Draft Report

Charlestown Cultural District Design Guidelines
Lake Charles, Louisiana

January 2012






Prepared for:
Louisiana Division of Historic Preservation

Prepared by:
Hardy • Heck • Moore, Inc.
Austin, Texas

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PURPOSE AND GOALS

The City of Lake Charles was one of several communities selected by the Louisiana Division of Historic Preservation to receive design guidelines for historic resources within the Charlestown Cultural District, comprised of the Charpentier Historic District and the Downtown Development District. The purpose of the design guidelines is to enable property owners contemplating renovation and/or restoration within the Charlestown Cultural District to maintain the historic look, feel, and character of the district. The guidelines also address new additions to historic buildings and new construction within the historic district. The goal is to encourage long-term planning for historic district resources in Louisiana that were negatively impacted by Hurricanes Katrina and Rita. The intended result is an improved quality of the district that will contribute to the economic health of the district and the community.

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

Designated Landmarks and Historic Districts

The design guidelines contained within apply to resources in the Charlestown Cultural District as designated by the City of Lake Charles. A map illustrating the boundaries of the Charlestown Cultural District (which includes the Charpentier Historic District and Downtown Development District) is included in *Appendix B*. Maps illustrating the boundaries of the Charpentier Historic District are located in *Appendix C*. An inventory listing contributing and non-contributing resources in the Charpentier Historic District and a list of Calcasieu Historical Preservation Society landmarks properties to date is included in *Appendix D*.

HISTORY AND DEVELOPMENT OF LAKE CHARLES, LOUISIANA, AND THE CHARLESTOWN CULTURAL DISTRICT

Calcasieu Parish was considered an attractive place to settle due to its access to various waterways, broad prairies for pasturage, and abundant timber lands. In 1781 French immigrant Barthelemy LeBleu and his wife established a home on English Bayou, six miles east of the future site of the City of Lake Charles, becoming the area's first non-native settlers. In 1800, another French immigrant, Charles Sallier, built his home on the banks of the lake that would later bear his name (Sallier Street runs east-west through his former homestead). Two years later, he married the LeBleu's daughter, the first white female born east of the Calcasieu River. As the use of given names was poplar at the time, Sallier was referred to as "Mr. Charles." The lake near his homestead was therefore called "Charles' Lake." The surrounding area was called "Charleston" or "Charles Town."

Most early settlers were French or Spanish, but southerners from east of the Mississippi arrived in the 1810s and 1820s. Calcasieu Parish was created out of St. Landry Parish in 1840. "Charleston" became the parish seat in 1852 at the urging of Jacob Ryan, Jr. who had a sawmill on the lake and a home at Broad and Pujo streets. He sold property on present-day Ryan Street which became the core of downtown Lake Charles. In 1855, Daniel Goos established his mill on the lake, improving production methods and expanding the lumber trade between ports in Galveston and Mexico. "Charleston" was incorporated in 1861, but after dissatisfaction grew over the city's name, it was changed to Lake Charles in 1867. By the Civil War, Lake Charles remained a sparsely settled village confined primarily to the downtown area until the lumber boom of the 1880s.

After the Civil War, the city made a transition with the influx of immigrants from the northern and Midwestern states. Their arrival was precipitated by the lumber boom brought on by the investments of northern lumber barons and the immigrant recruiting activities of J. B. Watkins and the American Land and Timber Company. Between 1880 and 1896, Lake Charles also acquired three rail lines which aided the transportation of goods and people through the area. Further, streetcar lines emerged in the downtown area in 1895. The city's population quadrupled, and many of the lumber barons and mill workers settled east of downtown in what is now the Charpentier Historic District. The word "charpentier" means "carpenter" in French and pays homage to those who built the homes in this new residential area from the finest woods—long leaf yellow pine, curly cypress, and curly pine—courtesy of the lumber industry. The homes ranged from modest residences to high style mansions blending features of Victorian architecture from the northern U.S. and local variations of Louisiana cottages and of the Colonial Revival Style.

Pujo at Kirkman streets, looking west, 1905 (Louisiana Digital Library).

Lake Charles' downtown also flourished from the late nineteenth century to the early twentieth century with the establishment of banks and other commercial enterprises as well as buildings to house traveling entertainers and other cultural pursuits. Though the 30 blocks of the city's central business district were destroyed by the Great Fire of 1910, it was quickly rebuilt.

By the 1920s, the prosperity of the lumber industry had diminished due to the lack of a deep water port. In 1922, Calcasieu Parish voters passed a bond to deepen and widen the Calcasieu River and Lake from the Intracoastal Canal to Lake Charles, providing a navigation route through the Intracoastal Canal to the Sabine River and to the Gulf of Mexico. After years of various channel improvements, the Port of Lake Charles was officially opened on November 30, 1926. The port served the remaining sawmills and pursuits of the expanding rice and petroleum industries. In 1926, though, streetcar line service ceased with the introduction of bus transportation, the downtown area continued to flourish. In the 1930s Ryan Street replaced Railroad Avenue as the city's commercial hub. The city's economy and physical growth was effected in the 1940s by further developments in the petroleum industry and the opening of the Calcasieu River Bridge in 1948.

The 1960s saw a different type of development in the city of Lake Charles with the demolition of many of the central business district's historic resources. In addition, the wharves and warehouses on the lake were torn down. Sixty-four acres of the lakeshore were filled to be occupied by the new Lake Charles Civic Center. Rebuilding of the historic downtown core has been ongoing since the 1980s and 1990s.

Views of Ryan Street in 1905 (Louisiana Digital Library):
Top: looking south from Division Street
Center: looking north from Pujo Street
Bottom: looking south from the corner of Broad Street

The Louisiana Department of Culture, Recreation, and Tourism administers the Cultural Districts Program, which seeks to generate community revitalization based on cultural activity though tax incentives. Together, the Downtown Development District and Charpentier Historic District comprise the Charlestown Cultural District, which was certified in 2009.

Charpentier Historic District was listed on the National Register of Historic Places in 1990 as the Lake Charles Historic District. Charpentier Historic District retains its historic integrity to convey the significance of the prosperity the lumber industry brought to Lake Charles, especially since none of the historic mills and other lumber-related complexes survive and the downtown area has lost some of its architectural integrity and historical associations. The district—which encompasses approximately 37 city blocks and 380 buildings—contains a large concentration of ca. 1880 to 1939 residential, commercial, governmental, religious, educational, and social buildings, in a variety of architectural styles that were popular in from the late nineteenth century through the 1960s.

The Downtown Development District was established in the late 1990s. The district consists of:

- the downtown core of Lake Charles along Ryan Street;
- commercial and civic development west and south of downtown to the lakeshore and Pithon Coulee from the late nineteenth century to the present; and
- twentieth century commercial development along Interstate 10 to the Calcasieu River Bridge.

DESIGN REVIEW PROCESS FOR THE CHARPENTIER HISTORIC DISTRICT

Design Review Application

Before initiating any work that may affect the exterior of a resource within the Charpentier Historic District, the owner must submit an application for a Certificate of Appropriateness to the City of Lake Charles Historic Preservation Commission (HPC). The list of "Items Necessary for Planning Commission/Conditional Use Permit Application" is included in *Appendix K.*

Major Work

The HPC will review all applications proposing major work projects—alterations (change in the design, materials, or general appearance of a building) or new construction—within the district and shall grant or deny Certificates of Appropriateness contingent upon the applicant's acceptance of specific conditions set forth by the HPC. The HPC is authorized to hear and decide appeals, variances, and special exceptions (see zoning ordinance).

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

- New construction
- Expansions of a building footprint
- Changes in original materials
- Demolition of a historic building or structure
- Relocation of a historic building or structure

The HPC strongly discourages demolition and relocation of historic resources. Special instructions for applications involving demolition or relocation are found in the zoning ordinance at Section 5-307(17). Applications for alternate uses (uses not specified in the zoning district) of a historic resource are discussed at Section 5-307(19).

Minor Work

Minor work projects are reviewed by the Director of Planning or an appointee. The application for minor work projects will be approved or denied within five working days of receipt by the Director of Planning. Exterior alterations considered to be minor work projects include:

- Installation of/alteration to awnings, gutters, and downspouts
- Incandescent lighting fixtures
- Restoration of original architectural features constituting a change of existing non-historic conditions
- Additions and changes not visible from any street of public right-of-way and located to the rear of the main structure
- Additions and changes to an accessory structure

The Director of Planning may refer minor work applications to the HPC if the changes are deemed by the Director and/or Planning staff to involve alterations, additions, or removals that are substantial; do not meet the guidelines for minor work; or are a precedent-setting nature. A checklist delineating minor work from major work is available from the Director of Planning by request.

Routine Maintenance

Routine maintenance of properties within the Charpentier Historic District does not require a Certificate of Appropriateness. Work that consists of routine maintenance,

defined as "any work that does not constitute a change in design, material or outward appearance of the structure, and it includes in-kind replacement or repair," shall be determined by the Director of Planning.

Review Process

The process for HPC review is set forth in the Lake Charles Historic Preservation Ordinance (Ordinance No. 15813, adopted April 6, 2011) found in the *Zoning Ordinance for the City of Lake Charles*, Article V, Part 3, Section 5-307. The ordinance is available online at:

http://www.cityoflakecharles.com/egov/docs/1321550243_861602.pdf

Applicants are strongly encouraged to request a pre-application conference with the City of Lake Charles Director of Planning to discuss aspects of the proposed project. Applications for a Certificate of Appropriateness will be reviewed by the HPC within 30 days of receipt and being deemed complete by the HPC. Incomplete applications are not reviewed. Each proposed Certificate of Appropriateness is discussed at a public hearing. The public hearing process is outlined in Section 4-201(4)(b) of the city's zoning ordinance.

The HPC will use these design guidelines when reviewing the Design Review Application. Additional criteria for approval are presented in the *Zoning Ordinance for the City of Lake Charles* at Section 5-307(10)(a-g).

HPC decisions will be rendered in writing. If the application is not approved, the HPC may suggest alternatives. The applicant may then modify the project in accordance with the HPC's decision and resubmit the application. An applicant may appeal the HPC's written decision to the City Council within 10 days from the date of the written decision but not more than 15 days after the commission's decision is rendered.

Responsibilities of the Applicant

The responsibility for demonstrating that the proposed project meets these design guidelines and historic preservation, zoning, and building codes lies with the applicant. In order to expedite the review process, it is helpful if the applicant submits the following documentation:

- Name, address, and telephone number of applicant;
- Detailed description of proposed work;
- Location and current photograph of the property and adjacent properties. Historical photographs are helpful;
- Scaled elevation drawings of building or structure and proposed changes showing all sides that are visible by pedestrians from any public right-of-way;
- Building material schedules including all façade materials (i.e. foundation, walls, trim, windows, and doors);
- Scaled site plan detailing placement of building or structure on property;
- Sample of materials to be used and product brochures;
- If the design review application includes signs or lettering, submit:
  - a scaled drawing showing the type of lettering,
  - dimensions and colors,
  - a description of materials,
  - method of illumination (if any),
  - plan showing location of sign on property;
- Any other information that City staff or the HPC may deem necessary for review.

Penalties for Violation

If a contributing building or structure within a historic district is altered without complying with these design guidelines and the *Zoning Ordinance for the City of Lake Charles* and/or without obtaining a Certificate of Appropriateness, the penalty may include reversal of unapproved alterations, permit delays, and fines. Failure to comply with the provisions of the historic preservation ordinance is a violation, and the violator will be punished with fines of $10.00 to $25.00 for each and every day that a violation continues.

DESIGN REVIEW PROCESS FOR THE DOWNTOWN DEVELOPMENT DISTRICT

Design Review Application

Before initiating any work that may affect the exterior of a resource within the Downtown Development District, the owner must obtain administrative approval from the Lake Charles Downtown Development Authority (DDA), a division of the City of Lake Charles Department of Planning and Development (designated by Ordinance No. 11646).

Review Process

The process for DDA review is set forth in the *Lake Charles Smart Code* found in the *Zoning Ordinance for the City of Lake Charles*, Article V, Part 3, Section 5-306. The *Smart Code* is available online at:

http://www.cityoflakecharles.com/egov/docs/1182532916_820739.pdf

Or

http://library.municode.com/index.aspx?clientId=14023

Applicants submit requests to the Planning Department. The Planning Department then forwards the Downtown Lakefront Development Review form (*Appendix L*) and development plans to the DDA. The DDA will review requirements described in the *Smart Code* as they relate to the disposition, configuration, and function of buildings in the Downtown Development District, as well as their architectural, landscape, parking, and signage standards.

After the DDA reviews the proposed plans:

- If NO deviations from the code are required, DDA comments and returns recommendations to the Planning Department
- If Deviations from the code ARE noted, DDA makes recommendations, citing each code Article and recommendation on the Downtown/Lakefront Development Review form and returns to the Planning Department.
- Planning director reviews Downtown/Lakefront Development Review recommendations submitted by the DDA and verifies if a warrant or variance is required.
    - If Warrant is required, Planning Director reviews recommendations and either approves or denies warrant request.
    - If Variance is required, Planning Director initiates the public hearing process, Section 4-201 of the Zoning code of ordinances.

In some cases, a proposed project may deviate from the requirements of the *Smart Code*. A variance permits a practice that is not consistent with the Purpose or provisions of the *Smart Code*. Variances are granted by the Planning Commission in a public hearing following existing procedures in existing local development codes. Warrants are granted administratively by the Consolidated Review Committee (CRC) for practices that are not consistent with *Smart Code* provisions but are justified by the Purpose of the *Code*.

After a proposed project is approved by the DDA, the owner of a building or property (or their developer or agent), should submit a written request to the DDA for the building scale plan to be placed on the next available meeting agenda of the Planning Commission for final plat approval.

A property owner (or their developer or agent) may appeal a DDA decision to the Planning Commission. A property owner (or their developer or agent) may appeal a decision of the Planning Commission to the Lake Charles City Council.

Responsibilities of the Applicant

The responsibility for demonstrating that the proposed project meets these design guidelines and the *Smart Code* (as well as zoning, and building codes) lies with the applicant. In order to expedite the review process, the applicant must submit the following documentation:

For preliminary site and building approval, site and building plans showing:

- Building disposition;
- Building configuration;
- Building function; and
- Parking standards

For final approval the above documentation required for preliminary approval with:

- Architectural standards;
- Landscape standards;
- Signage standards; and
- Any special requirements as designated by the *Smart Code* at Section 5-306, Article 2, Part 2.8.

Penalties for Violation

The Director of the Planning Department has several rights if violation of an approved plan occurs:

- Require the owner (or their developer or agent) to stop, remove, and/or mitigate the violation; or
- Require the owner (or their developer or agent) to secure a Variance to cover the violation.

ARCHITECTURAL CHARACTER OF CHARLESTOWN CULTURAL DISTRICT

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

The analysis within this section sets forth typical character-defining features of building forms and architectural styles. Note that many examples of historic resources do not strictly fit any building form or architectural style classification. Similarly, a typical example of a building form or architectural style may exhibit some of the character-defining features defined below, but not all. Other examples of historic resources may combine elements from several building forms or architectural styles and present a more eclectic appearance. This analysis of building forms and architectural styles seeks to find commonalities among general trends, though the inventory of resources within a historic district inevitably will include exceptions.

BUILDING FORMS

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

The following building forms are found within the Charlestown Cultural District:

- Hall-and-Parlor Residence
- American Foursquare Residence
- L-Plan Residence
- Modified L-Plan Residence
- Center Passage Residence
- Shotgun Residence
- Bungalow Residence
- Ranch House
- Detached Garage
- One-Part Commercial Block
- Two-Part Commercial Block
- Temple-Front Building
- Enframed Commercial Block
- Central Block with Wings
- Two-Part Vertical Commercial Block
- Three-Part Vertical Commercial Block
- Commercial Block
- Service Station/Service Bay Business
- Religious Building

Hall-and-Parlor Residence

Example of a Hall-and-Parlor residence.

Hall-and-Parlor houses are one room deep and may be one, one-and-a-half, or two stories high. The interior composition consists of a single square room (the hall) with a smaller room (the parlor) attached to the side. A three- or five-bay symmetrical façade sometimes masks the imbalance of the asymmetrical interior. Chimneys may stand either internally or at the gable ends. These types of houses may be expanded with front porches and rear additions.

- Exterior Walls: Typically constructed with wood siding or wood shingles finished with paint.
- Foundations: Pier and beam, typically with brick or wood piers.
- Porches: May be entry, partial, or full-width. Usually feature timber, milled, or simple turned porch supports.
- Roofs: Originally usually wood shingle. Historic-age changes may include replacement with composition shingle, corrugated metal, or standing-seam metal roofs.
- Windows: Double-hung wood-sash, often with a two-over-two or four-over-four configuration.
- Doors: Typically paneled wood, sometimes with glazing.
- Chimneys: If present, original stone or brick masonry chimney at gable ends.

