historic masonry, water-repellent coatings can be used. The use of silicone-based sealants on masonry walls is not recommended. Silicone-based sealants do not allow the brick to “breathe” and can trap moisture within walls. Also, there are very



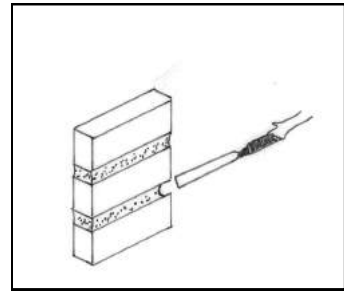
Brick is not a common wall surface in the district, but it is an important material for support features such as foundation and porch piers (22078 Main Street).

DESIGN GUIDELINES FOR PRIMARY MATERIALS, continued...

good non-paint related treatments that are highly effective in strengthening damaged sandblasted masonry and rendering it more water repellant and resistant to the elements.

11.4 Avoid the use of power tools on historic masonry.

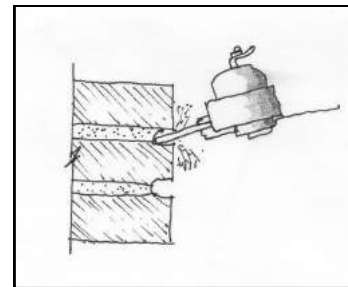
Power tools are damaging and are not appropriate when removing mortar. Hand tools are preferred since they allow for precision work and minimal damage to adjacent brick and stone.



11.5 Preserve original mortar if possible, or repoint as necessary, using mortar mixes similar to the original.

Soft mortar with a high ratio of lime was traditionally used in masonry buildings constructed prior to the 1930s. Portland cement was used in small proportions, if at all. Harder mortars are more commonly used in modern buildings. Match new mortar to the original mortar in width, depth, color, joint profile, and texture. When repointing historic mortar, it is important to use a mix that is softer and more permeable than the masonry units to ensure the preservation of the historic masonry.

Hand tools (above) are preferred when removing mortar. Avoid power tools (below) which can damage historic masonry.



Modern mortar can be inappropriate for repointing older brick and stone as it is less permeable than the masonry and may force moisture to pass through the permeable masonry, resulting in deterioration. Mechanical stresses cause expansion, contraction, settlement, and water-driven deterioration mechanisms like freeze-thaw will also be relieved in the masonry rather than the mortar if the latter is harder than the former. Modern mortars may also contain harmful soluble salts that further accelerate brick and stone deterioration.



No—Do not repoint historic brick with hard mortars.



No—Do not use any abrasive cleaning on historic brick walls which could lead to spalling and cracking.

DESIGN GUIDELINES FOR PRIMARY MATERIALS, continued...

Siding

11.6 Preserve and maintain original wood siding

Original wood siding is a significant part of the fabric of a structure. It provides scale, texture, and shape, which help to define and characterize an architectural style. Substitute materials cannot replicate the finish of original wood siding. Loss of original siding results in a major compromise of a building's integrity.



Retain and preserve original weatherboard siding as at 22179 Main Street.

11.7 Repair original siding when necessary, and replace only if it is proven to be deteriorated beyond repair.

Regular maintenance of siding will ensure its longevity. Apply paint of an opaque stain to wood siding to provide a finished surface. If replacement of siding is necessary due to deterioration, match new siding to the original in size, placement, and design.

11.8 Synthetic or substitute materials such as vinyl and aluminum are discouraged but is allowed.

Synthetic sidings do not adequately replicate siding of traditional materials and greatly detract from a building's historic appearance. Replacement or concealment of traditional wood materials with vinyl, aluminum or other synthetic materials is discouraged but may be allowed in the Historic District. The application of these materials must be reviewed by the Commission and should be properly vented, not conceal window or door trim or result in the removal of architectural details.



Example of original drop siding at 22119 North Street.

11.9 Clean siding with the gentlest means possible.

Destructive, dangerous, and/or abrasive cleaning techniques, such as propane torching and sand- or water-blasting, are not allowed.



Left: Original wood shingles in the gable field at 22200 Main Street.

12.0 WINDOWS

Policy:

Preserve, maintain, or repair historic windows. Do not cover or enclose original windows. If original windows are deteriorated beyond repair, install replacements of the same dimensions, fitting into the original window opening. Replacement windows **should** **shall** also match the originals in number and configuration of panes, or lights and material, such as wood or metal. Do not introduce new window openings on primary facades readily visible from the public right-of-way.

Why Preserving Original Windows is Recommended and Makes Economic and Environmental Sense

Nationally-accepted recommendations for preservation of historic wood and metal windows call for retaining these important features except in cases of extreme deterioration. The reasons for preserving original windows include:

- Studies show that windows typically account for only 10% to 15% of a home's energy loss, and the payback for installing new windows can take decades.
- All windows are subject to expansion and contraction with temperature changes. Vinyl, however, experiences more than twice as much expansion as wood and seven times more than glass. This degree of expansion often results in failed seals between the frame and glass and a significant performance reduction. Vinyl windows have a high failure rate – more than one-third of all windows being replaced today are less than ten years old.
- Vinyl windows can never match the appearance of historic wood windows; their texture and thinness are inappropriate for Abita Springs's Historic District. A more acceptable alternative, if the original windows are beyond reasonable repair, are wood windows with aluminum cladding with a baked enamel finish. The aluminum protects the wood frames, and the finish softens the glossy appearance of the aluminum.



Original four-over-four wood sash windows at 71648 Maple Street.



Decorative windows like this one in the gable field of the dwelling at 22164 Main Street should be maintained and preserved.

WINDOWS, continued...

- Historic wood and metal windows are sustainable. These features represent embodied energy, already extracted from raw materials natural to the environment.
- Vinyl windows cannot be recycled and are detrimental to the environment when they are discarded.
- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl.

Treatment of historic wood windows

12.1 Preserve and maintain original windows.

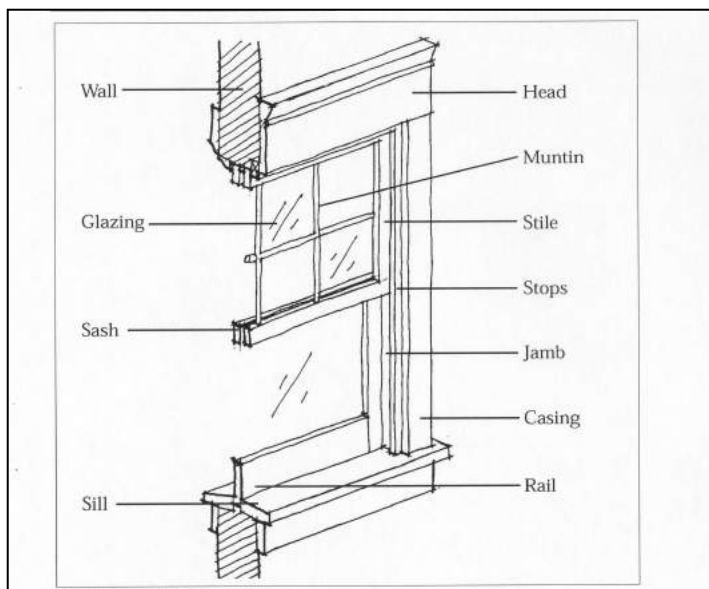
Window openings, windows, window details, and the size and shape of these elements help establish rhythm, scale, and proportion of buildings and reflect architectural style and character

12.2 Repair deteriorating wood windows as needed. When possible, replace missing panes or deteriorated sashes rather than entire windows.

Retaining as much of the historic window material and detail as possible will help protect the building's historic character and appearance. Replace only those elements necessary. Use epoxy to strengthen deteriorated wood.