American Foursquare Residence

Example of an American foursquare residence.

An American foursquare residence with porch extension.

American foursquare houses are usually two- or two-and-a-half stories in height. Floor plans typically include four rooms on each floor, with an asymmetrically-located entry into one of the front rooms on the ground floor. In Lake Charles, these houses typically are set back with a front yard. Concrete sidewalks or driveway runners may be present. They often include a detached garage and/or a *porte cochere* attached to a side façade. The Charpentier Historic District contains several unique local examples of the American foursquare house where an extension of the second story forms a porch at the primary façade.

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

L-Plan Residence

Example of an L-Plan residence.

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

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

Modified L-Plan Residence

Example of a modified L-plan house.

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

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

Center Passage Residence

Example of a center passage residence.

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

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

Shotgun Residence

Example of shotgun residence.

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

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

Bungalow Residence

A one-story Craftsman Style bungalow residence.

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

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

Ranch House

Example of a Ranch house.

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

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

Detached Garage

Example of a detached garage.

Example of a porte cochere.

Detached garages typically are one-story in height with a rectangular footprint and a single, open interior space. Garages typically are sited at the rear of the lot, behind the main house.

Some historic residences in the districts have *porte cocheres* in lieu of detached garages.

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

One-Part Commercial Block

A grouping of Prairie Style one-part commercial block buildings. Note the storefronts, transom windows, and parapets.

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

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

Two-Part Commercial Block

Two-part commercial block buildings in the Italianate (left) and Romanesque Revival Styles (center and right). Note storefronts and parapets.

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

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

Temple-Front

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

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

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

Enframed Window Wall

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

Enframed window wall buildings have a rectangular façade with a large center section enframed by an often continuous border.

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

Central Block with Wings

Example of a Classical Revival central block with wings.

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

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

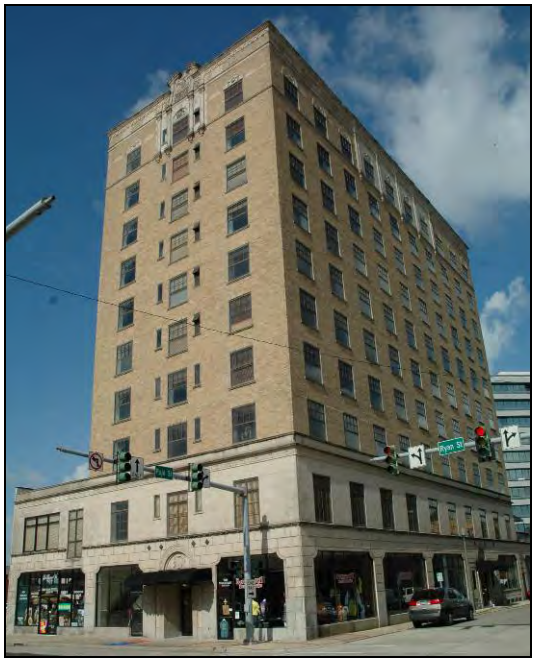
Two-Part Vertical Commercial Block

An Art Deco Style two-part vertical commercial block.

The two-part vertical commercial block building is at least three stories in height, with vertical proportions. The front façade is divided into two distinct zones: the ground floor and the shaft above. A horizontal element such as belt course or canopy separates these two zones. The ground floor often is more open, featuring transparent storefront windows and doors, while the upper floors are more private, with smaller windows. Ornate cornices and parapets along the roofline are character-defining features.

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

Three-Part Vertical Commercial Block



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

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

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

Commercial Block

An example of a utilitarian commercial block building.

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

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

Service Station/Service Bay Business

Example of a Tudor Revival service station.

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

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

Warehouse

Example of a warehouse. Note loading bays.

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

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

Religious Building Forms

Example of a Catholic church with a Latin cross plan and bell tower.

Several types of ecclesiastical buildings of different faith denominations are located in the Charlestown Cultural District. Churches or synagogues generally have a rectangular plan or a cruciform plan. Christian churches usually have a bell tower (or towers) at the primary or side façades. Catholic churches may exhibit a Latin cross plan where one intersecting arm of the "cross" (usually the wing with the primary entrance facing the street) is longer than the others. They exhibit characteristics of high architectural styles ranging from Romanesque Revival and Gothic Revival to Romanesque.

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

ARCHITECTURAL STYLES

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

- National Folk/Vernacular
- Gothic Revival
- Colonial Revival
- Romanesque Revival
- Renaissance Revival
- Queen Anne
- Folk Victorian
- Classical Revival/Neoclassical
- Italianate
- Tudor Revival
- Spanish Eclectic
- French Eclectic
- Craftsman
- Prairie
- Art Deco
- Moderne
- Ranch
- Modern
- Contemporary

Not all historic resources exemplify a particular architectural style. Some are purely utilitarian and use no style at all. Others eclectically combine several styles (especially early twentieth century Revival styles). Architectural styles can be integral to the form of the building and related to the building form, or can be displayed through decorative ornament applied to a building. Some typical character-defining features of each architectural style are listed. A resource does not need to display all of the listed character-defining features to be considered a good example of a style; however, when these character-defining features are intact, they must be preserved in order to preserve the overall character of the architectural style. Resources also may exhibit different stylistic elements due to changes over time. If these changes occurred during the historic district's period of significance, such changes should be respected and possibly retained during restoration or rehabilitation projects.

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

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

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

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

National Folk/Vernacular

Example of a Hall-and-Parlor National Folk residence.

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

Gothic Revival

Example of a Gothic Revival church.

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

Colonial Revival

Example of a Colonial Revival two-story, center passage residence. Note monumental porch and columns and segmental arched door surround.

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

Romanesque Revival

Example of a two-part commercial block in the Romanesque Revival Style.

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

Renaissance Revival

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

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

Queen Anne

Example of an irregular-plan Queen Anne Style residence.

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

Folk Victorian

Example of a Folk Victorian modified L-plan residence.

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

Classical Revival/Neoclassical

Example of a foursquare Classical Revival house with a rear addition. Note the porch with monumental columns.

This is a Classical Revival Style commercial building with a temple front form.

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

Italianate

The Old Lake Charles City Hall is a central block with wings in the Italianate Style.

- Building Forms: On residential or institutional examples, center-passage, L-plan, two-story center-passage plan, or irregular. On commercial examples, one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Wood siding, brick, or stone masonry. Stone quoins common at the corners of masonry examples.
- Foundations: On residential examples, often screened with wood, pressed metal, brick, or stone. On commercial examples, typically concrete slab.
- Porches: Residential examples often lack porches. Entrance may be protected by an awning supported by brackets, or a small portico supported by columns.
- Roofs: On residential or institutional examples, flat, cross-gabled, or hipped. On commercial examples, typically flat. Bracketed eaves and ornate, molded cornices typical. Cornices may be wood, stone, or wrought iron.
- Storefronts: On commercial examples, typically wood sash or cast iron with sidelights and transoms.
- Canopies: Commercial examples may lack canopies, but when present, canopies typically are wood supported by brackets or suspended by bars or cables.
- Windows: Typically double-hung wood sash. Segmental-arched windows with ornate window surrounds common.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone, if extant.

Tudor Revival

Example of a Tudor Revival residence. Note the prominent chimney and steep roof lines.

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

Spanish Eclectic

Example of a Spanish Eclectic central passage plan house. Note stucco walls with curved end walls and clay tile roof.

- Building Forms: On residential or institutional properties, L-plan, two-story center-passage, bungalow, or irregular. On commercial or institutional examples, one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Stucco, sometimes with texture or molded decorative wall elements. Tile detailing common.
- Foundations: Typically skirted with masonry finished with stucco.
- Porches: Sometimes lack porches. Residential examples sometimes feature cantilevered awnings over entrance, or partial-width porches with arched openings supported by masonry piers. Often feature heavy hardware, such as handrails and light fixtures. Second story balconies or roof decks sometimes present.
- Roofs: Typically flat or low-sloped hipped, often covered with clay tile.
- Storefronts: Typical on commercial examples, may be wood or metal sash.
- Canopies: Typical on commercial examples, may be wood or metal, supported by brackets or suspended by bars or cables. Canopy roof form may be flat, shed, or hipped, often with clay tiles.
- Windows: Double-hung or casement windows, with metal or wood sash. Sometimes featuring wrought iron grates or balconies.
- Doors: On residential and institutional examples, typically heavy wood, sometimes with small lites. Often feature heavy hardware. Stone door surrounds common.
- Chimneys: Stucco, often with tile caps.

French Eclectic

Example of a French Eclectic warehouse building. Note mansard roof behind parapet façade.

- Building Forms: On residential or institutional properties, may be L-plan, two-story center-passage, bungalow, or irregular. On commercial or institutional examples, one-part commercial block, two-part commercial block, two-part vertical block, three-part vertical block, or central block with wings.
- Exterior Walls: Typically brick or stone. Stone detailing such as quoins, lintels, sills, and door surrounds common.
- Foundations: Typically skirted with brick or stone.
- Porches: Often lack porches. Entrance often recessed behind façade. May include a small projecting portico.
- Roofs: On residential examples, may be hipped, cross-gabled, or mansard. Dormer windows common on residential examples. On commercial or institutional examples, typically flat or mansard. Slate shingles common.
- Storefronts: Typical on commercial examples, may be wood or metal sash.
- Canopies: Typical on commercial examples, may be wood or metal, supported by brackets or suspended by bars or cables. Canopy roof form may be flat, shed, or hipped, often with clay tiles.
- Windows: Double-hung or casement windows, with metal or wood sash. Sometimes feature picture windows with leaded glass in a lattice pattern.
- Doors: On residential and institutional examples, typically heavy wood, sometimes with small lites. Often feature heavy hardware. Elaborate stone door surrounds common.
- Chimneys: Massive stone or brick chimneys are a character-defining feature of residential examples.

Craftsman

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

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

Prairie

Example of a Prairie Style two-part commercial block. Note geometric detailing and storefronts.

- Building Forms: On residential properties, typically L-plan, American four-square, two-story center-passage plan, and bungalow. On commercial or institutional examples, one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Brick, sometimes Roman brick, sometimes with string course for horizontal emphasis. Stone or tile detailing in geometric pattern sometimes present.
- Foundations: Typically skirted with brick.
- Porches: Supported by brick piers with stone coping and detailing.
- Roofs: On residential examples, low-sloped hipped with deep, enclosed eaves. On commercial and institutional examples, typically flat with geometric detailing at the cornice.
- Storefronts: Typical on commercial examples, may be wood or metal sash.
- Canopies: Typical on commercial examples, may be wood or metal, supported by brackets or suspended by bars or cables. Canopy roof form typically flat.
- Windows: Typically double-hung wood sash, often with wood screens with geometric detail. Art glass sometimes present.
- Doors: Typically wood with glazing, sometimes with transoms and sidelights.
- Chimneys: Often present on residential examples. Typically brick, often with stone coping.

Art Deco

Example of an Art Deco two-part vertical block.

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

Moderne

Example of a Moderneone-part commercial block. Note cantilevered canopy.

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

Ranch

Example of Ranch Style applied to Ranch building form. Note low pitched roof and picture windows.

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

Modern

A Modern commercial block building.

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

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Contemporary

A Contemporary Style church. Note the cantilevered canopy over the entry and the angled end walls.

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

LANDSCAPE AND STREETSCAPE FEATURES

Front Setbacks

Side Setbacks

Streets

Railroad

Front Setbacks

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

Side Setbacks

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

Streets

The width, slope, and paving materials of streets are character defining features within a historic district. As a utilitarian feature, the roadway may have been resurfaced over time and feature layers of different materials. Brick streets are a historically significant feature within portions of the Charlestown Cultural District. Brick streets are an infrastructural improvement dating from the early twentieth century, when the automobile first became popular.

Railroads and Street Cars

Railroads tracks are significant transportation features that played an important role in the development of Lake Charles. The (historic) location of railroad or streetcar tracks is important to the understanding of many of the buildings in the surrounding context, especially rail-oriented buildings such as depots and warehouses.

Curbs

Sidewalks

Walkways

Fences

Perimeter Walls

Curbs

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

Sidewalks

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

Walkways

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

Driveways

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

Fences

Fences typically are used to delineate the rear and side boundaries of properties in a historic district. In residential districts, though, front yards typically are open and un-fenced. The materials used for fences typically correspond to the date of construction and the materials and style of the associated building, ranging from wood to brick to decorative metal.

Perimeter Walls

Perimeter walls are low, decorative walls often used to demark the edges of a yard or garden in a residential historic district. Perimeter walls also may serve as terraces to negotiate a change in topography. Perimeter walls typically are constructed of brick, stone, or concrete and may include metal, stone, or tile detailing.

Signage


Lamp Posts


Street Markers


Tie Posts


Lakeshore

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

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

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

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

Lakeshore
The lakeshore is an important landscape feature as it defines the western edge of the Charlestown Cultural District.

GENERAL

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

The following design guidelines clarify the interpretation of the *Secretary of the Interior's Standards* for design review in the Charlestown Cultural District. These standards apply to all resources within the district, both contributing and non-contributing.

Retention of Historic Style

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

Avoidance of False Historicism

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

Sequence of Appropriate Treatment Options

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

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

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

When to Preserve:

Repair rather than replace deteriorated historic features and architectural elements whenever possible. Many times, materials that initially appear beyond repair may be preserved successfully. Guidelines for the conservation of historic materials are set forth in *Appendix J* to these design guidelines and are available in National Park Service Preservation Briefs.

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

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

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

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

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

REHABILITATION OF HISTORIC BUILDINGS

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

Exterior Walls/Murals

The character of an exterior wall is defined by its texture, color, and pattern. Note use of brick and stone string course.

Note the juxtaposition of materials in this exterior wall.

Use of multiple materials is a character-defining feature of some buildings. Note the glass and ceramic spandrel curtain wall.

Painted finishes are a character-defining feature of many exterior walls but may affect the behavior of the material underneath.

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

Porches

On this porch, the paired columns, cornice, and pedimented roof form are character-defining features of the Classical Revival Style and should be preserved.

Wraparound porches and side porches that were designed to be open to the air should remain open, without screens or glass enclosures. Note the use of "Lake Charles columns" which are paneled, square, and slightly tapered.

The graduated recessing of the arches and columns form an entry porch at this Romanesque Revival Style church.

a. Front porches are character-defining features for many building forms and architectural styles; do not remove any element of an original front porch.
b. Do not enclose a front porch. If a front porch is screened, it shall be performed in such a way that it is reversible and does not damage any historic fabric.
c. Do not add a new porch or deck to the main façade where one never existed.
d. Repair damaged porch elements in-kind whenever possible. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs.* (Refer to the treatment guidelines in *Appendix F.*)
e. If replacement is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture. Do not add porch elements that were not historically present.
f. If original porch elements are missing, they may be restored to their historic appearance if sufficient documentation exists to ensure accuracy.

Roofs

The bell and clock tower are character-defining features of this building in the Italianate Style.

On this Classical Revival government building, the molded cornice, roof balustrades, and dome are important character- defining features.

The green tile roof, cornice, balustrade, and varied roof dormers are character-defining elements of the Queen Anne Style.

Note pyramidal roof, brackets, and eyebrow dormers at this tower on a home with Queen Anne elements.

The terracotta roof parapet with balustrade and cornice is an important feature of this Italianate commercial building.

a. Use roofing materials that duplicate the appearance and profile of the original materials whenever possible. If the original roofing material previously has been replaced with composition shingle roofing, the existing roofing may be replaced with roofing materials that historically would have been appropriate for the building form and style. For example, if the roofing historically was wood shingle but has been replaced with composition shingle, it is acceptable to replace the existing composition shingle roof with a new composition shingle roof. Refer to the *Architectural Character* section of these design guidelines.
b. Maintain the shape and slope of the original roof as seen from the street.
c. Maintain and repair original decorative roof elements such as parapets or cornices. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs.* (Refer to the treatment guidelines in *Appendix F*.)
d. If replacement of deteriorated or missing elements is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture.
e. Do not add decorative roof elements that were not historically present.
f. Roof sheathing should be properly ventilated.
g. Protect a leaking roof with plywood and building paper until it can be properly repaired. Building owners should initiate the design review process as soon as a leak appears, and begin repair immediately upon receiving a Certificate of Appropriateness.

Storefronts

Note the proportion of glass to metal in this storefront's doors and windows, as well as the terrazzo flooring at the entry.

The storefront in this three-part vertical block is emphasized by larger windows, a recessed entry, different wall materials, and ornamentation.