Original two-over-two, wood-sash window with working shutters at 22021 Main Street.



The Bungalow dwelling at 22078 Main Street features a Craftsman variation of a Classical Palladian window.

Profile of a sash window noting its different elements.

DESIGN GUIDELINES FOR WINDOWS

Treatment of historic steel, aluminum, bronze and other metal windows

12.3 Preserve, maintain, and repair original metal windows.

Metal windows such as steel, aluminum, and bronze were introduced and widely used into the mid-20th century. Preserving these materials as well as their original designs and details helps convey a sense of time and architectural style. Make repairs with materials that match the original as closely as possible.

Concern over energy conservation has often resulted in removal of original metal windows. Aluminum windows of the 1950s and 1960s were often installed with single glazing on large curtain walls, resulting in poor energy efficiency. Improving the energy performance of metal windows can be achieved with the installation of weather stripping and security fittings. Spring-metal, vinyl strips, compressible foam tapes, and sealant beads are other weather stripping options. Original single-glazed glass may be replaced with thermal glass panes (3/8" to 5/8" thick) provided that the rolled metal sections are at least 1" wide and the design of the historic window is retained.

Replacement Windows

12.4 Replace windows only if they are beyond repair, and match replacements to the originals in size, materials, and number and arrangement of lights.

Wood is the preferred replacement material for original wood, but aluminum-clad wood or aluminum products may be appropriate. Most major window manufacturers have appropriately sized wood windows for historic residential buildings. Replace historic metal windows with like materials. The primary concern for replacement windows is achieving the historic appearance of historic wood or metal window through appropriate dimensions, depth of frame, and the appearance of true divided lights. True divided lights for windows are preferred or windows with lights that are bonded to the glass with spacers and appropriate grid profiles. Whenever original windows are removed and replaced, retain and reuse their serviceable hardware and locks.



The original casement windows of this roof dormer help define the historic character of the dwelling (22014 2nd Street).



Original six-over-six, wood-sash window at 22222 Level Street.

DESIGN GUIDELINES FOR WINDOWS, continued...

Storm Windows, Screens and Shutters

12.7 Storm windows and screens should **shall be full-view and allow the visibility of the historic window behind it.**

Select storm windows or screens of wood, baked-on enamel, or anodized aluminum. Install models that fit within, not overlap the window frames. Use full-view designs with the central meeting rail at the same location as that of the historic window.

12.8 Retain historic shutters.

Many homes in Abita Springs retain their original or early 20th-century louvered shutters. These should **shall** be preserved and maintained.

12.9 Added shutters or screens should be consistent with original designs in the Historic District.

Newly-added blinds or shutters should be constructed of wood and sized and installed like authentic operable examples.



Original window shutters at 22205 Main Street.



*Original window shutters protect the window behind them and these should **shall** be preserved and maintained.*



Example of an appropriate full-view storm window.

13.0 WOOD

Policy:

Preserve and maintain original wood elements. Protect wood from water exposure to promote its longevity. Regularly check for leaking roofs, gutters, and caulking, and make repairs immediately.

ADVISORY DESIGN GUIDELINES FOR WOOD

13.1 Protect wood surfaces from water damage.

Proactively avoid water damage to wood features by repairing leaking roofs, gutters, and downspouts. Secure or replace loose or faulty flashing and insure proper ventilation. Drain water away from the building to prevent pooling near foundations. Re-caulk seams where rainwater might penetrate an exterior surface. These areas include junctions of dissimilar materials or construction joints such as siding and corner boards. Remove old caulk and dirt before re-caulking and use a high quality caulk such as one made with polyurethane. Do not caulk under individual siding boards or windowsills.

13.2 Maintain paint on wood surfaces.

Paint provides a protective layer, sealing out moisture. Keep all wood surfaces primed and painted in accordance with guidelines for paint in order to prevent deterioration from moisture.

13.3 Take immediate action when rot is first observed.

If wood is beginning to rot, take steps to remove the source of water. Dry out the area thoroughly and treat it with fungicide. Waterproof it (two to three applications of boiled linseed oil with 24 hours of drying time between coats has been quite successful), then fill any cracks and holes with putty and sand. Caulk between the wood members when necessary, then prime and paint the wood.



Porches such as at 22128 5th Street have an abundance of wood elements, including milled posts, railing and balusters, and ornamental trim.

DESIGN GUIDELINES FOR WOOD, continued...

13.4 Use epoxy to fill in partially decayed spots.

Where rot has resulted in partial decay, infill the holes or patches with semi-rigid epoxy. After the epoxy has hardened, sand and paint the entire area. Caulk between the wood members when necessary, then prime and paint the wood.

13.5 Re-secure warped boards.

Bowed out warped boards can be re-secured by drilling several holes along its centerline. If the board is rigid, wetting it can make it more pliable, preventing splitting. Insert countersunk screws (countersink to a depth that the screw heads are installed below the surface of the board). The procedure should take several days, eventually pulling the board flush by gradually tightening the screws.

For concave warped boards, use a row of finishing nails at both the top and bottom edges to pull the edges back down. Countersink the nail heads and fill the holes with putty. Then sand and paint.

13.6 Replacement may be necessary.

If a portion of a wood board is deteriorated beyond repair, replace only the damaged section. Remove the entire board from the exterior wall and cut away the deteriorated section with a circular saw or hacksaw, cutting out as minimal a portion as possible. Replace the remaining original board section onto the wall, and install a new board to infill the missing portion. The new board should match the existing boards in size and profile. Nail the new board piece in place, countersink the nails, putty the nail holes and any cracks, and paint the area.



When wooden elements like porch columns require repair or replacement, they should be rebuilt to match their original design or in a style compatible with the style of the dwelling. This Bungalow style column was rebuilt after being damaged by Hurricane Katrina (71446 St. Joseph Street).



Wood porch elements and stairs should be preserved and maintained (71648 Maple Street).

14.0 SITE FEATURES

Policy:

Preserve and retain historic site features of residential buildings, including metal and wood fences, walls and landscaping. Install new fences, walls, and site and landscape features that blend with the historic setting of the building and area.

DESIGN GUIDELINES FOR SITE FEATURES

14.1 Retain and maintain historic fences and walls.

Preserve original metal fences, and do not cover, remove, or obscure them. Clean metals with the gentlest means possible to remove paint buildup and corrosion. If hand-scraping and wire brushing have proven ineffective, low-pressure, dry-grit blasting (less than 100 pounds per square inch) may be appropriate as long as it does not damage the surface.

Wood fences can be maintained with regular painting. Repair, or if necessary, replace individual pickets rather than replacing the entire fence. Repair masonry retaining walls using proper mortar mixes and compatible materials. Follow the guidelines for masonry.



Preserve and maintain historic fences and gates such as at 22128 5th Street (left) and the wire fence at 72121 Live Oak Street (right).

DESIGN GUIDELINES FOR SITE FEATURES, continued...

14.2 New fences and walls should blend with the historic character of their surroundings.

New fences and walls **should** **shall** be constructed of traditional or similar materials that visually match authentic examples. New wood fences located in a front yard should not exceed 48” in height and be supported by wood posts (4” by 4” recommended) with no more than 3” of spacing between the pickets. Fences may have flat, spear, gothic, or pointed tops.



Appropriate style picket fence at 22265 Main Street.

14.3 Traditional fence materials are recommended.

For front yards wood fences are recommended, but these may also be of wrought iron, metal garden (scallop or square grid) or metal picket. Vinyl fences are not allowed if they are visible from the street. New chain link fences are not permitted within the historic district.



Appropriate height and designed picket fence at 22155 Level Street.

14.4 Privacy fences and hedges may be appropriate.

For privacy in back yards, wood fences may be installed up to 7’ in height or 6’ with 2’ with a framed lattice top. Wood supports measuring 4” by 4” or metal pipe are recommended. Privacy fences must be set back from the main façade by at least one-third of the total depth of the house. Maintain the fence with regular painting. Living fences, such as hedges or other landscaping, are attractive alternatives to chain-link or privacy fences.



The privacy fence at 72110 Laurel Street is of appropriate height and materials.

DESIGN GUIDELINES FOR SITE FEATURES, continued...

Ground Surfaces & Landscaping

14.5 Maintain historic placement, materials, and design for ground surface elements like walkways and drives.

Site features such as concrete and brick walkways and driveways convey historic patterns of residential site and setting. Preserve these features, repairing them in accordance with guidelines for masonry. Private walkways and drives should blend into public sidewalks.



Historic brick walkway at 72104 Laurel Street.

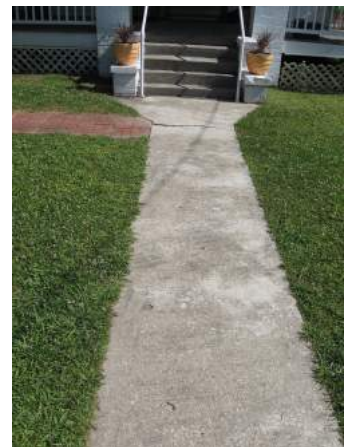
14.6 Respect and preserve original grade and landscaping.

Maintain and protect the original terrain of a historic property. Existing plants and trees provide passive energy functions like shading and wind breaks. Keep trees properly trimmed. Consider the mature size of plant stock when adding new landscaping.

Outbuildings

14.7 Preserve and maintain outbuildings.

Preserve and maintain original outbuildings such as garages and sheds when possible following rehabilitation guidelines used for dwellings. Garages too small for modern vehicles can be converted for storage or other uses.



Original concrete walkway at 22155 Level Street.

14.8 Design and locate new outbuildings carefully.

New outbuildings **should** **shall** blend with the architectural style of the primary dwelling. Site them at appropriate locations, such as to the rear of a house or recessed back from the side elevations.



Preserve original garages such as at 72022 Hickory Street (left) and 22020 3rd Street (right).

DESIGN GUIDELINES FOR SITE FEATURES, continued...

Utilities and Ancillary Systems

14.9 Place satellite dishes and HVAC units out of public view.

Locate modern utilities inconspicuously, and screen solar panels, HVAC units, and utility meters with landscaping, lattice panels or fencing. Locate window air conditioning units on side or rear elevations.

14.10 Locate solar panels where they have the least visual impact on the overall appearance of the historic property.

Rooftops, back yards, or rear accessory buildings that are out of public view are appropriate locations for solar panels or shingles. Rear elevations or rear roof slopes are the best location for solar panels. Solar panels **should** **shall** not be mounted on the facade of a building.



Appropriate screening of HVAC units at 22070 Highway 59.

14.11 Ensure that solar panels that are attached to a building are not readily visible from the street.

Mount solar panels on rooftops flush with the roofline. If not attached to the building, locate solar panels in side or rear yards. Do not use hardware, frames, and piping with a non-reflective finish.



*If solar panels are desired, they **should** **shall** be installed at rear roof lines (left) or free-standing in rear yards (right).*

DESIGN GUIDELINES FOR SITE FEATURES, continued...

14.12 Install ADA features with minimal effect to dwelling.

To provide access for residences and commercial uses there may be requirements to meet Americans with Disabilities Act (ADA) compliance. Follow all health and safety codes in such a manner that a historic property's character-defining features are least effected.

14.13 Install ADA ramps on side or rear elevations to minimize their visual impact.

14.14 Chair lifts may be appropriate.

Chair lifts may also be appropriate if they are sited at side or rear elevations not readily visible. Chair lifts **should shall** be screened and installed in such a way to be reversible and with the least impact to the historic building as possible.



Chair lifts may be appropriate if sited on side or rear elevations, screened and reversible.



Above and below are examples of appropriately designed ADA compliant ramps on side elevations.



CHAPTER 6—NEW RESIDENTIAL CONSTRUCTION

1.0 ADDITIONS TO PRIMARY DWELLINGS

Policy:

New additions to historic dwellings **should shall** be constructed and designed in a manner that maintains the overall character of the original dwellings. The addition **should shall** blend with the original design and not obscure or conceal the historic dwelling or its primary

DESIGN GUIDELINES FOR NEW ADDITIONS

1.1 Consider the location, size, and scale of the addition.

A new addition **should shall** never overwhelm the historic dwelling. The window spacing and materials of the new addition **should shall** follow those of the original building. Locate new additions on rear or side elevations where not visible from the street.



*New additions **should shall** be at the rear, smaller and subordinate to the historic dwelling.*

1.2 Retain historic character.

Design the addition in a manner compatible with the historic character of the original building, as well as of surrounding buildings in the district. The addition **should shall** blend with the historic building and still be clearly differentiated from it. Do not attempt to duplicate form, material, style, wall plane, or roofline, but fit the addition to appear as a discernible wing from the historic building.

1.3 Porch enclosures may be appropriate.

If an owner chooses to enclose a porch (or a portion thereof), the floor fascia board and columns shall not be covered, and every effort shall be made to express the original intent of the porch with glass or screen panels.

1.4 The addition of decks on rear elevations may be appropriate.

Place decks on rear elevations or in other locations that are out of view from the street. Paint and design decks to blend closely with the dwelling. Keep deck designs simple in appearance. If visible from the street, ensure that decks have square balusters set no more than three inches apart and no more than two inches in width and depth.

1.0 ADDITIONS TO PRIMARY DWELLINGS, continued...

Example of a contemporary but compatible rear addition at 22351 Magnolia Street.



Adding a second story to a one-story dwelling is not appropriate as shown in example A. The rear addition in example B is a more appropriate solution for adding living space.

1.0 ADDITIONS TO PRIMARY DWELLINGS, continued...



Examples of appropriately sized and designed rear decks include 22014 2nd Street (above) and 22205 Main Street (below).



2.0 NEW CONSTRUCTION OF PRIMARY DWELLINGS

Policy:

New construction of primary dwellings **should shall** maintain the existing historic pattern of a neighborhood in terms of characteristics such as setback, distance between homes, scale, materials, window size and placement, and colors. New dwellings buildings **should shall** also follow the residential guidelines for fencing and site features.

DESIGN GUIDELINES FOR NEW CONSTRUCTION

2.1 Maintain existing historic patterns.

Historic patterns of setback, materials, height, width, scale, and proportions of dwellings in the historic district **should shall inform conform** to these characteristics of infill projects. The roof shape of new dwellings should also match.

2.2 Orientation towards the street.

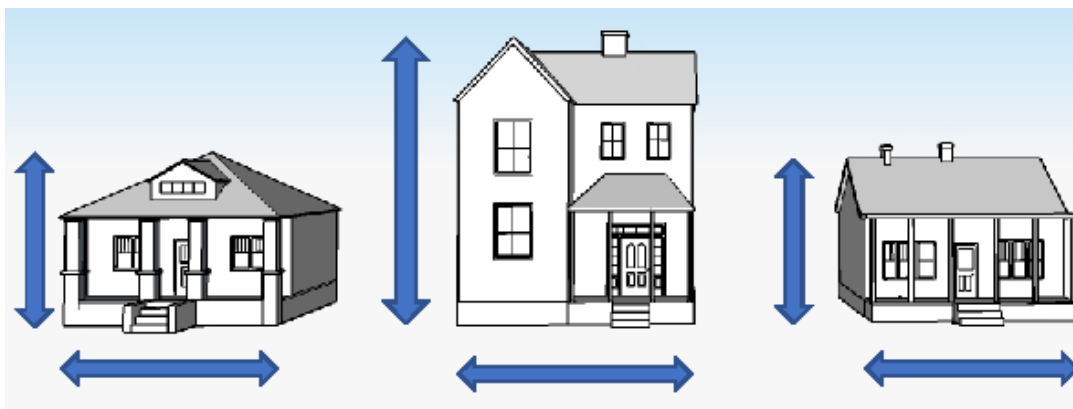
New dwellings must be oriented towards the major street.