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

a. Retain and restore original windows, window surrounds, and screens unless deteriorated beyond repair. Refer to treatment recommendations for windows included in *Appendix F* to these design guidelines
b. If original storefronts are deteriorated beyond repair, the replacement storefronts shall maintain the same size, profile, configuration, finish and details as the original storefronts.
c. If the original storefront is no longer extant, the replacement storefront shall restore the size, profile, configuration, and finish of the original to the greatest extent possible. If historic architectural drawings or photographs illustrate the original storefront, or if remnants of the original storefront remain, these shall be used to fabricate the new storefront. If no documentation regarding the appearance of the original storefront exists, then the new storefront shall be appropriate for the building's form and architectural style. Refer to the *Architectural Character* section of these design guidelines.
d. Tinted or reflective glass is not appropriate for storefronts on historic buildings. Colored or textured glass is only appropriate if historic documentation confirms that it was used in the building during the historic period.
e. Although some substitute materials, such as extruded aluminum, may be used for replacement storefronts, the appearance of the storefront from the public right-of-way shall closely resemble the original in size, configuration, profile, and finish. Vinyl is not an appropriate substitute material.

Canopies and Awnings

The paint color and curved edges of this cantilevered canopy are character-defining features of the building's Art Deco Style.

The metal canopies of these adjacent buildings are consistent in design and form and feature metal support rods. Note the canopies' subtle downward slope.

A canopy that runs horizontally between the transom above and the storefront below (left) is appropriate. Canopies and awnings should avoid covering windows or transoms.

This concrete cantilevered canopy is consistent with the use of materials in this building.

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

Windows and Screens

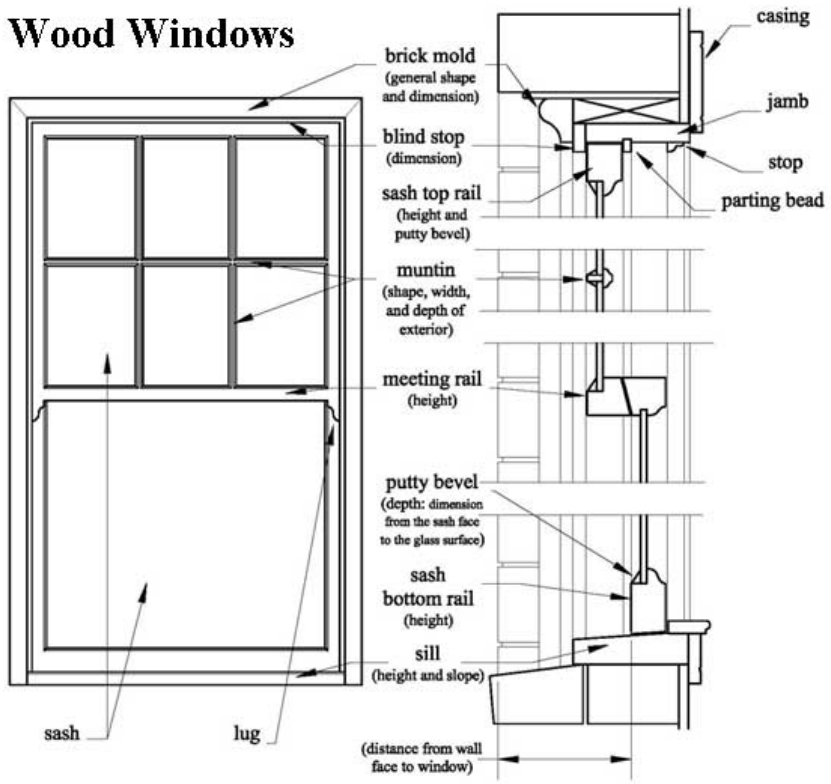
Note simple molding and divided lites at this Gothic arch window.

Stained glass windows are characteristic of Queen Anne Style houses.

The geometric grid of muntins and number of lites in this building's double-hung windows are character-defining features.

The casement windows at the storefront and ribbon windows in the transom complement the façade of this enframed wall Modern building.

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



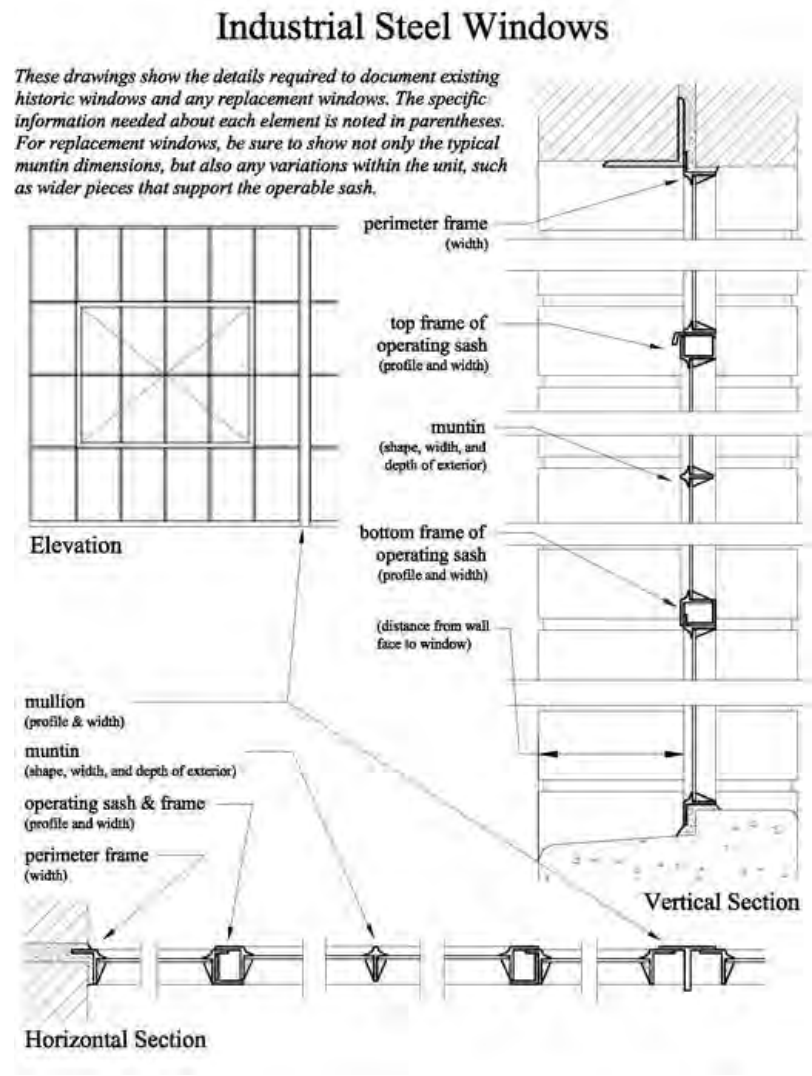


Illustration of historic wood window. (Source: National Park Service.)

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

Doors

The rusticated door surround with column supports and paneled wood doors are character-defining features of this Romanesque Revival building.

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

The overhead doors are character-defining features of this service-bay business.

Note the segmental arched surround framing the door with sidelights and fanlight.

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

Chimneys

Note the tapered form of the chimney on this Craftsman Style house.

Note the height of the chimney.

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

Note the relationship between the width of the chimney and the width of the front façade.

a. Maintain and repair original chimneys. Refer to treatment recommendations and repair methods for historic materials included in *Appendix F* to these design guidelines.

b. If new chimneys are added, they shall not be visible on the front of the building as seen from the street.

Mechanical Equipment

Here, mechanical features are mounted on a side façade.

This building's mechanical equipment is inconspicuously mounted on the roof to minimize visibility from the street.

As an important mechanical feature, this historic clock on this building has been maintained.

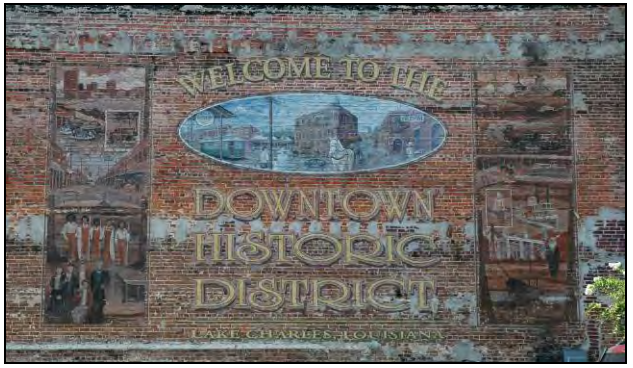
Original windows are maintained despite the installation of new HVAC units.

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

Signage

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

Note the location of signage identifying the original building in the terrazzo tile floor at the entry.

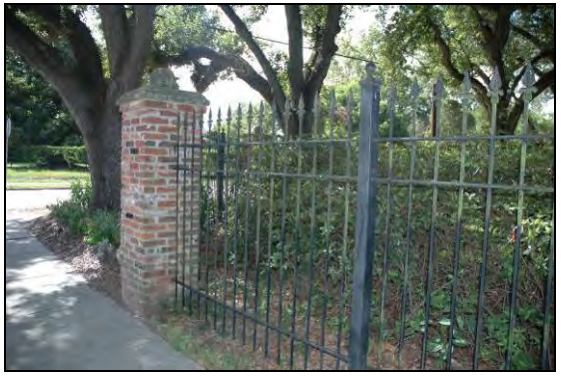


Although this painted sign is not original to the building, it has gained historic significance of its own and merits preservation. Preservation or restoration of the paint should not trap moisture in the brick underneath.

a. Do not remove any element of an original sign.
b. Repair or conserve original signs whenever possible. If replacement is necessary, replace only those elements deteriorated beyond repair. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs.* (Refer to the treatment guidelines in *Appendix F.*)
c. If an original sign is missing, then it may be accurately restored using historic photographs, historic architectural drawings, or physical evidence. If no documentation exists, refrain from speculatively reconstructing historic signs.
d. Design new signs so that they reflect the materials and architectural character of the associated landmark or historic district.
e. Attach new signs in a manner that does not damage the original exterior wall material. For masonry walls, all attachments shall anchor into the mortar rather than the masonry unit.
f. New signs shall be confined to building façades that front a street, side alley or rear alley or provide a principal entrance. There shall be only one sign on each façade, unless multiple signs were present historically.
g. For guidelines regarding painted signs and murals, refer to the section on *Exterior Walls/Murals*.

Landscape and Streetscape Features

Infrastructural elements, such as culverts, are character-defining features of the streetscape of historic districts.



Note the spatial relationship between the street, street trees, sidewalk, and fence.

The architectural style and materials for landscape features often reflect the style and material(s) of the main building(s) on the property.

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

ADDITIONS TO CONTRIBUTING BUILDINGS

Preservation of the Original Building

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

Location and Height

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

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

Whenever possible, the roof form of the new addition shall not be visible above the ridgeline of the original roof when the front of the historic building is viewed from the street. Refer to the illustration of pedestrian sight lines on page 71.

Massing and Roof Form

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

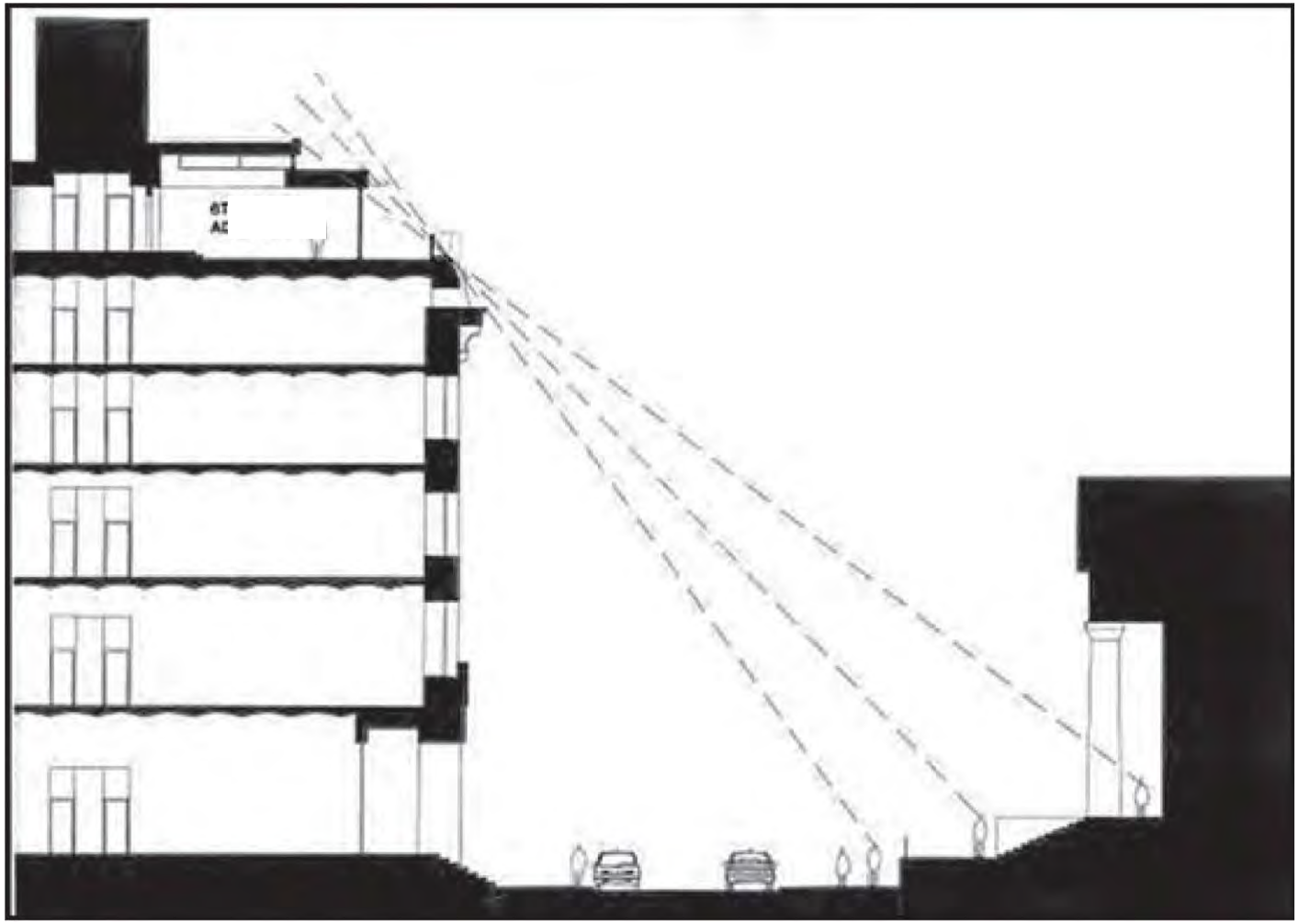


Illustration of pedestrian sight lines guiding the set back and height of a rooftop addition. (Source: National Park Service.)

Design and Style

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

Exterior Walls

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

Roofs

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

Windows and Screens

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

Doors

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

NON-CONTRIBUTING BUILDINGS

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

b. Alterations to historic non-contributing buildings are encouraged to attempt to return them to their historic appearance based upon physical or photographic evidence. The status of a non-contributing building in the Charpentier Historic District may be changed to contributing by amending the National Register nomination using the designation processes set forth by the Louisiana Division of Historic Preservation and the National Park Service.

NEW CONSTRUCTION IN HISTORIC DISTRICTS

New construction within the district shall reflect building forms, materials, massing, proportions, roof forms, fenestration patterns, and architectural styles historically present within the district. All current City of Lake Charles codes and ordinances regulating compatibility of new construction shall be followed. New construction is historic districts is specifically dealt with in the *City of Lake Charles Zoning Ordinance* at Article V, Part 3, Section 5-307. Downtown Development District owners, residents and contractors, as well as those in the western part of the Charpentier Historic District, should also consult the *Smart Code* for building restrictions and regulations (*City of Lake Charles Zoning Ordinance* at Article V, Part 3, Section 5-306).

Orientation, Set-backs and Height

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

Design and Style

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

Examples of New Construction in a Residential Historic District

		
Example *may be appropriate, depending on surrounding context.* The front-gabled porch and complex massing of the building reflect patterns found in many historic districts, but not all. The scale is appropriate for areas of the Charpentier Historic District that includes large-scale original buildings.	Example *may be appropriate, depending on surrounding context*. Modern or Contemporary design may be appropriate for districts that include historic examples of these styles, or for districts with a very eclectic character. The scale of the building may be too large for some historic districts.	*Inappropriate*. Projecting front garages typically are not consistent with the building forms found in residential historic areas of the Charlestown Cultural District.