2.3 Maintain existing patterns of building height

New dwellings **should shall** be compatible with adjacent dwellings in terms of height. The height of new primary dwellings in the historic district shall not exceed 35'. New dwellings shall be no greater than two-stories, not including the space within the roof.



An appropriate infill design at 22145 Main Street



New construction should be compatible with dwellings along the block in height and width.

2.0 NEW CONSTRUCTION OF PRIMARY DWELLINGS, continued...

2.4 Maintain existing scale along the street.

New dwellings **should** **shall** be compatible with adjacent dwellings in terms of scale and proportions.

2.5 Maintain existing patterns of roof form.

New dwellings **should** **shall** be compatible with adjacent dwellings in terms of roof form.

2.6 Match materials of surrounding dwellings.

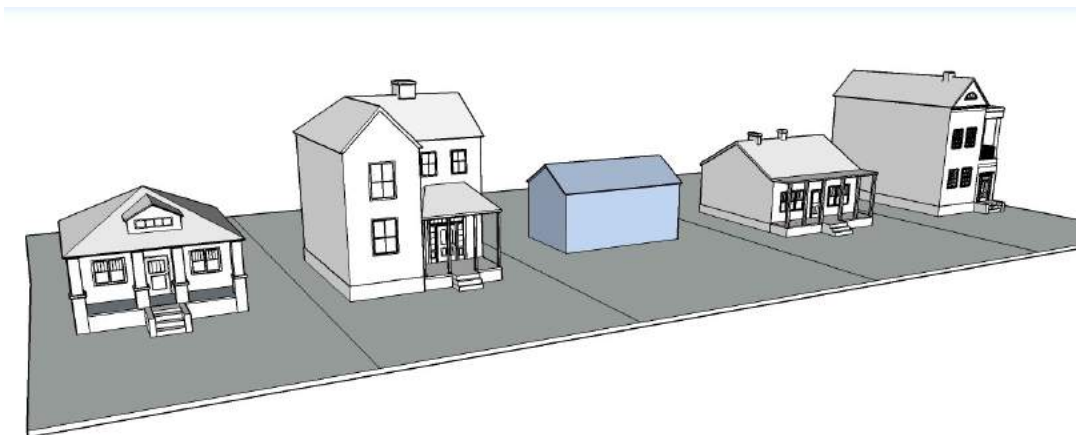
New dwellings **should** **shall** be compatible with other dwellings in the district in terms of materials. Appropriate materials for the historic district include the following:

Brick, stucco, and concrete: Within the historic district brick, stucco, or concrete shall be permitted at the foundation, foundation piers, chimneys, and lower column piers on Bungalow design dwellings.

Siding: Siding materials shall be of wood or simulate the appearance of wood. Vinyl siding is allowed with appropriate trim and fascia details (to simulate wood) in the historic district. Siding shall not protrude beyond the face of door and window frames and frieze boards. Appropriate siding includes beveled or lap siding with a 6" maximum lap, board and batten—1" by 2" (nominal) battens with 1" by 12" boards and reverse board and batten or board and board with 1" by 12" boards.



The gable-front design of this infill dwelling at 71294 St. Mary Street reflects historic house patterns in the district.



New construction should be compatible with dwellings along the block in setbacks from the street.

2.0 NEW CONSTRUCTION OF PRIMARY DWELLINGS, continued...

Windows and Doors: Materials for windows and doors shall be wood or simulate the appearance of wood. Window types shall be hung windows (double, single, etc.) with a 2:1 height to width ratio minimum.

Porches: New dwellings (except garages and accessory buildings) shall have front porches. Porches shall be two-thirds minimum of total width of the front façade. The front porch shall have a minimum depth of 7'0". Any side/back porches shall have a minimum depth of 4'0".

Porch Columns: Porch columns shall be wood or simulate the appearance of wood. Column types may include turned or rounded, rectangular, or square and may have chamfered (beveled) corners and be fluted, and **should** **shall** be in the character of the main structure.



Example of compatible infill construction at 72059 Cypress Street. Designed in a gable front plan, it has appropriately sized windows, a full-width porch and a gable metal roof.

2.0 NEW CONSTRUCTION OF PRIMARY DWELLINGS, continued...



Example of compatible two-story infill construction at 22382 Level Street. The dwelling has a one-story wraparound porch, appropriately sized windows, and gable roof carport.

Chimneys: Building materials shall be masonry (brick, stucco, etc.) or the same material as the dwelling exterior. Chimneys that are not masonry shall be finished with the same material as the house exterior, up to, but not beyond the point of roof penetration. Above that point, a properly installed galvanized stove pipe type chimney shall be required.

Roofs: Appropriate materials shall be metal (low-profile strong back, corrugated, V-crimp), slate, or asphalt composition shingles. Roof pitch shall be 8:12 minimum. Roof types shall be Boston Hip—West Indies, Gable, or Hip with a dormer at the front façade if desired.

2.0 NEW CONSTRUCTION OF PRIMARY DWELLINGS, continued...

2.7 Maintain existing patterns of building setback.

New dwellings **should** **shall** align with the setback of adjacent buildings. New dwellings must conform to setback and lot size requirements as required in the Zoning Code.

2.8 New dwellings must maintain foundation heights.

New dwellings excepting garages and accessory buildings shall be raised as follows:

- New dwellings on concrete slab shall be raised 3'- 0" minimum above finished grade at edge of slab.
- Porch foundations shall have 2'- 0" minimum piers (porch shall have a 2'- 0" minimum crawl space from finished grade to bottom of floor joists).
- New dwellings on piers shall have 2'- 0" minimum piers. Crawl space shall be 2'- 0" minimum (from finished grade to bottom of floor joists).
- Lattice may be placed between or behind piers, but shall not cover the face of the piers.

2.9 Metal buildings, pre-engineered metal structures, or metal siding is not permitted in a residential neighborhood if visible from the street, but may be acceptable within the commercial area.



Example of compatible one-story infill construction at 22017 Second Street. The dwelling has a recessed porch, metal roof and pier foundation.

3.0 NEW ACCESSORY BUILDINGS

3.1 Design new garages and other accessory buildings to be compatible with the historic district.

Design of new accessory buildings **to shall** be compatible with the architectural style and scale of the associated dwelling.

3.3 New accessory buildings must have compatible materials.

The exterior finish of attached garages and accessory buildings shall be wood or simulate the appearance of wood, and shall complement the primary dwelling. An 8:12 pitch is required for roofs. If the garage and/or accessory building is not visible from the street, each request will be reviewed on a case-by-case basis. Fabric covered carports are not allowed in the Historic District unless they are not visible from the street. Screened landscaping of accessory buildings is also recommended.

3.3 New accessory buildings shall be sited appropriately on the lot.

Locate new outbuildings appropriately, such as to the rear of a dwelling or set back from the side elevations. Attached garages and accessory buildings shall be set back from the front façade of the primary dwelling at least one-third of the total depth of the dwelling.



Appropriately designed carport at 71614 St. Mary Street.

3.0 NEW ACCESSORY BUILDINGS, continued...



Examples of appropriate doors for new garages in the historic district.



This garage at 72027 Laurel Street is an appropriate example of new construction and features a metal gable roof and hinged garage doors.