Examples of New Construction in a Commercial Historic District

		
Appropriate. The height of the new building is in keeping with historic buildings, and the materials and storefront patterns reflect adjacent buildings. The large scale of the new building is broken up by variations in the height of the parapet and the depth of the front façade.	*Appropriate*. The height of the new building is in keeping with historic buildings, and the materials and storefront patterns reflect adjacent buildings.	*Inappropriate*. The contemporary, metal and glass skyscraper does not reflect the scale, massing, or materials of adjacent historic buildings.

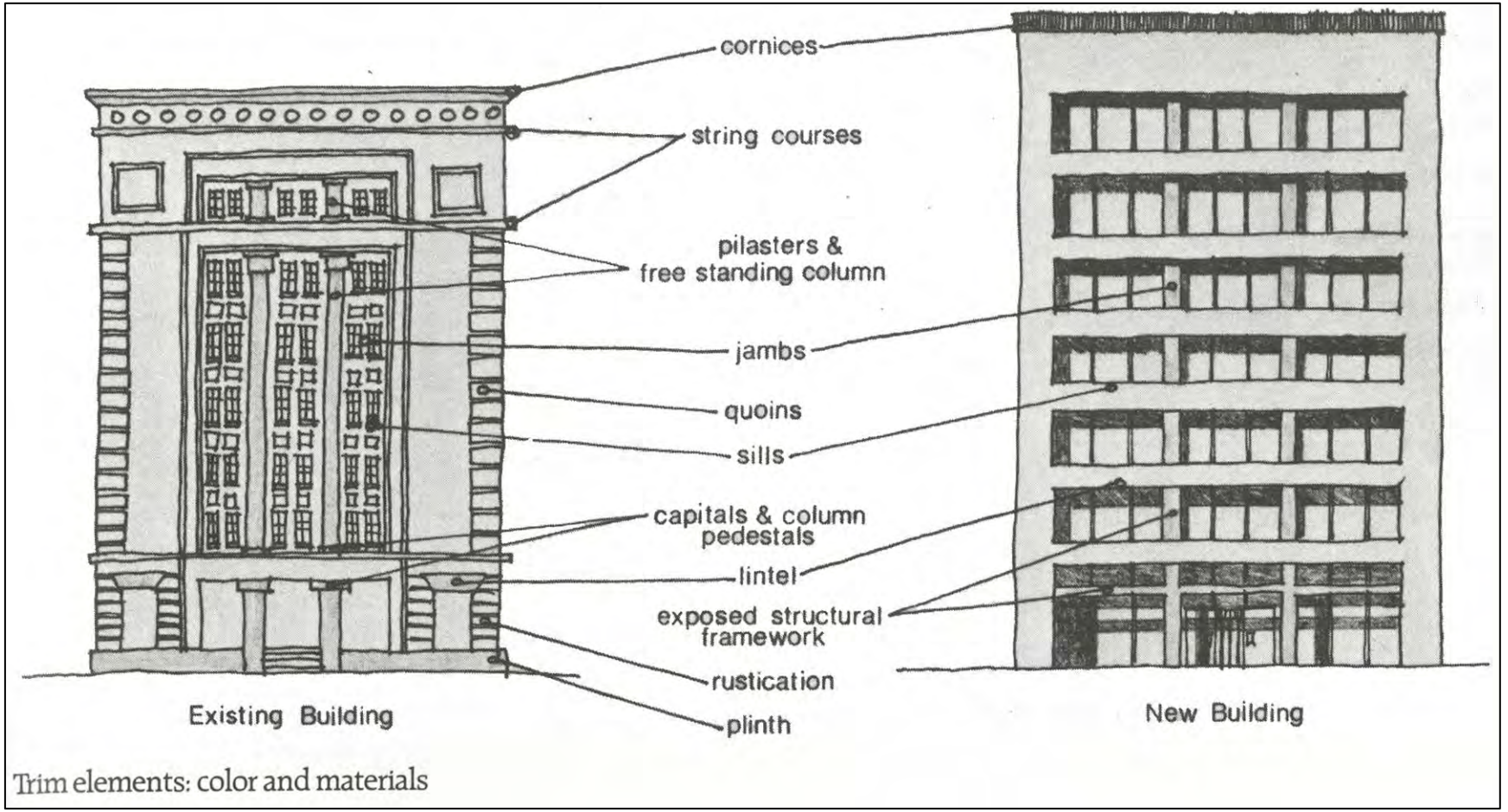


Illustration of the elements of a historic commercial building compared to an appropriate new commercial building. (Source: National Trust for Historic Preservation.)

Exterior Walls

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

Porches

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

Roofs

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

Windows and Screens

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

Doors

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

Chimneys

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

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

Garages and Accessory Buildings

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

Independent Fences and Walls

a. Avoid constructing new walls where they were not historically present on the lot or within the historic district.
b. Fences and walls may not obscure the front elevation of the primary structure on the property.
c. Fence materials, scale, and finish shall reflect historic trends visible on other contributing buildings within the district.

Landscaping

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

APPENDIX A: GLOSSARY

Abut
To adjoin at an end; to be contiguous.

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

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

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

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

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

Bead Board
Wood paneling with grooves.

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

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

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

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

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

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

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

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

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

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

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

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

Coping
The protective uppermost course of a wall or parapet.

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

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

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

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

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

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

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

Engaged Column
A column that is partially attached to a wall.

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

Façade
An exterior wall.

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

Fenestration
An opening in a surface.

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

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

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

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

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

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

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

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

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

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

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

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

Lites
Window panes.

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

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

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

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

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

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

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

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

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

Pier and Beam Foundation
Foundation consisting of vertical piers that support horizontal beams.

Pilaster
A rectangular column or shallow pier attached to a wall.

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

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

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

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

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

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

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

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

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

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

Shed Roof
A roof containing only one sloping plane.

Side Light
A vertical window flanking a door.

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

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

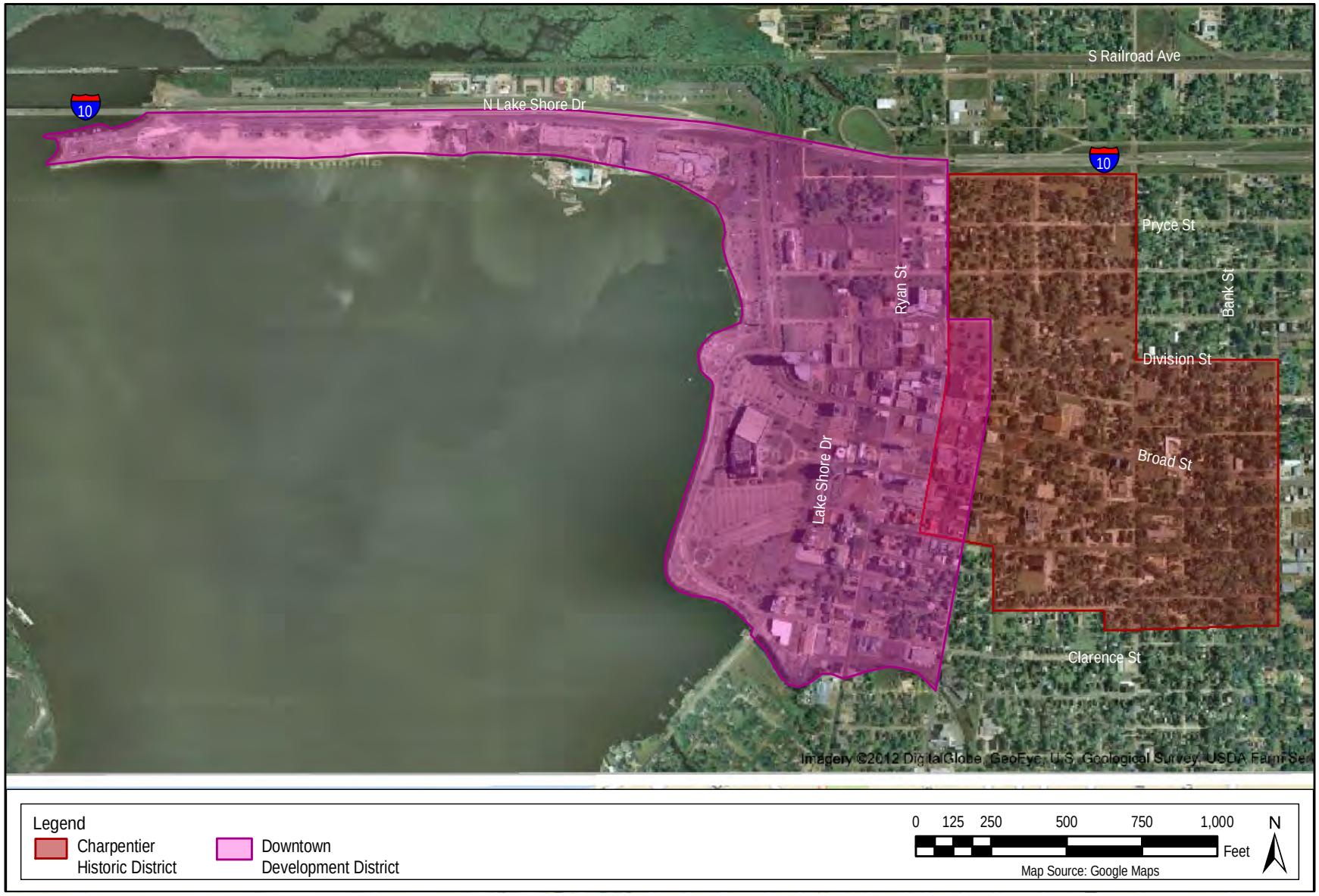
Soffit
The underside of an overhanging element, such as the eaves of a roof.

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

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

Transom
A horizontal window over a door or window.

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


S Railroad Ave
N Lake Shore Dr
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10
Pryce St
Bank St
Ryan St
Division St
Lake Shore Dr
Broad St
Clarence St
Imagery ©2012 DigitalGlobe, GeoEye, U.S. Geological Survey, USDA Farm Se
Legend
Charpentier Historic District
Downtown Development District
0 125 250 500 750 1,000
Feet
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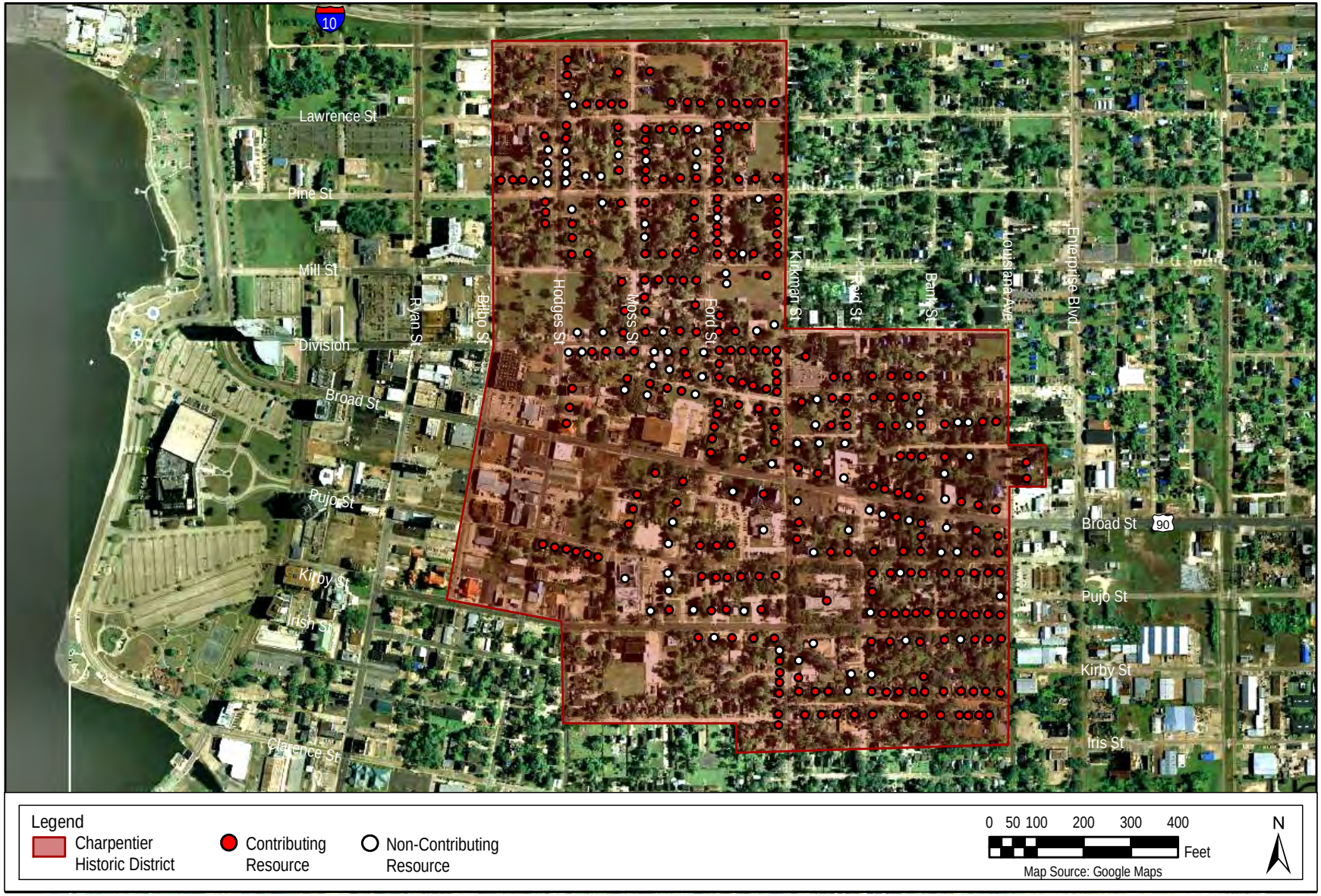
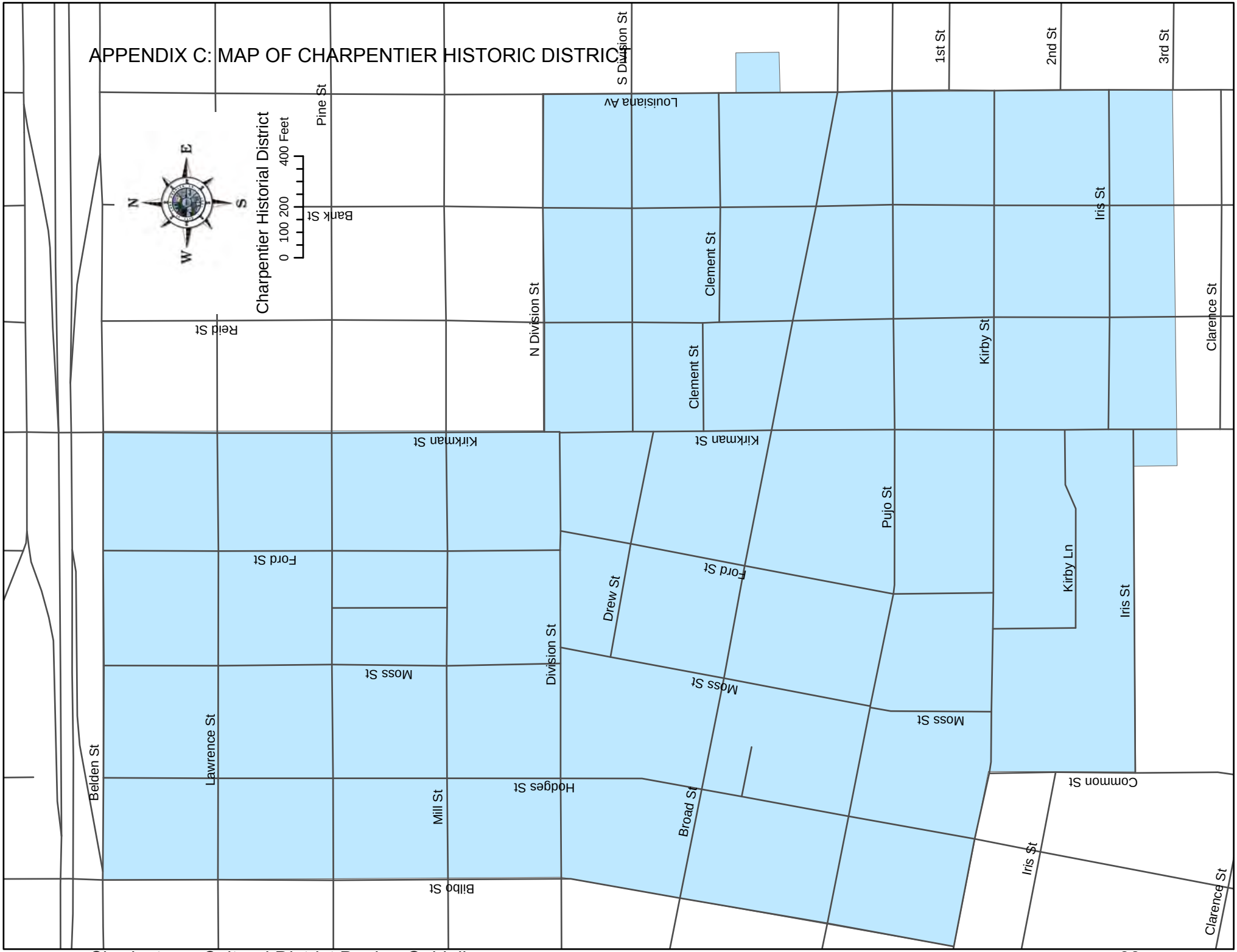
Map Source: Google Maps