CHAPTER 7—REHABILITATION GUIDELINES FOR COMMERCIAL HISTORIC PROPERTIES

Policy:

Abita Springs developed as a springs resort, and the majority of the historic buildings which remain in the community are residential in character. A small cluster of pre-1968 commercial buildings remains in the downtown area. Unfortunately, almost all of the town's late 19th- and early 20th-century frame commercial buildings no longer exist. Historic photographs of these buildings provide the basis for their reconstruction or for compatible infill. The existing historic commercial buildings should be preserved and maintained.



As late as 1982, the downtown area of Abita Springs retained several frame commercial buildings from the late 19th and early 20th centuries (Photo courtesy National Park Service).



Two of the oldest buildings in the commercial area include Rauch's Grocery built in 1903 (left) and the ca. 1920 Abita Springs Caf  (right).

1.0 STOREFRONTS

Policy:

Remaining original storefronts **should shall** not be altered, but maintained and preserved. Restoration of storefronts that have been altered is encouraged provided the restoration retains as much of the original detail and design as possible.

DESIGN GUIDELINES FOR STOREFRONTS

1.1 Retain and maintain historic storefronts and their components

Remaining original storefronts and facades **should shall** not be altered, but rather repaired and preserved. Restoration of storefronts and facades that have been altered is encouraged provided the restoration remains as much of the original detail and design as possible. Maintain storefront components, including display windows, bulkheads, transoms, doors, cornices, and pilasters. Do not cover or conceal these historic storefront components with modern materials.

1.2 Repair deteriorated or damaged storefronts or components so that the storefront retains its historic appearance.

Replace missing components to replicate the original storefront. Match replacement components to the original in size, material, texture, and detail. Historic photographs can help business owners determine the design and style of missing components.



The 1903 Rauch's Grocery (Abita Springs Market) original storefront has a recessed entrance flanked by display windows on brick bulkheads (22069 Highway 59).

DESIGN GUIDELINES FOR STOREFRONTS, continued...

1.3 Preserve and maintain original awnings

Few original awnings exist in the commercial area. The most notable is the metal awning on the Abita Springs Market. This awning should be preserved and maintained.

1.4 New awnings **should shall** be consistent with historic designs.

Awnings added to commercial buildings in the downtown area **should shall** reflect traditional designs and placement. This includes the following:

- **Scale:** The awning shall be in scale with the building. When placed over the storefront, the awning shall not exceed the width of the building façade.
- **Placement:** So as not to obscure design elements of the upper stories, the awning shall not extend over one foot above the top of the storefront and **should shall** hang no lower than seven and one half feet over the sidewalk.
- **Types:** Awnings placed over storefronts may be supported by metal or wood framing, or a gallery of wood or brick columns.
- **Materials:** Natural materials such as canvas type (nylon, acrylic) shall be encouraged. Curved metal awnings shall be permitted. Box style awnings shall NOT be permitted. Back-lit awnings are NOT allowed.
- **Overhangs:** Flat solid material overhangs held by a metal chain or bar support shall be permitted. These overhangs shall be wood or simulate appearance of wood.



Retain historic awnings like the metal awning spanning the entire façade of the Abita Springs Market (22069 Highway 59).

DESIGN GUIDELINES FOR STOREFRONTS, continued...

1.5 Preserve and maintain original doors and entrances.

Retain and preserve original doors, surrounds, transoms, and sidelights, unless they are deteriorated beyond repair. Original framing components such as jambs, sills, and headers of openings contribute to the entrance and **should shall** also be maintained. Preserve primary doors, or those on the main façade, as they are especially important to a building's historic appearance. Do not fill or partially block historic door openings.

1.6 Repairs to deteriorated or damaged historic doors should be consistent with historic materials.

When repairing historic doors, use methods to retain their historic fabric and appearance as much as possible. Epoxy may be used for strengthening and replacing deteriorated wood.

1.7 Replace historic doors that are beyond repair or missing with new doors that replicate the originals.

Replacement doors **should shall** match historic door in materials and size; ensure they are consistent for the style and period of the building. Ideally, the replacement doors will have the same series of panels and have a frame of the same dimensions. Historical evidence such as photographs are helpful in matching replacements to originals. In replacing missing original doors, select replacement doors that are similar in design to the original in style, materials, glazing (glass area), and lights (pane configuration).

1.8 Do not install new door openings where none existed.

Installing new door openings on the primary façade is not recommended. When new openings are permitted, ensure new doors are compatible in scale, size, proportion, placement, and style to historic openings.



Original doors should be preserved and maintained such as the four-light, wood-panel door at the Abita Springs Gas Station , 72019 Maple Street (above) and the paired multi-light doors at the Abita Spring Market 22069 Highway 59 (below).



2.0 COMMERCIAL BUILDING MATERIALS

Policy:

In addition to storefronts, remaining original commercial building materials such as brick and frame exteriors, windows, and roof surfaces shall be preserved and maintained.

DESIGN GUIDELINES FOR COMMERCIAL BUILDING MATERIALS

2.1 All existing original sills, lintels, frames, sashes, glass of windows, and transoms shall be preserved.

If any of these materials must be replaced, the replacements shall duplicate the original items in design and materials.

2.2 Preserve and maintain original masonry exteriors.

Brick and masonry shall be preserved and not defaced, covered over, or treated in such a manner that will accelerate its deterioration. Sandblasting shall not be permitted on exterior brick.

2.3 Brick should **shall be repaired or replaced with brick to match the original.** Replacement brick should **shall** match the original brick in color, size texture, and coursing technique. The laying of the brick should **shall** match that of the original bond. The mortar between the joints should **shall** match the original in color and size of joint.

2.4 Keep historic masonry visible and unpainted.

Do not paint masonry that has never been painted.

2.5 Preserve original mortar if possible, but if re-pointing is necessary use mortar mixes similar to the original.

Mortar mixes of the past had a higher lime content than today's more common Portland cement. When re-pointing historic mortar, match new mortar to the original mortar in width, depth, color, joint profile, and texture.

2.6 Roofs retaining their original shape shall be maintained.

Where roof shapes have been altered, restoration to the original shape is encouraged. Roof surfaces for commercial buildings may be of appropriate metal designs, asphalt shingles, or rolled asphalt.

3.0 ACCESSIBILITY FOR COMMERCIAL BUILDINGS

Policy:

Ensure that primary entrances to commercial buildings meet Americans with Disabilities Act (ADA) requirements. If this is not possible, make alternative entrances available, clearly mark them and maintain them to the same guidelines as the primary entrance. If access ramps are needed, simple designs compatible with the building's historic character are recommended for main entrances.

DESIGN GUIDELINES FOR COMMERCIAL BUILDING ACCESSIBILITY

3.1 Accessibility solutions must meet all state and local accessibility requirements as well as ADA mandates.

The steepest allowable slope for a ramp is usually 1:12 (8%), but gentler slopes are better when possible. Most codes will allow a slightly steeper ramp for historic buildings to overcome one step. Ramp landings need to be large enough to accommodate wheelchairs, typically a minimum of 5' x 5'.



Push plates for ADA access are appropriate solutions for access into commercial buildings.

3.2 Provide accessibility solutions of the highest level of access and the least impact on the building's historic character.

Identify and evaluate accessibility options within a preservation context. Avoid damage to significant features and materials. Installation of permanent ramps is one of the most common solution to accessibility issues. Ensure the design and location of ramps are such that they do not compromise a building's historic character.



Doors can also be modified with pressurized door openers to allow for ease of access.

3.3 Keep access ramps simple in design.

Simple designs are best with railings distinguishable from historic features. A variety of materials, including wood, metal, brick, and stone, are appropriate to face the ramps.

3.4 If historic doors do not allow for universal access, retrofit replacement doors to meet guidelines.

The use of automatic door openers with push plates is also an alternative to meet ADA door requirements.