APPENDIX C: MAP OF CHARPENTIER HISTORIC DISTRICT




Charpentier Historial District
0 100 200 400 Feet
N
E
S
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Pine St
S Division St
Louisiana Av
1st St
2nd St
3rd St
Bank St
Iris St
Clement St
Reid St
N Division St
Clement St
Kirby St
Clarence St
Kirkman St
Kirkman St
Pujo St
Ford St
Ford St
Drew St
Kirby Ln
Iris St
Division St
Moss St
Moss St
Moss St
Lawrence St
Belden St
Hodges St
Mill St
Broad St
Common St
Iris St
Clarence St
Bilbo St

APPENDIX D: INVENTORY OF CHARPENTIER HISTORIC DISTRICT AND CALCASIEU HISTORICAL PRESERVATION SOCIETY LANDMARKS (AS OF JANUARY 2012)

Inventory of Charpentier Historic District

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
727 Lawrence	1920	Contributing		
725 Lawrence	1915	Contributing		
721 Lawrence	1915	Contributing		
710 Lawrence	1920	Contributing		
709 Lawrence	1930	Contributing		
706 Lawrence	1920	Contributing		
700 block Lawrence	1910	Contributing		
702 Lawrence	1920	Contributing		
630 Lawrence		Non-Contributing		
629 Lawrence	1890	Contributing		
622 Lawrence	1920	Contributing		
621 Lawrence	1920	Contributing		
600 block Lawrence	1920	Contributing		
619 Lawrence	1890	Contributing		
618 Lawrence	1920	Contributing		
606 Lawrence	1920	Contributing		
530 Lawrence	1905	Contributing	Edward Richards House	X
521 Lawrence		Non-Contributing		
520 Lawrence	1930	Contributing		
518 Lawrence	1920	Contributing		
517 Lawrence	1920	Contributing		
516 Lawrence	1920	Contributing		
515 Lawrence	1905	Contributing		
503 Lawrence		Non-Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
727 Pine	1900	Contributing	Charles F. Miller-George R. Foster House	X
700 block Pine		Non-Contributing		
721 Pine	1900	Contributing		
719 Pine	1900	Contributing		
627 Pine	1920	Contributing		
617 Pine	1920	Contributing		
615 Pine	1920	Contributing		
		Non-Contributing		
500 block Pine		Non-Contributing		
511 Pine		Non-Contributing		
505 Pine		Non-Contributing		
423 Pine		Non-Contributing		
419 Pine	1930	Contributing		
411 Pine	1890	Contributing		
401 Pine	1890	Contributing	Perkins-Duhon House	X
721 Mill	1900	Contributing		
715 Mill	1920	Contributing		
711 Mill		Non-Contributing		
707 Mill	1910	Contributing		
703 Mill	1910	Contributing		
628 Mill	1915	Contributing		
625 Mill	1920	Contributing		
618 Mill	1920	Contributing		
617 Mill	1920	Contributing		
614 Mill	1920	Contributing		
610 Mill	1920	Contributing		
605 Mill	1900	Contributing	Flanders House	X
530 Mill	1910	Contributing		
515 Mill	1920	Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
503 Mill	1890	Contributing		
712 Division	1920	Contributing	Neil J. Bryan House	X
716 Division	1920	Contributing		
700 block Division		Non-Contributing		
714 Division	1920	Contributing	Louis Z. Kushner House	X
712 Division	1920	Contributing		
107 Division	1930	Contributing		
704 Division	1930	Contributing		
705 Division	1930	Contributing		
702 Division	1920	Contributing		
628 Division	1920	Contributing		
625 Division	1890	Contributing		
625 Division		Non-Contributing		
613 Division		Non-Contributing		
606 Division		Non-Contributing		
601 Division	1890	Contributing		
528 Division	1920	Contributing		
527 Division	1890	Contributing		
522 Division	1920	Contributing		
518 Division	1890	Contributing		
500 block Division		Non-Contributing		
514 Division	1905	Contributing		
500 block Division		Non-Contributing		
Corner Division and Hodges		Non-Contributing		
928 South Division	1915	Contributing		
923 South Division	1890	Contributing		
917 South Division	1890	Contributing	Beatty-Ponton House	X
912 South Division	1920	Contributing		
900 block South Division	1920	Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
907 South Division	1890	Contributing	H. B. Mulligan-Ida Winter Clarke House	X
902 South Division	1922	Contributing	Opal Hughes Gray House	X
901 South Division	1910	Contributing	Judge Winston Overton House	X
800 block South Division	1925	Contributing		
825 South Division	1900	Contributing	Dr. John Greene Martin House	X
821 South Division	1890	Contributing		
820 South Division	192?	Contributing		
806 South Division		Contributing		
800 block South Division		Non-Contributing		
718 Drew	1920	Contributing		
713 Drew	1920	Contributing		
711 Drew	1920	Contributing		
712 Drew	1930	Contributing		
709 Drew	1920	Contributing		
705 Drew	1920	Contributing		
703 Drew	1920	Contributing		
629 Drew		Non-Contributing		
623 Drew	1890	Contributing		
622 Drew		Non-Contributing		
619 Drew		Non-Contributing		
618 Drew	1920	Contributing		
614 Drew	1920	Contributing		
1000 block Clement	1900	Contributing		
1000 block Clement	1900	Contributing		
1010 Clement		Non-Contributing		
1009 Clement		Non-Contributing		
1000 block Clement		Non-Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
1001 Clement	1920	Contributing		
921 Clement	1900	Contributing		
917 Clement		Non-Contributing		
916 Clement	1930	Contributing		
913 Clement	1900	Contributing		
900 block Clement	1920	Contributing		
909 Clement	1890	Contributing		
828 Clement	1950	Non-Contributing		
821 Clement	1920	Contributing		
806 Clement	1900	Non-Contributing		
800 block Clement	1940	Non-Contributing		
1000 block Broad	1920	Contributing		
1025 Broad	1930	Contributing		
1012 Broad	1920	Contributing		
1000 block Broad	1930	Contributing		
1015 Broad	1920	Contributing		
1004 Broad	1940	Non-Contributing		
1005 Broad		Non-Contributing		
924 Broad	1930	Contributing		
929 Broad	1910	Contributing	Fred Lock House	X
920 Broad		Non-Contributing		
919 Broad	1920	Contributing		
917 Broad	1920	Contributing		
916 Broad	1915	Contributing		
914 Broad		Non-Contributing		
900 block Broad	1905	Contributing		
900 Broad	1940	Non-Contributing		
903 Broad	1915	Contributing	Chester Brown House	X
800 block Broad		Non-Contributing		
815 Broad	1930	Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
800 block Broad		Non-Contributing		
803 Broad	1920	Contributing		
812 Kirkman	1920	Contributing	First United Methodist Church	X
Corner Broad and Kirkman		Non-Contributing		
		Non-Contributing		
723 Broad	1905	Contributing	Wachsen-Williams House	X
705 Broad	1885	Contributing		
626 Broad	1885	Contributing	Ramsey-Gayle House	X
616 Broad	1930	Contributing		
1030 Pujo	1905	Contributing		
1025 Pujo	1920	Contributing		
1024 Pujo	1920	Contributing		
1015 Pujo	1920	Contributing		
1020 Pujo	1920	Contributing		
1018 Pujo	1920	Contributing	Edgar Miller House	X
1013 Pujo		Non-Contributing		
1004 Pujo	1910	Contributing	Arthur Gayle House	X
1000 block Pujo		Non-Contributing		
930 Pujo	1915	Contributing	Blanche M. Mitchell House	X
919 Pujo	1890	Contributing	Abraham Christman House	X
917 Pujo	1920	Contributing		
914 Pujo	1915	Contributing		
912 Pujo		Non-Contributing	A. Leopold Kaufman House	X
902 Pujo	1920	Contributing		
905 Pujo	1915	Contributing		
900 Pujo	1920	Contributing		
827 Pujo	1890	Contributing		
819 Pujo	1920	Contributing		
811 Pujo		Non-Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
742 Pujo	1910	Contributing	Samuel Thomas Woodring House	X
736 Pujo	1910	Contributing		
728 Pujo	1890	Contributing		
700 block Pujo	1920	Contributing		
722 Pujo	1890	Contributing		
717 Pujo	1900	Contributing		
714 Pujo	1910	Contributing		
711 Pujo	1920	Contributing		
703 Pujo	1900	Contributing	Frank Roberts House	X
700 Pujo		Non-Contributing		
628 Pujo		Non-Contributing		
		Non-Contributing		
603 Pujo	1890	Contributing	Fannie H. Quilty House	X
500 block Pujo	1900	Contributing		
518 Pujo	1910	Contributing	Dominic-Schindler House	X
512 Pujo	1890	Contributing		
500 block Pujo	1920	Contributing		
508 Pujo	1880	Contributing		
504 Pujo	1915	Contributing		
1028 Kirby	1920	Contributing		
1029 Kirby	1900	Contributing		
1026 Kirby	1915	Contributing		
1025 Kirby	1915	Contributing		
1020 Kirby	1910	Contributing	Calvin Lake House	X
1000 block Kirby	1920	Contributing		
1019 Kirby	1890	Contributing	Leslie J. Coleman House	X
1015 Kirby	1890	Contributing	Robert Leake House (Cox House)	X
1008 Kirby		Non-Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
1002 Kirby	1920	Contributing		
1000 block Kirby	1915	Contributing		
923 Kirby	1900	Contributing		
Corner of Kirby and Bank	1910	Contributing		
917 Kirby	1915	Contributing		
916 Kirby		Non-Contributing		
915 Kirby	1920	Contributing		
900 block Kirby	1920	Contributing		
909 Kirby	1920	Contributing		
905 Kirby	1915	Contributing	George Samuel Kreeger House	X
903 Kirby		Non-Contributing		
902 Kirby	1890	Contributing	Rock House	X
Central School	1912	Contributing		
800 Kirby		Non-Contributing		
742 Kirby	1920	Contributing		
730 Kirby	1920	Contributing		
715 Kirby	1920	Contributing		
700 block Kirby	1890	Contributing		
713 Kirby		Non-Contributing		
714 Kirby		Non-Contributing		
711 Kirby	1920	Contributing		
709 Kirby	1890	Contributing		
706 Kirby	1890	Contributing		
701 Kirby		Non-Contributing		
631 Kirby	1920	Contributing		
625 Kirby		Non-Contributing		
1036 Iris		Non-Contributing		
1000 block Iris	1920	Contributing		
1034 Iris	1890	Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
1000 block Iris	1920	Contributing		
1025 Iris	1920	Contributing		
1000 block Iris	1920	Contributing		
1000 block Iris	1920	Contributing		
1013 Iris	1930	Contributing		
1014 Iris	1890	Contributing		
1000 block Iris		Non-Contributing		
1003 Iris	1920	Contributing		
1000 block Iris	1890	Contributing		
930 Iris	1920	Contributing		
929 Iris	1920	Contributing		
921 Iris	1935	Contributing		
926 Iris		Non-Contributing		
915 Iris	1920	Contributing		
924 Iris	1900	Contributing		
920 Iris		Non-Contributing		
900 block Iris	1920	Contributing		
Corner Iris and Reid	1920	Contributing		
905 - 907 Iris	1920	Contributing		
832 Iris	1920	Contributing		
800 block Iris	1920	Contributing		
815 Iris		Non-Contributing		
800 block Iris	1920	Contributing		
807 Iris	1930	Contributing		
316 Iris	1930	Contributing		
805 Iris	1920	Contributing		
904 Louisiana		Non-Contributing		
765 Louisiana	1890	Contributing		
759 Louisiana	1910	Contributing		
1000 block Bank	1920	Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
816 Bank	1920	Contributing		
753 Bank		Non-Contributing		
748 Bank	1920	Contributing		
749 Bank	1920	Contributing		
744 Bank		Non-Contributing		
1009 Reid		Non-Contributing		
1000 block Reid		Non-Contributing		
911 Reid	1920	Contributing		
814 Reid		Non-Contributing		
714 Reid	1910	Contributing		
712 Reid	1920	Contributing		
1112 Kirkman	1890	Contributing		
1104 Kirkman	1920	Contributing		
1036 Kirkman	1915	Contributing		
1032 Kirkman	1915	Contributing		
1000 block Kirkman	1920	Contributing		
1020 Kirkman	1935	Contributing		
Corner of Kirkman and Kirby Lane		Non-Contributing		
1029 Kirkman	1920	Contributing		
1027 Kirkman	1920	Contributing		
1021 Kirkman		Non-Contributing		
812 Kirkman		Non-Contributing	First Methodist Church Rectory	
825 Kirkman	1920	Contributing		
823 Kirkman	1890	Contributing		
749 Kirkman		Non-Contributing		
740 Kirkman	1905	Contributing		
746 Kirkman	1920	Contributing		
738 Kirkman	1900	Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
728 Kirkman	1910	Contributing		
722 Kirkman	1920	Contributing		
718 Kirkman	1910	Contributing		
714 Kirkman	1920	Contributing		
715 Kirkman	1896	Contributing	Episcopal Church of the Good Shepherd	X
626 Kirkman		Non-Contributing		
Sowela Technical Institute	1939	Contributing		
520 Kirkman	1920	Contributing		
516 Kirkman	1900	Contributing		
512 Kirkman		Non-Contributing		
510 Kirkman	1900	Contributing		
502 Kirkman	1900	Contributing		
910 Ford		Non-Contributing		
800 block Ford		Non-Contributing		
824 Ford		Non-Contributing		
822 Ford	1910	Contributing		
739 Ford	1920	Contributing		
727 Ford	1920	Contributing		
725 Ford	1910	Contributing		
719 Ford	1920	Contributing		
711 Ford	1920	Contributing		
704 Ford		Non-Contributing		
624 Ford	1903-1909	Contributing	Walter S. Goos House	X
617 Ford	1930	Contributing		
618 Ford	1900	Contributing	Walter Goos House	X
600 block Ford		Non-Contributing		
600 block Ford		Non-Contributing		
522 Ford	1890	Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
521 Ford	1900	Contributing		
518 Ford	1900	Contributing		
	1888	Contributing	St. John's Lutheran Church	
512 Ford	1920	Contributing	James McCain House	X
513 Ford	1920	Contributing		
511 Ford		Non-Contributing		
507 Ford	1915	Contributing		
503 Ford	1920	Contributing		
500 block Ford	1905	Contributing		
429 Ford	1890	Contributing		
427 Ford	1910	Contributing		
425 Ford	1920	Contributing		
420 Ford		Non-Contributing		
400 block Ford	1910	Contributing		
414 Ford		Non-Contributing		
413 Ford	1920	Contributing		
407 Ford		Non-Contributing		
819 Moss	1910	Contributing		
817 Moss	1920	Contributing		
815 Moss	1920	Contributing		
700 block Moss		Non-Contributing		
721 Moss	1920	Contributing		
724 Moss	1940	Non-Contributing		
722 Moss	1910	Contributing		
707 Moss		Non-Contributing		
618 Moss	1900	Contributing		
617 Moss	1890	Contributing	Piatz-Perry House	X
615 Moss	1930	Contributing		
600 block Moss	1900	Contributing		
500 block Moss		Non-Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
511 Moss		Non-Contributing		
Corner of Moss and Pine	1890	Contributing		
504 Moss	1900	Contributing		
427 Moss	1930	Contributing		
400 block Moss	1920	Contributing		
423 Moss	1920	Contributing		
420 Moss		Non-Contributing		
417 Moss	1940	Non-Contributing		
415 Moss	1910	Contributing		
400 block Moss	1930	Contributing		
400 block Moss	1930	Contributing		
300 block Moss		Non-Contributing		
319 Moss	1890	Contributing		
314 Moss	1890	Contributing		
302 Moss	1900	Contributing		
Former Post Office / Courthouse	1910	Contributing		
Masonic Hall	1919	Contributing		
Temple Sinai	1903	Contributing		
		Non-Contributing		
513 Hodges	1920	Contributing		
511 Hodges	1890	Contributing		
512 Hodges	1920	Contributing		
508 Hodges	1915	Contributing		
505 Hodges		Non-Contributing		
502 Hodges	1905	Contributing		
430 Hodges		Non-Contributing		
421 Hodges		Non-Contributing		
424 Hodges		Non-Contributing		
419 Hodges		Non-Contributing		
415 Hodges		Non-Contributing		

Address	Date	Contributing/ Non-contributing Status	Historic Name	Calcasieu Historical Preservation Society Landmark
420 Hodges		Non-Contributing		
414 Hodges		Non-Contributing		
411 Hodges	1920	Contributing		
400 block Hodges	1890	Contributing		
103 Hodges	1905	Contributing		
102 Hodges		Non-Contributing		
321 Hodges		Non-Contributing		
319 Hodges	1900	Contributing		
300 block Hodges	1890	Contributing		

APPENDIX E: SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

APPENDIX F: TREATMENT GUIDELINES FOR HISTORIC BUILDING MATERIALS

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

http://www.nps.gov

MASONRY

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

Recommendations to protect and maintain masonry are provided below:

1. Due to effects of the natural environment, most building surfaces require periodic cleaning. This cleaning can occur as part of a routine maintenance program, but should be undertaken on a very limited basis to prevent unnecessary deterioration and damage to exterior surfaces. It is most likely that cleaning will occur only prior to scheduled repainting of exterior materials. Tests must be conducted to ensure that the proposed method to clean the masonry surface does not contribute to the deterioration of the building element. The selected cleaning process must represent the gentlest method available to complete the task.

2. Some masonry walls within the historic district are painted, although this is likely not the historic finish. If painted, the painted surfaces must be properly maintained to protect the building element. Painting projects for the masonry exterior surfaces should include removal of damaged paint to the next sound layer using the gentlest technique available. This would include removal by hand-scraping or other accepted preservation techniques (chemical stripping). Techniques must be tested for compatibility with the building material to ensure that the process does not introduce unnecessary damage. New paint must be tested for its compatibility with the material to ensure a proper bond to the exterior

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

3. Repair areas of damage as necessary. Cracks often occur through mortar joints, and it is important to conduct repairs using acceptable preservation techniques. Damaged mortar must be raked by hand and repointed as necessary using mortar of comparable strength, texture, and composition. Cracked masonry units can be consolidated using recognized conservation processes or replaced in-kind when damage is extensive. Replacement must use materials of similar size, scale, material composition, and profile to the original masonry unit.

4. When possible, damaged masonry units should be repaired by patching or consolidating the unit. Replacement of entire sections of masonry is not appropriate. If individual masonry units are damaged beyond repair, limited in-kind replacement of missing or damaged units can be undertaken. Replacement units must be similar in size, scale, composition, and color so that the masonry façade continues to convey a consistent architectural character.

5. Masonry buildings require periodic repointing to address the deterioration of mortar. When repointing, mortar must be raked by hand and repointed as necessary using mortar of comparable strength, texture, and composition. Lime-based mortar must not be replaced with Portland cement, which is significantly harder and can lead to the cracking of the adjacent masonry units. The new mortar joint must match the color, width, and depth of the original.

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

WOOD

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

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

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

2. Repair wood features as necessary, using accepted preservation techniques. This includes using epoxy, if possible, to repair deteriorated members, or replacing either missing or severely deteriorated wood elements with in-kind materials to match the historic element. Replacement elements must match the design and detailing of the original or historic feature as closely as possible, and they must be replicated using similar elements at the site as a template or through the use of historic photographs.

3. For wood elements that cannot be effectively repaired using the methods stated above, or if the existing element is missing, in-kind replacement is appropriate. The replacement of historic elements must be as compatible as possible with the existing wooden elements. When existing examples are available, reproduction to match historic features is possible.

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

STUCCO

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

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

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

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

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

1. Assessing the specific causes of damage to the stucco surface before it causes significant deterioration. Deterioration can be caused by leaky gutters, vegetation, ground settlement and other issues, most of which involve the infiltration of water through the stucco surface. The cause of the damage must be repaired prior to any work involving the stucco.
2. When repair of the surface is required, testing must be done to determine the extent of repair necessary. Patching deteriorated areas of stucco is preferred to replacement of an entire stucco surface. Patching must follow accepted practices to ensure a proper bond with the existing stucco. New stucco must match the historic stucco in strength, composition, color, and texture.

3. Clean historic stucco by the gentlest means possible. Most surfaces can be adequately cleaned using a low-pressure water wash.

This booklet describes the Federal Historic Preservation Tax Incentives in general terms only. Every effort has been made to present current information as of the date given below. However, the Internal Revenue Code is complex and changes frequently. Furthermore, the provisions of the tax code regarding at-risk rules, passive activity limitation, and alternative minimum tax can affect a taxpayer's ability to use these tax credits. *Readers are strongly advised to consult an accountant, tax attorney, or other professional tax advisor, legal counsel, or the Internal Revenue Service for help in determining whether these incentives apply to their own situations.* For more detailed information, including copies of application forms, regulations, and other program information, contact one of the offices listed on pages 26-29.

Department of the Interior regulations governing the procedures for obtaining historic preservation certifications are more fully explained in Title 36 of the Code of Federal Regulations, Part 67. The Internal Revenue Service regulations governing the tax credits for rehabilitation are contained in Treasury Regulation Section 1.48-12. These sets of regulations take precedence in the event of any inconsistency with this booklet.

Technical Preservation Services
National Park Service
2009

Cover: German Bank, Dubuque, Iowa (1901). After rehabilitation for continued commercial and residential use. Courtesy State Historical Society of Iowa. Photograph: John Zeller.

Quick Reference

Historic Preservation Tax Incentives

National Park Service
U.S. Department of the Interior

Technical Preservation Services

20% Rehabilitation Tax Credit

The Federal historic preservation tax incentives program (the 20% credit) is jointly administered by the U.S. Department of the Interior and the Department of the Treasury. The National Park Service (NPS) acts on behalf of the Secretary of the Interior, in partnership with the State Historic Preservation Officer (SHPO) in each State. The Internal Revenue Service (IRS) acts on behalf of the Secretary of the Treasury. Certification requests (requests for approval for a taxpayer to receive these benefits) are made to the NPS through the appropriate SHPO. Comments by the SHPO on certification requests are fully considered by the NPS. However, approval of projects undertaken for the 20% tax credit is conveyed *only in writing* by duly authorized officials of the National Park Service. For a description of the roles of the NPS, the IRS and the SHPO, see "Tax Credits: Who Does What?" on pages 14 -15.

The 20% rehabilitation tax credit applies to any project that the Secretary of the Interior designates a *certified rehabilitation* of a *certified historic structure*. The 20% credit is available for properties rehabilitated for commercial, industrial, agricultural, or rental residential purposes, but it is not available for properties used exclusively as the owner's private residence.

What is a "certified historic structure?"

A *certified historic structure* is a building that is listed individually in the National Register of Historic Places —OR— a building that is located in a *registered historic district* and certified by the National Park Service as contributing to the historic significance of that district. The "structure" must be a building—not a bridge, ship, railroad car, or dam. (A *registered historic district* is any district listed in the National Register of Historic Places.

Hanny's Building, Phoenix, Arizona (1947). After rehabilitation of this department store for restaurant and other commercial use. Photograph: Ryden Architects, Inc.

A State or local historic district may also qualify as a *registered historic district* if the district and the enabling statute are certified by the Secretary of the Interior.)

Obtaining Certified Historic Structure Status

Owners of buildings within historic districts must complete Part 1 of the Historic Preservation Certification Application—Evaluation of Significance. The owner submits this application to the SHPO. The SHPO reviews the application and forwards it to the NPS with a recommendation for approving or denying the request. The NPS then determines whether the building contributes to the historic district. If so, the building then becomes a *certified historic structure*. The NPS bases its decision on the Secretary of the Interior's "Standards for Evaluating Significance within Registered Historic Districts" (see page 23).

Buildings individually listed in the National Register of Historic Places are already certified historic structures. Owners of these buildings need not complete the Part 1 application (unless the listed property has more than one building).

Property owners unsure if their building is listed in the National Register or if it is located in a National Register or certified State or local historic district should contact their SHPO.

Preservation Tax Incentives

Historic buildings are tangible links with the past. They help give a community a sense of identity, stability and orientation. The Federal government encourages the preservation of historic buildings through various means. One of these is the program of Federal tax incentives to support the rehabilitation of historic and older buildings. The Federal Historic Preservation Tax Incentives program is one of the Federal government's most successful and cost-effective community revitalization programs.

The National Park Service administers the program with the Internal Revenue Service in partnership with State Historic Preservation Offices. The tax incentives promote the rehabilitation of historic structures of every period, size, style and type. They are instrumental in preserving the historic places that give cities, towns and rural areas their special character. The tax incentives for preservation attract private investment to the historic cores of cities and towns. They also generate jobs, enhance property values, and augment revenues for State and local governments through increased property, business and income taxes. The Preservation Tax Incentives also help create moderate and low-income housing in historic buildings. Through this program, abandoned or underused schools, warehouses, factories, churches, retail stores, apartments, hotels, houses, and offices throughout the country have been restored to life in a manner that maintains their historic character.

Armstrong Cork Company Plant, Pittsburgh, Pennsylvania (1901-1913). After rehabilitation for retail and housing. Photograph: Charles Uhl.

Current tax incentives for preservation, established by the Tax Reform Act of 1986 (PL 99-514; Internal Revenue Code Section 47 [formerly Section 48(g)]) include:

- a 20% tax credit for the *certified rehabilitation* of *certified historic structures*.
- a 10% tax credit for the rehabilitation of *non-historic, non-residential buildings* built before 1936.

From time to time, Congress has increased these credits for limited periods for the rehabilitation of buildings located in areas affected by natural disasters. For more information, see the instructions on IRS Form 3468, Investment Credit, or contact your State Historic Preservation Office.

In all cases the rehabilitation must be a *substantial* one and must involve a *depreciable* building. (These terms will be explained later.)

What Is a Tax Credit?

A tax credit differs from an income tax deduction. An income tax deduction lowers the amount of income subject to taxation. A tax credit, however, lowers the amount of tax owed. In general, a dollar of tax credit reduces the amount of income tax owed by one dollar.

- The 20% rehabilitation tax credit equals 20% of the amount spent in a *certified rehabilitation of a certified historic structure*.
- The 10% rehabilitation tax credit equals 10% of the amount spent to rehabilitate a *non-historic building* built before 1936.

After the rehabilitation work is completed, the owner submits Part 3 of the Historic Preservation Certification Application—Request for Certification of Completed Work to the SHPO. The SHPO forwards the application to the NPS, with a recommendation as to certification. The NPS then evaluates the completed project against the work proposed in the Part 2—Description of Rehabilitation. Only completed projects that meet the Standards for Rehabilitation are approved as "certified rehabilitations" for purposes of the 20% rehabilitation tax credit.

Before

After

Carleton Place (historic name: Simmons Manufacturing Company), St. Paul, Minnesota (1909). Before and after rehabilitation for residential use. Courtesy Hess, Roise and Company.

Processing Fees

The NPS charges a fee for reviewing applications, except where the total rehabilitation cost is under $20,000. Fees are charged according to a two-tiered system: a preliminary fee and a final fee. The $250 preliminary fee covers NPS review of proposed work. The final fee covers NPS review of completed projects. The final fee depends on the rehabilitation costs, according to the fee schedule below. The preliminary fee is deducted from the final fee. Payment should not be sent until requested by NPS. The NPS will not issue a certification decision until payment has been received. Fees—current as of this printing—may change. See the NPS website on page 26 for any fee changes.

Fee	Cost of Rehabilitation
$500	$20,000 to $99,999
$800	$100,000 to $499,999
$1,500	$500,000 to $999,999
$2,500	$1,000,000 or more

IRS Requirements

To be eligible for the 20% rehabilitation tax credit, a project must also meet basic IRS requirements:

- The building must be *depreciable*. That is, it must be used in a trade or business or held for the production of income. It may be used for offices, for commercial, industrial or agricultural enterprises, or for rental housing. It may not serve exclusively as the owner's private residence.
- The rehabilitation must be *substantial*. That is, during a 24-month period selected by the taxpayer, rehabilitation expenditures must exceed the greater of $5,000 or the adjusted basis of the building and its structural components. The adjusted basis is generally the purchase price, minus the cost of land, plus improvements already made, minus depreciation already taken. Once the substantial rehabilitation test is met, the credit may be claimed for all qualified

What if my building is not yet listed in the National Register?

Owners of buildings that are not yet listed individually in the National Register of Historic Places or located in districts that are not yet registered historic districts may use the Historic Preservation Certification Application, Part 1, to request a *preliminary determination of significance* from the National Park Service. Such a determination may also be obtained for a building located in a registered historic district but that is outside the period or area of significance of the district. A preliminary determination of significance allows NPS to review Part 2 of the application describing the proposed rehabilitation. Preliminary determinations, however, are not binding. They become final only when the building or the historic district is listed in the National Register or when the district documentation is amended to include additional periods or areas of significance. It is the owner's responsibility to obtain such listing through the State Historic Preservation Office in a timely manner.

What is a "certified rehabilitation?"

The National Park Service must approve, or "certify," all rehabilitation projects seeking the 20% rehabilitation tax credit. A *certified rehabilitation* is a rehabilitation of a *certified historic structure* that is approved by the NPS as being consistent with the historic character of the property and, where applicable, the district in which it is located. The NPS assumes that some alteration of the historic building will occur to provide for an efficient use. However, the project must not damage, destroy, or cover materials or features, whether interior or exterior, that help define the building's historic character.

Application Process

Owners seeking certification of rehabilitation work must complete Part 2 of the Historic Preservation Certification Application—Description of Rehabilitation. Long-term lessees may also apply if their remaining lease period is at least 27.5 years for residential property or 39

years for nonresidential property. The owner submits the application to the SHPO. The SHPO provides technical assistance and literature on appropriate rehabilitation treatments, advises owners on their applications, makes site visits when possible, and forwards the application to the NPS, with a recommendation.

The NPS reviews the rehabilitation project for conformance with the "Secretary of the Interior's Standards for Rehabilitation," and issues a certification decision. The entire project is reviewed, including related demolition and new construction, and is certified, or approved, only if the overall rehabilitation project meets the Standards. These Standards appear on pages 24-25. Both the NPS and the IRS strongly encourage owners to apply *before* they start work.

58 B Street, Virginia City, Nevada (1875). Rehabilitated as a bed and breakfast. Courtesy Chris Eichin.

- *Photograph the building inside and outside—before and after the project.* "Before" photographs are especially important. Without them, it may be impossible for the NPS to approve a project.
- *Read and follow the "Secretary of the Interior's Standards for Rehabilitation" and the "Guidelines for Rehabilitating Historic Buildings."* If you are unsure how they apply to your building, consult with the SHPO or the NPS.
- *Once you have applied, alert the SHPO and the NPS to any changes in the project.*

Claiming the 20% Rehabilitation Tax Credit

Generally, the tax credit is claimed on IRS form 3468 for the tax year in which the rehabilitated building is placed in service. For phased projects, the tax credit may be claimed before completion of the entire project provided that the substantial rehabilitation test has been met. If a building remains in service throughout the rehabilitation, then the credit may be claimed when the substantial rehabilitation test has been met. In general, unused tax credit can be "carried back" one year and "carried forward" 20 years.

The IRS requires that the NPS certification of completed work (Application Part 3) be filed with the tax return claiming the tax credit. If final certification has not yet

been received when the taxpayer files the tax return claiming the credit, a copy of the first page of the Historic Preservation Certification Application—Part 2 must be filed with the tax return, with proof that the building is a *certified historic structure* or that such status has been requested. The copy of the application filed must show evidence that it has been received by either the SHPO or the NPS (date-stamped receipt or other notice is sufficient). If the taxpayer then fails to receive final certification within 30 months after claiming the credit, the taxpayer must agree to extend the period of assessment. If the NPS denies certification to a rehabilitation project, the credit will be disallowed.

Recapture of the Credit

The owner must hold the building for five full years after completing the rehabilitation, or pay back the credit. If the owner disposes of the building within a year after it is placed in service, 100% of the credit is recaptured. For properties held between one and five years, the tax credit recapture amount is reduced by 20% per year.

The NPS or the SHPO may inspect a rehabilitated property at any time during the five-year period. The NPS may revoke certification if work was not done as described in the Historic Preservation Certification Application, or if unapproved alterations were made for up to five years after certification of the rehabilitation. The NPS will notify the IRS of such revocations.

Prizery/R.J. Reynolds Tobacco Warehouse, South Boston, Virginia (1900). Rehabilitated for commercial use. Photographs: Ian Bradshaw.

expenditures incurred before the measuring period, during the measuring period and after the measuring period through the end of the taxable year that the building is placed in service.