4.0 MECHANICAL EQUIPMENT

Policy:

Mechanical equipment and service utility devices **should shall** be sited where they are not readily visible. They shall be placed in inconspicuous areas and be as unobtrusive as possible and screened with landscaping or fencing. If affixed to a building, devices **should shall** be installed to avoid damaging the property. Conduits **should shall** be painted to blend with the color of the building.



Lattice panels are used to screen the HVAC units at 22132 Level Street.

DESIGN GUIDELINES FOR MECHANICAL EQUIPMENT

Utilities

4.1 Locate ground-mounted mechanical systems behind or on top of buildings.

If on the ground, screen them from view using fencing or plants. If on top of buildings, set them back or behind a parapet, not visible from the street. Add screening to assist in dampening the noise from mechanical systems.

4.2 Locate window-mounted mechanical systems on the side or rear elevations; their visibility **should shall be as minimal as possible.**

4.3 Locate meters, conduits, and other equipment on rear elevations.



Example of a roof mechanical system which is set back from the street and not readily visible.

Trash and Recycling Storage Areas

4.4 Place garbage containers behind buildings and screen them from view.

Conceal dumpsters and other garbage containers with fencing or plants. In residential areas, locate these to have a minimal impact on adjacent residences.

MECHANICAL EQUIPMENT, continued...

Satellite Dishes

4.5 Install satellite dishes in inconspicuous areas where they are not readily visible from the street.

Locate them on the rear elevation or rear roof slopes and do not mount them on primary elevations of a building.

4.6 Satellite dishes that are small in size are more appropriate than larger ones.

Solar Panels and Shingles

4.7 Locate solar panels and shingles where they are least visible and obtrusive and cause the least impact to the integrity of the historic building.

Rooftops, rear lots, or rear accessory buildings that are not readily visible from public right-of-ways are the preferred locations for solar devices. Side lots in a location that are not readily visible from the primary street are also options.

4.8 It is preferred that solar panels be located where they are the least visible from the street.

Rear elevations or rear roof slopes are the best location for solar panels. Solar panels **should** **shall** not be mounted on the primary facade of a building.

4.9 Ensure that solar panels that are attached to a building are not readily visible from the street.

Mount solar panels on rooftops flush with the roofline or hidden behind cornices or parapet walls. If not attached to the building, locate solar panels in side or rear yards. Do not use hardware, frames, and piping with a non-reflective finish.



Rooftops are the preferred location for solar panels.



Example of appropriately mounted rooftop solar panels on a commercial building.

CHAPTER 8—NEW COMMERCIAL CONSTRUCTION GUIDELINES

1.0 ADDITIONS

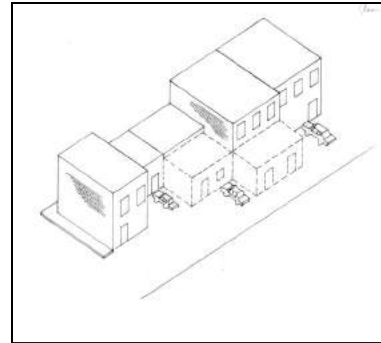
Policy:

When making additions to a historic building, select design, materials, and placement that minimize their impact on the historic appearance and character of the building and district. Ensure additions are compatible in size, scale, and design with the historic building.

DESIGN GUIDELINES FOR ADDITIONS

1.1 Construct additions that are compatible with the original building in scale, proportion, rhythm, and materials.

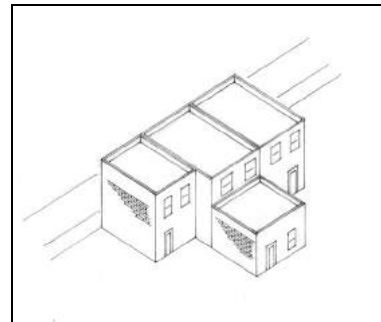
The design of the addition **should** **shall** be in keeping with, and not detract from, the historic character of the building. Ensure elements such as roof pitch, materials, window design, window placement and rhythm, ratio of solids to voids, and general form of the addition are compatible with those of the original building. Make sure the addition does not disrupt successful drainage patterns to keep water away from historic materials.



Shown is appropriate placement for ground level additions. Rear elevations are best for additions to commercial buildings.

1.2 Construct rear additions that are smaller and simpler in design than the historic building.

An addition **should** **shall** never match or overwhelm the historic building in size. Ensure its size and design complement the original building. Ensure rear additions are not readily visible from the street. The addition needs to be visually compatible but also distinguishable from the historic building. Subtle differences in materials or styles can help clarify new from original portions of the structure.



The location, scale, proportion, rhythm, materials, and size of this addition are all appropriate.

1.3 Construct rear additions that do not obscure or damage significant architectural features.

Protect cornices, architectural details, and other important features from loss of damage. Ensure additions cause minimal damage and do not cause removal of historic walls or roofs. Locate addition where existing openings can connect it to the original building.

2.0 NEW COMMERCIAL CONSTRUCTION GUIDELINES

Policy:

New construction in Abita Springs's commercial area **should** **shall** be compatible with adjacent buildings primarily in scale, mass, and height, and secondarily in materials, orientation, shape, placement, and rhythm and proportion of openings. There are many historic photographs of the commercial area of Abita Springs and reconstruction of former buildings is encouraged. These earlier buildings should serve as templates for the type of vernacular commercial buildings associated with spring resorts of the late 19th and early 20th centuries. New primary commercial buildings must follow setbacks and lot sizes outlined in the Zoning Code.

DESIGN GUIDELINES FOR PRIMARY BUILDINGS

2.1 New primary buildings **should **shall** respect the traditional building forms of the commercial area.**

The traditional commercial building forms for the downtown area include a maximum building height of 35 feet and rectangular plans. New storefront and façade designs should be sympathetic to the lines and character of the adjacent buildings. A proposed storefront or façade can be contemporary as long as it respects the lines and scale of surrounding buildings and storefronts. Exterior wall materials may include both wood or brick, although wood is recommended. Alternative materials which simulate wood siding may also be considered. Exterior materials such as vinyl and Exterior Insulation and Finishing Systems (EIFIS) are not approvable.

2.2 Galleries and balconies may be appropriate for new commercial buildings.

Several of Abita Springs historic commercial buildings were designed with galleries on the main façade or with a second story balcony. New buildings may utilize these design elements. Galleries shall have a slightly sloping roof and on the sidewalk by thin wooden posts. The roofing material shall be standing seam metal. Balconies at the upper story of the typical two story building shall be permitted. A building may also be constructed with a combination of a gallery on the first floor and second floor balcony.

2.0 NEW COMMERCIAL CONSTRUCTION GUIDELINES



Historic photographs of Abita Springs commercial buildings provide templates for new construction including first floor galleries and second story balconies (Photos courtesy <http://tammanyfamily.blogspot.com/2016/06/old-photographs-of-abita-springs.html>).

NEW COMMERCIAL CONSTRUCTION GUIDELINES, continued...

2.3 New storefronts should **shall be in traditional designs.** Abita Springs storefronts dating from the turn of the 20th century usually exhibited recessed entries. Recessed entries are encouraged, and the following proportions are suggested:



Rauch Grocery storefront.

a) Façade Type A: The façade at storefront level is characterized by a center doorway, flanked by two obliquely placed display windows which create a recessed entrance. Large display windows appear at either side of the entry area, and are positioned parallel to the street. (Refer to Rauch’s Grocery, built 1903.)

b) Façade Type B: On buildings that face an intersection of two streets, the entry door is positioned at an oblique angle to the 90-degree angle of the intersection. (Refer to the historic photographs of the ABC Grocery Store.)