- Phased rehabilitations—that is, rehabilitations expected to be completed in two or more distinct stages of development—must also meet the "substantial rehabilitation test." However, for phased rehabilitations, the measuring period is 60 months rather than 24 months. This phase rule is available only if: (1) a set of architectural plans and specifications outlines and describes all rehabilitation phases; (2) the plans are completed before the physical rehabilitation work begins, and (3) it can reasonably be expected that all phases will be completed.
- The property must be placed in service (that is, returned to use). The rehabilitation tax credit is generally allowed in the taxable year the rehabilitated property is placed in service.
- The building must be a *certified historic structure* when placed in service. If the building or the historic district is not listed in the National Register, the owner must have requested that the SHPO nominate the building or the district to the National Register before the building is placed in service. If the building is located in a historic district that is listed in the National Register, the owner must submit Part 1 of the application before the rehabilitated building is placed in service.
- Qualified rehabilitation expenditures include costs of the work on the historic building, as well as architectural and engineering fees, site survey fees, legal expenses, development fees, and other construction-related costs, if such costs are added to the property basis and are reasonable and related to the services performed. They do not include acquisition or furnishing costs, new additions that expand the building, new building construction, or parking lots, sidewalks, landscaping, or other related facilities.

114 NW Main Street, Rocky Mount, North Carolina (1928). Photograph: William Ferguson.

Getting your project approved, or "certified"

Tens of thousands of projects have been approved for the historic preservation tax credit. Observing the following points will make approval of your project easier:

- *Apply as soon as possible—preferably before beginning work.* Consult with the SHPO as soon as you can. Read carefully the program application, regulations, and any other information the SHPO supplies. Submit your application early in the project planning. Wait until the project is approved in writing by the NPS before beginning work. Work undertaken prior to approval by the NPS may jeopardize certification. In the case of properties not yet designated certified historic structures, apply before the work is completed and the building is placed in service.

10% Rehabilitation Tax Credit

The 10% rehabilitation tax credit is available for the rehabilitation of *non-historic buildings* placed in service before 1936.

As with the 20% rehabilitation tax credit, the 10% credit applies only to buildings—not to ships, bridges or other structures. The rehabilitation must be substantial, exceeding either $5,000 or the adjusted basis of the property, whichever is greater. And the property must be *depreciable*.

The 10% credit applies only to buildings rehabilitated for *non-residential* uses. Rental housing would thus not qualify. Hotels, however, would qualify. They are considered to be in commercial use, not residential.

A building that was moved after 1935 is ineligible for the 10% rehabilitation credit. (A moved *certified historic structure*, however, can still be eligible for the 20% credit.) Furthermore, projects undertaken for the 10% credit must meet a specific physical test for retention of external walls and internal structural framework:

- at least 50% of the building's external walls existing at the time the rehabilitation began must remain in place as external walls at the work's conclusion, and
- at least 75% of the building's existing external walls must remain in place as either external or internal walls, and
- at least 75% of the building's internal structural framework must remain in place.

Claiming the 10% Rehabilitation Tax Credit

The tax credit must be claimed on IRS form 3468 for the tax year in which the rehabilitated building is placed in service. There is no formal review process for rehabilitations of non-historic buildings.

The 10% or 20% Credit: Which One Applies?

The 10% rehabilitation tax credit applies only to non-historic buildings first placed in service before 1936 and rehabilitated for non-residential uses. The 20% rehabilitation tax credit applies only to *certified historic structures*, and may include buildings built after 1936. The two credits are mutually exclusive.

Buildings listed in the National Register of Historic Places are not eligible for the 10% credit. Buildings located in National Register listed historic districts or certified State or local historic districts are presumed to be historic and are therefore not eligible for the 10% credit. In general, owners of buildings in these historic districts may claim the 10% credit *only* if they file Part 1 of the Historic Preservation Certification Application with the National Park Service before the physical work begins and receive a determination that the building does *not* contribute to the district and is not a certified historic structure.

Other Tax Provisions Affecting Use of Preservation Tax Incentives

A number of provisions in the Internal Revenue Code affect the way in which real estate investments are treated generally. These provisions include the *"at-risk" rules*, the *passive activity limitation*, and the *alternative minimum tax*. What these provisions mean, in practice, is that many taxpayers may not be able to use tax credits earned in a certified rehabilitation project.

A brief discussion of these matters follows. Applicants should seek professional advice concerning the personal financial implications of these provisions.

At-Risk Rules

Under Internal Revenue Code Section 465, a taxpayer may deduct losses and obtain credits from a real estate

Depreciation

Rehabilitated property is depreciated using the straight-line method over 27.5 years for residential property and over 39 years for nonresidential property. The depreciable basis of the rehabilitated building must be reduced by the full amount of the tax credit claimed.

Rehabilitation Tax Credits: Who Does What?

The Federal historic preservation tax incentives program is a partnership among the National Park Service (NPS), the State Historic Preservation Officer (SHPO), and the Internal Revenue Service (IRS). Each plays an important role.

SHPO

- Serves as first point of contact for property owners.
- Provides application forms, regulations, and other program information.
- Maintains complete records of the State's buildings and districts listed in the National Register of Historic Places, as well as State and local districts that may qualify as registered historic districts.
- Assists anyone wishing to list a building or a district in the National Register of Historic Places.
- Provides technical assistance and literature on appropriate rehabilitation treatments.
- Advises owners on their applications and makes site visits on occasion to assist owners.
- Makes certification recommendations to the NPS.

NPS

- Reviews all applications for conformance to the *Secretary of the Interior's Standards for Rehabilitation*.

- Issues all certification decisions (approvals or denials) in writing.
- Transmits copies of all decisions to the IRS.
- Develops and publishes program regulations, the *Secretary of the Interior's Standards for Rehabilitation*, the Historic Preservation Certification Application, and information on rehabilitation treatments.

IRS

- Publishes regulations governing which rehabilitation expenses qualify, the time periods for incurring expenses, the tax consequences of certification decisions by NPS, and all other procedural and legal matters concerning both the 20% and the 10% rehabilitation tax credits.
- Answers public inquiries concerning legal and financial aspects of the Historic Preservation Tax Incentives, and publishes the audit guide, *Market Segment Specialization Program: Rehabilitation Tax Credit*, to assist owners.
- Insures that only parties eligible for the rehabilitation tax credits utilize them.

Odd Fellows Building, Raleigh, North Carolina (c. 1880). Rehabilitated for continued commercial use. Courtesy Empire Properties.

Before

After

John Harvey House, Detroit, Michigan (1875). (opposite) Before rehabilitation; (above) After rehabilitation as a bed and breakfast. Courtesy: Marilyn Nash-Yazbeck. Photograph: Steven C. Flum, Inc.

investment only to the extent that the taxpayer is "at-risk" for the investment. The amount that a taxpayer is "at-risk" is generally the sum of cash or property contributions to the project plus any borrowed money for which the taxpayer is personally liable, including certain borrowed amounts secured by the property used in the project. In addition, in the case of the activity of holding real property, the amount "at-risk" includes qualified non-recourse financing borrowed from certain financial institutions or government entities.

Passive Activity Limitation

The passive activity limitation provides that losses and credits from "passive" income sources, such as real estate limited partnerships, cannot be used to offset tax liability from "active" sources such as salaries. This passive activity limitation does not apply to:

- Most regular corporations.
- Real estate professionals who materially participate in a real property trade or business and who satisfy eligibility requirements regarding the proportion and amount of time spent in such businesses.

For other taxpayers, two exceptions apply: a general exception and a specific exception for certified rehabilitations.

General Passive Loss Rules

Taxpayers with incomes less than $100,000 (generally, adjusted gross income with certain modifications) may take up to $25,000 in losses annually from rental properties. This $25,000 annual limit on losses is reduced for individuals with incomes between $100,000 and $150,000 and eliminated for individuals with incomes over $150,000.

Passive Credit Exemption

Individuals, including limited partners, with modified adjusted gross incomes of less than $200,000 (and, subject to phase out, up to $250,000) investing in a rehabilitation credit project may use the tax credit to offset the tax owed on up to $25,000 of income. Thus, a taxpayer in the 33% tax bracket could use $8,250 of tax credits per year (33% x $25,000 = $8,250).

This $25,000 amount is first reduced by losses allowed under the general "passive loss" rule above for taxpayers with incomes less than $150,000.

Alternative Minimum Tax

For purposes of the rehabilitation tax credit, the alternative minimum tax does not apply to qualified rehabilitation expenditures "properly taken into account for periods after December 31, 2007."

However, for qualified rehabilitation expenditures taken into account for periods before January 1, 2008, taxpayers who are not required to pay tax under the regular tax system may still be liable for tax under the alternative minimum tax laws. Alternative minimum taxable income is computed from regular taxable income with certain adjustments and the addition of all appropriate tax preference items.

Nonrefundable credits, such as the rehabilitation tax credit, may not be used to reduce the alternative minimum tax. If a taxpayer cannot use the tax credit because of the alternative minimum tax, the credit can be carried back or forward.

Rehabilitations Involving Governments and Other Tax-Exempt Entities

Property used by governmental bodies, nonprofit organizations, or other tax-exempt entities is not eligible for the rehabilitation tax credit if the tax-exempt entity enters into a disqualified lease (as the lessee) for more than 50% of the property. A disqualified lease occurs when:

- Part or all of the property was financed directly or indirectly by an obligation in which the interest is tax-exempt under Internal Revenue Code Section 103(a) and such entity (or related entity) participated in such financing; or,
- Under the lease there is a fixed or determinable price for purchase or an option to buy which involves such entity (or related entity); or,
- The lease term is in excess of 20 years; or,
- The lease occurs after a sale or lease of the property and the lessee used the property before the sale or lease.

Other Tax Incentives for Historic Preservation

Other Federal and State tax incentives exist for historic preservation. They may be combined with the rehabilitation tax credit.

Charitable Contributions for Historic Preservation Purposes

Internal Revenue Code Section 170(h) and Department of the Treasury Regulation Section 1.170A-14 provide for income and estate tax deductions for charitable contributions of partial interests in historic property (principally easements). Generally, the IRS considers that a donation of a qualified real property interest to preserve a *historically important land area* or a

The Secretary of the Interior's Standards for Rehabilitation

Rehabilitation projects must meet the following Standards, as interpreted by the National Park Service, to qualify as "certified rehabilitations" eligible for the 20% rehabilitation tax credit. The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

The Standards (36 CFR Part 67) apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Van Allen and Son Department Store, Clinton, Iowa (1913-1915). Courtesy Community Housing Initiatives, Inc.

certified historic structure meets the test of a charitable contribution for conservation purposes. For purposes of the charitable contribution provisions only, a *certified historic structure* need not be depreciable to qualify, and may include the land area on which it is located.

A facade easement on a building in a registered historic district must preserve the entire exterior of the building (including its front, sides, rear, and height) and must prohibit any change to the exterior of the building that is inconsistent with its historic character. The easement donor must enter into a written agreement with the organization receiving the easement contribution, and must provide additional substantiation requirements. If the deduction claimed is over $10,000, the taxpayer must pay a $500 filing fee. For additional information, see IRS publication 526.

State Tax Incentives

A number of States offer tax incentives for historic preservation. They include tax credits for rehabilitation, tax deductions for easement donations, and property tax abatements or moratoriums. The SHPO will have information on current State programs. Requirements for State incentives may differ from those outlined here.

Tax Credit for Low-Income Housing

The Tax Reform Act of 1986 (IRC Section 42) also established a tax credit for the acquisition and rehabilitation, or new construction of low-income housing. The credit is approximately 9% per year for 10 years for projects not receiving certain Federal subsidies and approximately 4% for 10 years for projects subsidized by tax-exempt bonds or below market Federal loans. The units must be rent restricted and occupied by individuals with incomes below the area median gross income. The law sets a 15-year compliance period. Credits are allocated by State housing credit agencies. The tax credit for low-income housing can be combined with the tax credit for the rehabilitation of certified historic structures.

The Secretary of the Interior's Standards for Evaluating Significance Within Registered Historic Districts

The following Standards govern whether buildings within a historic district contribute to the significance of the district. Owners of buildings that meet these Standards may apply for the 20% rehabilitation tax credit. Buildings within historic districts that meet these Standards *cannot* qualify for the 10% credit.

1. A building contributing to the historic significance of a district is one which by location, design, setting, materials, workmanship, feeling and association adds to the district's sense of time and place and historical development.
2. A building not contributing to the historic significance of a district is one which does not add to the district's sense of time and place and historical development; or one where the location, design, setting, materials, workmanship, feeling and association have been so altered or have so deteriorated that the overall integrity of the building has been irretrievably lost.
3. Ordinarily buildings that have been built within the past 50 years shall not be considered to contribute to the significance of a district unless a strong justification concerning their historical or architectural merit is given or the historical attributes of the district are considered to be less than 50 years old.

KENTUCKY, Kentucky Heritage Council, 300 Washington Street, Frankfort, KY 40601, 502-564-7005. LOUISIANA, Office of Cultural Development, PO Box 44247, Baton Rouge, LA 70804, 225-342-8160. MAINE, Maine Historic Preservation Commission, 55 Capitol Street, Station 65, Augusta, ME 04333-0065, 207-287-2132. MARYLAND, Maryland Historical Trust, 100 Community Place, Crownsville, MD 21032-2023, 410-514-7600. MASSACHUSETTS, Massachusetts Historical Commission, Massachusetts Archives Facility, 220 Morrissey Boulevard, Boston, MA 02125, 617-727-8470. MICHIGAN, State Historic Preservation Office, Michigan Historical Center, Department of History, Arts and Libraries, PO Box 30740, 702 W. Kalamazoo Street, Lansing, MI 48909-8240, 517-373-1630. MINNESOTA, Minnesota Historical Society, State Historic Preservation Office, 345 Kellogg Boulevard West, St. Paul, MN 55102, 651-259-3450. MISSISSIPPI, Department of Archives and History, PO Box 571, Jackson, MS 39205, 601-576-6850. MISSOURI, Department of Natural Resources, PO Box 176, Jefferson City, MO 65102, 573-751-7858. MONTANA, Montana Historical Society, 1410 8th Avenue, PO Box 201202, Helena, MT 59620-1202, 406-444-7715. NEBRASKA, Nebraska State Historical Society, 1500 R Street, PO Box 82554, Lincoln, NE 68501-2554, 402-471-4746. NEVADA, State Historic Preservation Office, Department of Cultural Affairs, 100 No. Stewart Street, Capitol Complex, Carson City, NV 89701, 775-684-3448. NEW HAMPSHIRE, Division of Historical Resources, 19 Pillsbury Street, 2nd Floor, Concord, NH 03301, 603-271-6435. NEW JERSEY, Department of Environmental Protection, Historic Preservation Office, PO Box 404, Trenton, NJ 08625-0404, 609-292-2023. NEW MEXICO, State Historic Preservation Division, Office of Cultural Affairs, Villa Rivera Building, 3rd floor, 228 E. Palace Avenue, Santa Fe, NM 87503, 505-827-6320. NEW YORK, Office of Parks, Recreation and Historic Preservation, Bureau of Historic Preservation, Peebles Island, PO Box 189, Waterford, NY 12188-0189, 518-237-8643. NORTH CAROLINA, Office of Archives and History, 4617 Mail Service Center, Raleigh, NC 27699-4617, 919-807-6585. NORTH DAKOTA, State Historical Society of North Dakota, ND Heritage Center, 612 East Boulevard Ave., Bismarck, ND 58505, 701-328-2666.