2.4 Use traditional materials for storefronts.

Traditional materials such as clear glass, brick, and wood shall be utilized for new commercial storefronts.



2.5

This new storefront was designed based on a traditional storefront plan of the turn of the 20th century. This storefront is similar to that recommended for Abita Springs as Façade Type A.

Orient new construction toward the major street.

NEW COMMERCIAL CONSTRUCTION GUIDELINES, continued...

2.5 Orient new construction toward the major street.

Traditionally primary entrances are oriented to the street, which encourages pedestrian traffic. Orient new buildings toward the street to be consistent with the character of the streetscape.

2.6 New construction should **shall have parking at the rear or side.**

New commercial buildings should **shall** be constructed with the main façade close to the street or sidewalk in keeping with traditional streetscapes. Parking should **shall** be placed at side or rear elevations.



This new commercial building was designed based on a traditional plan and the storefront is similar to that recommended for Abita Springs as Façade Type A.



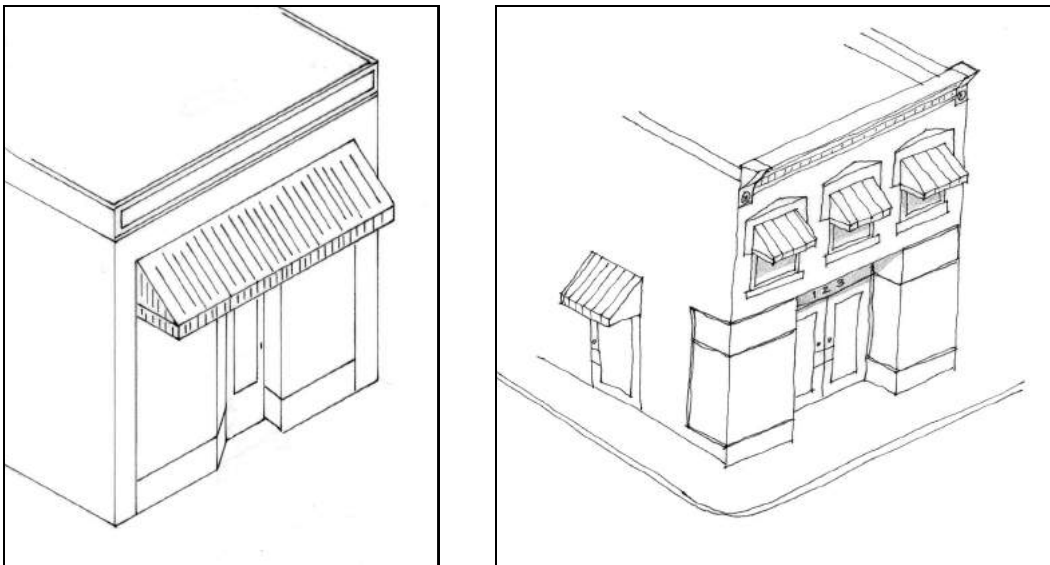
This new commercial building was designed based on a traditional plan and the storefront is similar to that recommended for Abita Springs as Façade Type B.

NEW COMMERCIAL CONSTRUCTION GUIDELINES, continued...

2.7 Awnings and overhangs on new commercial buildings shall be in traditional designs and materials.

Awnings on new commercial buildings in the downtown area should reflect traditional designs and placement. This includes the following:

- **Scale:** The awning shall be in scale with the building. When placed over the storefront, the awning shall not exceed the width of the building façade.
- **Placement:** So as not to obscure design elements of the upper stories, the awning **should shall** not extend over one foot above the top of the storefront and shall hang no lower than seven and one half feet over the sidewalk.
- **Types:** Awnings placed over storefronts may be supported by metal or wood framing, or a gallery of wood or brick columns.
- **Materials:** Natural materials such as canvas type (nylon, acrylic) shall be encouraged. Curved metal awnings shall be permitted. Box style awnings shall NOT be permitted. Back-lit awnings are NOT allowed.
- **Overhangs:** Flat solid material overhangs held by a metal chain or bar support shall be permitted. These overhangs shall be wood or simulate appearance of wood.



Appropriate awning designs and locations for new commercial buildings.

NEW COMMERCIAL CONSTRUCTION GUIDELINES, continued...

2.8 Mechanical system and utilities should shall be placed at rear, or non-readily visible side elevations.

All functional appurtenances, such as air conditioner and heater window units, solar collectors, gutters, down spouts, plumbing and power lines, and garbage containers shall be located on the rear (or other non-public side) of the building, or on roof surfaces not visible from adjacent public spaces. Central heating and air conditioning units, other energy devices not attached to the building, and garbage containers shall be located in areas not visible from public spaces.

2.9 Landscaping should complement the streetscape and screen parking areas.

The addition of low shrubs and other landscaping features is recommended to screen parking lots and provide separation of the parking area and sidewalk

2.9 2.9 Lighting should shall be compatible and appropriate for the surrounding area.

Install light designs that complements the building while not detracting from the historic setting. For commercial buildings in residential neighborhood, lighting must have a minimal impact on surrounding residences.

2.11 2.10 Install datestones or cornerstones to identify new construction.

In order to help distinguish new construction from historic buildings, the addition of datestones or cornerstones displaying the building's date of construction is encouraged .



Parking lots for new commercial buildings should be screened with landscaping.

CHAPTER 9—GUIDELINES FOR SIGNAGE

Policy:

Retain and maintain existing historic signs if possible. Install new signs in such a manner that no damage occurs to historic materials. Individual building signage shall be placed under such restrictions as will allow for design unity in the overall district. Individual and creative expression is encouraged, but will be made more efficient and meaningful when the signs of the area complement each other and the design of the building to which they are attached. No fluorescent signs are allowed in the district.

1.1 Size of Primary Signs

Historic District signs shall appeal primarily to pedestrians, but must also effectively reach customers traveling by automobile.

- **Single-Faced Signs** attached flat against the wall shall be 32 square feet maximum or less.
- **Double-Faced Signs** suspended by brackets or arms perpendicular from the wall of a building shall be allowed one square foot of sign per linear front of lot frontage. The area of such a double-faced sign shall be taken to find the sum of the area of each face. (In no case shall the sign exceed 32 square feet per face). Ovals and other shapes for signs are encouraged.



The sign for the Abita Springs Café uses traditional materials and design.

1.2 Placement of Primary Signs

The primary sign for a building **should shall** complement the lines of the building upon which it is placed. Signs flush with the façade are preferred. The major sign may also appear on a cloth awning. Large, automotive-scale signs that project over the roof line, or are hung from poles not attached to the building, are prohibited.



Appropriate projecting sign at 71667 Leveson Street.

1.3 Projection of Primary Signs

Any primary sign projecting out from the building **should shall** clear the sidewalk by seven feet, and project no more than five feet. However, each sign shall be considered according to their particular circumstances. They shall be hung at least six inches from the vertical face of the wall. Hardware used in hanging the signs shall be inconspicuous.

DESIGN GUIDELINES FOR SIGNS, continued...

1.4 Sign Materials

The preferred material for primary signs is wood, which may be painted an appropriate color. Graphics may appear in the style seen during the original time of construction as long as it is kept with the architectural style of the building. While wood is preferred, various materials can be used for signage, but internally illuminated plastic faced fluorescent signs are not allowed.



Examples of an appropriate hanging sign at 72066 Maple Street.

1.5 Signs Painted Directly on Building Walls

The sign **should** **shall** be located so as to respect any architectural detail of the wall surface, and are encouraged subject to Commission approval. Mural and wall murals are also permitted, subject to Commission approval.

1.6 Secondary Signs

Secondary signs are permitted subject to Commission approval.

1.7 Signs on Awnings

Signs may be painted directly on each side of an awning.

1.8 Memorial Signs

Memorial signs shall have a maximum height of ten feet, subject to other sign requirements. Memorial signs **should** **shall** be compatible with the main structure in materials and design. Memorial signs must be approved individually by the Commission.



An appropriate free-standing or "post" sign at 72090 Maple Street.

1.9 Addresses

Street addresses are encouraged on homes and business and should be in a lettering type appropriate to the style and design of the structure.

1.10 Banners

Banners on buildings and/or eaves shall be allowed for special advertisement or special events. These are to be displayed for no longer than 45 days. Size is limited to 32 square feet. Banners shall be kept in good repair (no fan operated advertising figures are allowed).



Metal or neon signs based on historic examples may also be appropriate for the commercial area.

DESIGN GUIDELINES FOR SIGNS, continued...

1.11 Lighting of Signs

Lighting of signs shall be subdued and indirect. If possible, the lighting source shall be hidden from view or designed so as to blend in with the lines of the building. Backlit, fluorescent, strobe, and flashing-light signs are prohibited. Backlit coke machines are considered signage and are not permitted on exterior of buildings or shall not be visible from the street. Such machines shall only be used if back light is not used. No fluorescent lighting is permitted. All other exterior lighting fixtures must be approved. Gooseneck type lighting is encouraged as well as historically appropriate neon and metal signs.



Example of an appropriate wall sign on the Abita Springs Market.

1.12 Temporary Signs

Temporary signs play an important part in contributing to the day-to-day vitality of a commercial area and should be encouraged.

- Definition of "Temporary:" Temporary signs **should shall** be displayed no longer than six months.
- Materials: The signs **should shall** be made of materials that reflect their temporary nature.
- Placement: All temporary signs shall **be conform to** zoning ordinances and not be on public right-of-ways.
- Content: Content of such signs **should shall** be limited to the advertisement of products sold within the business premises and civic and cultural events that will benefit the community. Signs displaying credit card companies such as Visa and MasterCard **should shall** be displayed inside the business premises.



Signs painted on windows are appropriate.

GLOSSARY

A. Procedural Definitions

Certificate of Appropriateness: A certificate issued by the Historic District Commission (HDC) to indicate approval of an application to alter the exterior appearance of a property located within a locally-designated historic district.

Process: The established procedures by which the various actions that may be taken by the HDC are carried out.

Public notice: Notice provided to interested parties before a commission takes action.

B. Technical Definitions

Adaptive Use: The reuse of a building or structure, usually for purposes different from the original use such as residence converted into offices.

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

Alteration: Work that effects the exterior appearance of a property including construction, reconstruction, repair, or removal of any building element.

Building: A structure with a roof, intended for shelter or enclosure such as a dwelling or garage.

Character: The qualities and attributes of a building, structure, site, street or district.

Configuration: The arrangement of elements and details on a building, structure or site which help to define its character.

Compatible: In harmony with surroundings generally in mass, scale, and height, and secondarily in materials, orientation, placement, and rhythm and proportion of openings.

Cultural Landscape: A geographic area that conveys a diverse representation of how human activity has changed and shaped the natural environment. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

Context: The setting in which a historic element, site, building, structure, street, or district exists.

Demolition: Any act which destroys in whole or in part a building or structure.

Demolition by Neglect: The destruction of a building or structure through abandonment or lack of maintenance.

Design Guidelines: Design review criteria and methodology identified for the purposes of achieving alterations or development that is sensitive to and compatible with the building and/or context.

Element: A material part or detail of a site, structure, street, or district.

Elevation: A drawing of any one of the external vertical planes as in a facade of a building.

Fabric: The physical material of a building, structure, site or community, conveying an interweaving of component parts.

Facade: Any exterior side of a building or structure, especially the front or principal face that is typically given special architectural treatment.

Historic District: A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

Historic Imitation: New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

Historic District Commission: The Town's governmental entity responsible for administering the criteria set forth in this document and the Abita Springs Zoning Ordinance as applies to locally-designated and historic districts.

Infill: New construction in historic districts on vacant lots or to replace existing buildings.

Maintain: To keep in an existing state of preservation or repair.

New construction: Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.

Preservation: Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

Proportion: Harmonious relation of parts to one another or to the whole.

Glossary

Reconstruction: The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as is appeared at a specific period of time.

Rehabilitation: The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.

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

Retain: To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

Re-use: To use again. An element, detail, or structure might be reused in historic districts.

Rhythm: Movement or fluctuation marked by the regular occurrence or natural flow of related elements.

Scale: Proportional elements that demonstrate the size, materials, and style of buildings.

Setting: The sum of attributes of a locality, neighborhood, or property that defines its character.

Significant: Having particularly important associations within the context of architecture, history, and relative culture.

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

Streetscape: The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

Style: A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

C. GLOSSARY OF TERMS

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

Arch: A construction which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch).

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

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

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

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

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

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

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

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

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

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

Bulkhead: The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

Carrara Glass: Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.

Capital: The head of a column or pilaster.

Glossary

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

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

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

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

Column: A cylindrical or square vertical structural or ornamental member.

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

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

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

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

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

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

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

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

Dormer window: A window that projects from a roof.

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

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

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

Engaged column: A pillar that is in direct contact with a wall; at least half of

the pillar extends beyond the plane of the wall to which it is attached.

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

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

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

Fenestration: The arrangement of windows and other exterior openings on a building.

Finial: A projecting decorative element at the top of a roof turret or gable.

Fishscale shingles: A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

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

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

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

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

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

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

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

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

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

Ghosts: Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's façade or side elevation.

Guardrail: A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.

Handrail: A horizontal or sloping rail intended for grasping by the hand for guidance or support.

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

Glossary

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

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

Jack arch: (see Flat arch)

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

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

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

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

Luxfer glass: A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early 20th century.

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

Masonry: Work using brick, stone, concrete block, tile, adobe or similar materials.

Massing: The three-dimensional form of a building.

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

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

Mortar: A mixture of sand, lime, (and in more modern structures, cement), and water used as a binding agent in masonry construction.

Mullion: A heavy vertical divider between windows or doors.

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

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

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

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

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

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

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

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

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

Pilaster: A rectangular pillar attached, but projecting from a wall, resembling a classical column.

Pitch: The degree of the slope of a roof.

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

Portland cement: A strong, inflexible hydraulic cement used to bind mortar.

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

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

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

Restoration: Returning a building to the exact form and detail as it appeared at a certain point in history.

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

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

Glossary

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

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

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

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

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

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

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

Sill: The bottom crosspiece of a window frame.

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

Stretcher bond: A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

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

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

Terra cotta: Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.

Transom: A horizontal opening (or bar) over a door or window.

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

Turret: A small slender tower.

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

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

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

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

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

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

Louisiana State Income Tax Credit Program for Rehabilitated Historic Property

Louisiana administers two state tax credit programs for the rehabilitation of historic buildings. One is for commercial buildings, the second for residential buildings. The former must be income-producing, while the latter must be owner-occupied, or at least 50 years old if vacant. In either case, the building must have a historic designation, such as belonging to a historic district or being listed on the National register of Historic Places. (Please see the following table.)

This incentive program is designed to encourage rehabilitation of both residential and commercial historic buildings. Property owners must continue to own the building for five years following the rehabilitation, or forfeit the tax credit. The State Commercial Tax Credit may be used in addition to the Federal Historic Rehabilitation Tax Credit. It may also be combined with the State Residential Tax Credit, if the building is mix-use.

For more information, please visit the website of the Louisiana Department of Culture, Recreation, and Tourism:

http://www.crt.state.la.us/hp/tax_incentives_program.aspx

Or contact the Louisiana Department of Culture, Recreation, and Tourism directly for first time inquiries on tax credits at (225) 342-8160.

Tax Credits for Historic Buildings in Louisiana

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

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