OHIO, Historic Preservation Office, Ohio Historical Society, 1982 Velma Avenue, Columbus, OH 43211-2497, 614-298-2000. OKLAHOMA, State Historic Preservation Office, Oklahoma History Center, 2401 North Laird Avenue, Oklahoma City, OK 73105-7914, 405-521-6249. OREGON, Oregon Historic Preservation Office, 725 Summer St. NE, Suite C, Salem OR 97301, 503-986-0688. PENNSYLVANIA, Pennsylvania Historical and Museum Commission, Bureau for Historic Preservation, Commonwealth Keystone Building, 400 North Street, 2nd floor, Harrisburg, PA 17120-0093, 717-787-0772. COMMONWEALTH OF PUERTO RICO, State Historic Preservation Office, La Fortaleza, PO Box 82, San Juan, PR 00901, 787-721-3737. RHODE ISLAND, Rhode Island Historical Preservation and Heritage Commission, Old State House, 150 Benefit Street, Providence, RI 02903, 401-277-2678. SOUTH CAROLINA, Department of Archives and History, 8301 Parklane Road, Columbia, SC 29223-4905, 803-896-6196. SOUTH DAKOTA, South Dakota State Historical Society, 900 Governors Drive, Pierre, SD 57501-2217, 605-773-3458. TENNESSEE, Tennessee Historical Commission, 2941 Lebanon Road, Nashville, TN 37243-0442, 615-532-1550. TEXAS, Texas Historical Commission, PO Box 12276, Austin, TX 78711-2276, 512-463-6094. UTAH, Utah State Historical Society, 300 S. Rio Grande, Salt Lake City, UT 84101-1106, 801-533-3500. VERMONT, Vermont Division for Historic Preservation, National Life Building, Drawer 20, Montpelier, VT 05620-0501, 802-828-3056. VIRGIN ISLANDS, Virgin Islands State Historic Preservation Office, Kongens Gade 17, Charlott Amalie, St. Thomas, VI 00802, 340-776-8605. VIRGINIA, Department of Historic Resources, 2801 Kensington Avenue, Richmond, VA 23221, 804-367-2323. WASHINGTON, Department of Archaeology and Historic Preservation, PO Box 48343, Olympia, Washington 98504-8343, 360-586-3065. WEST VIRGINIA, Division of Culture and History, 1900 Kanawha Boulevard East, Capitol Complex, Charleston, WV 25305-0300, 304-558-0240. WISCONSIN, Division of Historic Preservation - Public History, Wisconsin Historical Society, 816 State Street, Madison, WI 53706, 608-264-6490. WYOMING, State Historic Preservation Office, Division of Cultural Resources, Wyoming State Parks and Cultural Resources, 3rd Floor Barrett, 2301 Central Avenue, Cheyenne, WY 82002, 307-777-7697.

For More Information

For more information on tax incentives for historic preservation, contact the NPS, the IRS, or one of the SHPOs listed below. Available information includes:

- A *Catalog* of NPS publications on appropriate methods to preserve historic buildings. These include *Guidelines for Rehabilitating Historic Buildings*, *Preservation Briefs*, and many others.
- The Historic Preservation Certification Application (a 3-part form: Part 1—Evaluation of Significance; Part 2—Description of Rehabilitation; Part 3—Request for Certification of Completed Work).
- Department of the Interior, National Park Service, regulations on "Historic Preservation Certifications." [36 CFR Part 67].
- Department of the Treasury, Internal Revenue Service, regulations on "Investment Tax Credit for Qualified Rehabilitation Expenditures." [Treasury Regulation Section 1.48-12].
- *Market Segment Specialization Program: Rehabilitation Tax Credit* (available only from the IRS).

National Park Service

Preservation Tax Incentives
Technical Preservation Services
National Park Service
1849 C St., NW (org code 2255)
Washington, DC 20240

tel: 202-513-7270
email: nps_hps-info@nps.gov
web: www.nps.gov/history/hps/tps/tax/

Internal Revenue Service

web: www.nps.gov/history/hps/tps/tax/IRS.htm

Additional IRS website: www.irs.gov/businesses/small/industries/article/0,,id=97599,00.html

State Historic Preservation Offices

Websites for the State Historic Preservation Offices listed below can be found at: **www.ncshpo.org**

ALABAMA, Alabama Historical Commission, 468 South Perry Street, Montgomery, AL 36130-0900, 334-242-3184. ALASKA, History and Archeology, Department of Natural Resources, Division of Parks and Outdoor Recreation, 550 W. 7th Avenue, Suite 1310, Anchorage, AK 99501-3565, 907-269-8721. ARIZONA, Office of Historic Preservation, Arizona State Parks, 1300 W. Washington, Phoenix, AZ 85007, 602-542-4009. ARKANSAS, Arkansas Historic Preservation Program, 1500 Tower Building, 323 Center Street, Little Rock, AR 72201, 501-324-9880. CALIFORNIA, Office of Historic Preservation, Department of Parks and Recreation, PO Box 942896, Sacramento, CA 94296-0001, 916-653-6624. COLORADO, Colorado Historical Society, Colorado History Museum, 1300 Broadway, Denver, CO 80203-2137, 303-866-3355. CONNECTICUT, Connecticut Commission on Culture and Tourism, History and Museums Division, One Constitution Plaza, 2nd Floor, Hartford, CT 06103, 860-256-2800. DELAWARE, Division of Historical and Cultural Affairs, 21 The Green, Dover, DE 19901, 302-736-7400. DISTRICT OF COLUMBIA, Historic Preservation Office, D.C. Office of Planning, 801 North Capitol Street, NE, 3rd floor, Washington, DC 20002, 202-442-8800. FLORIDA, Division of Historical Resources, Department of State, R.A. Gray Building, 500 S. Bronough Street, Tallahassee, FL 32399-0250, 850-245-6333. GEORGIA, Department of Natural Resources, Historic Preservation Division, 34 Peachtree Street, NW, Suite 1600, Atlanta, GA 30303, 404-656-2840. HAWAII, Hawaii Historic Preservation Office, 1151 Punchbowl Street, Honolulu, HI 96813, 808-587-0401. IDAHO, Idaho State Historic Preservation Office, 210 Main St., Boise, ID 83702-7264, 208-334-3861. ILLINOIS, Illinois Historic Preservation Agency, Preservation Services Division, One Old State Capitol Plaza, Springfield, IL 62701, 217-782-4836. INDIANA, Department of Natural Resources, 402 West Washington Street, Room W 274, Indianapolis, IN 46204, 317-232-4020. IOWA, State Historical Society of Iowa, 600 East Locust Street, Des Moines, IA 50319-0290, 515-281-4137. KANSAS, Kansas State Historical Society, Cultural Resources Division, 6425 SW 6th Avenue, Topeka, KS 66615-1099, 785-272-8681, ext. 240.

State of Louisiana
Residential Rehabilitation Tax Credit
RS 47:297.6

Program Guidance

Effective January 1, 2006, homeowners may qualify for a 25% tax credit against their individual State income taxes when they rehabilitate their historic home. Owners of vacant and blighted property will be eligible for a 50% credit. The property must be (or become) the owner's primary residence. The State Residential Rehabilitation Tax Credit Program encourages taxpayers to preserve and improve their homes by offering a tax credit on rehabilitation costs associated with residences which meet Program requirements. It has been authorized at $10 million in total credits per year and is effective through December 31, 2015. The credit will be granted on a first come, first served basis.

The Program is administered by the Louisiana Division of Historic Preservation (Division) and the Louisiana Department of Revenue. It is the responsibility of the Division Director to determine which buildings qualify for the Program, if the planned rehabilitation work meets the U.S. Secretary of the Interior's Standards for Rehabilitation, if the rehabilitation work was carried out in accordance with the approved scope of work, and if other Program requirements have been met. All work must be approved for rehabilitation and not primarily remodeling.

While the Division determines if the building qualifies for the credit, the Department of Revenue handles all fiscal matters. The credit is earned only after the rehabilitation work is completed and the qualifying expenditures are finalized.

THE CREDIT

A tax credit is a direct, dollar for dollar reduction in the amount of money a taxpayer must pay in state income taxes for a given year. The tax credit for qualifying rehabilitation expenditures will be divided into five equal portions, with the first portion being used in the taxable year in which the rehabilitated building is placed in service, and the remaining four portions used once a year for the next four years. For the purposes of this program, the "placed in service" date is the project completion date. To obtain the full credit, the taxpayer who initially earned the credit must continue to own and occupy the building as the taxpayer's primary residence. If the building is sold during the five-year credit period, all unused credit will immediately become void. The credit award is capped at $25,000 per structure.

For further guidance and information regarding the State Residential Historic Rehabilitation Tax Credit, please contact: Tax Act Staff, Louisiana Division of Historic Preservation, P.O. Box 44247, Baton Rouge, LA 70804; Phone (225) 342-8160; Fax (225) 342-8173; www.louisianahp.org

HOW IS THE VALUE OF THE CREDIT CALCULATED?

For this Program, the Credits are calculated as a percentage of the Eligible Rehabilitation Expenditures. If the residential structure is owned and occupied by two or more individuals, the credit will be divided between the owner-occupants in proportion to their contribution to the eligible costs and expenses, unless they agree to an alternate division. Owners are responsible for maintaining accurate records to show contribution amounts.

If the credit is claimed on only a portion of the building, as in the case of a mixed-use structure, only those Eligible Rehabilitation Expenditures that are properly allocable to this portion may be included as part of the estimate and actual accounting of project expenditures. This is allocated on a square foot percentage basis.

HOW ARE THE CREDITS AWARDED?

Each year, beginning January 1, 2006 and ending December 31, 2015, $10 million in tax credits is made available for rehabilitation projects which meet the Program guidelines and have an approved State Residential Tax Credit Certificate of Completion. Once all available funds for credits have been assigned, the Division of Historic Preservation will not assign any additional credits until January 1 of the following year. If the total amount of credit applied for (to Revenue) in any particular year exceeds the aggregate amount of tax credits allowed for that year, the excess will be treated as having been applied for on the first day of the subsequent year. Any credits forfeited due to non-compliance with the Program requirements will be re-assigned to eligible projects. The Department of Revenue will not award credits until the Division of Historic Preservation approves the Certificate of Completed Work.

WHICH PROPERTIES QUALIFY FOR TAX CREDITS?

For the purposes of the State Residential Rehabilitation Tax Credit Program, a Louisiana building meets the criteria for a Qualified Residence if it is:

- A contributing element to a National Register District, as determined by the Division Director;
- A contributing element to a locally designated historic district, as determined by the Division Director;
- A contributing element to a Main Street District, as determined by the Division Director;
- A contributing element to a Cultural District, as determined by the Division Director;
- A contributing element to a Downtown Development District, as determined by the Division Director;
- A residential structure that has been listed or that is eligible for listing on the National Register of Historic Places, as determined by the Division Director; or,
- A vacant and blighted building at least 50 years old.

WHICH PROPERTIES ARE CONSIDERERD VACANT AND BLIGHTED?

A building is considered vacant and blighted if it has been unoccupied for six months, and if at least one of the following conditions exists:

- The building conditions pose a danger to the community;
- The building is not being properly maintained;
- The building is becoming dilapidated;
- The building is attracting illegal activity;
- The building is a fire hazard; or,
- The building is a factor in depreciating property values in the neighborhood due to its poorly maintained state.

WHICH PROPERTIES <u>DO NOT</u> QUALIFY FOR THE PROGRAM?

- Condos
- Secondary homes

- Corporate housing
- Buildings that are not the owner's primary residence
- Buildings that are solely commercial
- Buildings that are less than 50 years old (unless individually listed or eligible for listing in the National Register)

HOW DOES A REHABILITATION PROJECT QUALIFY FOR TAX CREDITS?

A rehabilitation project qualifies for tax credits if:

- the work is carried out on a building which has been determined to be a Qualified Residence;
- if it is rehabilitated according to the Secretary of the Interior's Standards for Rehabilitation (Standards), as determined by the Division of Historic Preservation;
- if the rehabilitation work has not been completed prior to the submission of the Part A application
- if the costs of the rehabilitation exceed ten thousand dollars ($10,000);
- if the rehabilitated building is the owner's primary residence; and,
- if the work is primarily rehabilitation and not remodeling.

Only one State Residential Historic Rehabilitation Tax Credit is allowed per building.

WHAT ARE ELIGIBLE REHABILITATION EXPENDITURES?

Any expenditure for a structural component of a building will qualify for the rehabilitation tax credit. Structural components include walls, partitions, floors, ceilings, permanent coverings such as paneling or tiling, windows and doors, components of central air conditioning or heating systems, plumbing and plumbing fixtures, electrical wiring and lighting fixtures, chimney and fireplace repair, stairs, elevators, sprinkling systems, fire escapes, and other components related to the operation and maintenance of the building.

In addition to the above-named "hard costs," there are "soft costs" which also qualify. These include construction period interest and taxes, architect fees, engineering fees, and construction management costs.

WHAT ARE INELIGIBLE EXPENSES?

Ineligible expenses include: acquisition costs, appliances, cabinets, carpeting (if tacked in place and not glued), decks, demolition costs (removal of a building on property site), enlargements costs (increasing total volume), fencing, financing fees, furniture, landscaping, cost of moving building (if part of acquisition), outdoor lighting remote from building, parking lots, paving, porches and porticos (not part of original building), retaining walls, sidewalks, signage, storm sewer construction costs, and window treatments.

REHABILITATION VS. REMODELING

Rehabilitation and remodeling are seemingly interchangeable terms. For the purposes of the State Residential Historic Rehabilitation Program, however, they are quite distinct. Rehabilitation is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

Remodeling is defined as "giving a new shape to something." For Program purposes, this means alterations that are primarily cosmetic in nature or that enhance a property that is for the most part already in good condition.

Example 1: Rewiring the entire house or a portion thereof to meet Code (rehabilitation) instead of solely adding high-speed Internet access, and wiring for cable and audio systems (remodeling).

Example 2: Repairing an existing fireplace and chimney (rehabilitation) instead of adding them to a building that never had them (remodeling).

The entire project must consist primarily of rehabilitation work or it will not qualify for this program.

THE APPLICATION PROCESS AND FEES

The Louisiana Division of Historic Preservation will maintain all application files for this program. Certain information within the files will be kept confidential. The confidential information will include, but is not limited to, social security numbers and copies of personal checks.

WHAT ARE THE FEES?

At the time of the Proposed Rehabilitation Application submission, the applicant must forward to the Division a required $250.00 fee for processing. The Division accepts payment in the form of personal checks, cashiers checks, money orders, or certified checks. Proposed Rehabilitation applications not accompanied by the required fee payment will be held by the Division for up to 60 days or until payment is received, whichever comes first. Only upon receipt of the fee will the Division process the Proposed Rehabilitation application. The Division may return the Proposed Rehabilitation application after 60 days if no fee is received. The Proposed Rehabilitation Application fee is for review and handling only, and in no way determines the outcome of the review and the approval process.

PRELIMINARY APPLICATION-A

In order to establish initial eligibility for this Program, a completed Preliminary Application must be submitted. A determination regarding the Preliminary Application is usually rendered in writing by the Division of Historic Preservation within thirty (30) days of receipt of an adequately documented application.

PROPOSED REHABILITATION APPLICATION-B

To determine if the proposed rehabilitation work will meet the Secretary of the Interior's Standards for Rehabilitation, a completed Proposed Rehabilitation Application must be submitted for review. The Proposed Rehabilitation Application contains general information about the project as well as a description of each of the features which will be impacted by the project, their existing conditions, and the nature and estimated cost of the proposed work.

If, after review of the Proposed Rehabilitation Application, the proposed work is determined to be consistent with the Standards, the Division Director will approve the Proposed Rehabilitation Application. If the proposed work is found to be inconsistent with the Standards, the applicant is provided with an opportunity to revise the project to bring it into compliance with the Standards.

Although it is not required that the Proposed Rehabilitation Application be submitted before the start of rehabilitation work, it is *strongly* recommended. Applicants who proceed with rehabilitation work without an approved Proposed Rehabilitation Application are proceeding at their own risk. Certain requirements, know as Conditions, may be placed on a project by the Division as part of the approved Proposed Rehabilitation Application. Documentation of satisfaction of these conditions must be provided when the project is completed. A determination regarding the Proposed Rehabilitation Application is usually rendered in writing by the Division of Historic Preservation within thirty (30) days of receipt of an adequately documented Proposed Rehabilitation Application.

CERTIFICATE OF COMPLETION-C

After completion of the project, the applicant must submit a State Residential Tax Credit Application Certificate of Completion. Upon receipt of this application, the owner is then placed provisionally in line for the credit. Provided that the application is complete, the review period is usually 30 days. During the review period, the Division determines if the project was completed according to the approved Proposed Rehabilitation Application and the Secretary's Standards for Rehabilitation. A site inspection may be required.

If the Program requirements have been met as determined by the Division, then the Certificate of Completion is approved and the applicant qualifies for the tax credit, and his or her place in line for the credit is then confirmed.

However, if the completed project does not meet Standards and all other program requirements, then the project is denied and the provisionally awarded place in line is forfeited.

An accounting of the Eligible Rehabilitation Expenditures for the project must be submitted with the Certificate of Completion. As part of their review, the Department of Revenue may ask applicants to provide further information on project costs.

APPEALS

Applicants whose submissions, at any of the three application stages, have been officially denied by the Director may appeal to the Assistant Secretary, Louisiana Office of Cultural Development. Written notice of the intent to appeal must be received by the Office of Cultural Development within ten business days following the date that the Director's official denial is mailed. The full appeal must be received no later than 30 calendar days following the end of the period to file a notice of appeal. Appeals must be in writing and must detail specific reasons the Director's findings should be partially or completely reconsidered or overturned. At his or her discretion, the Assistant Secretary may hold a hearing in connection with the appeal.

The Assistant Secretary may:

- Sustain the Director's findings,
- Overturn part or all of those findings,
- At his or her discretion, mediate between the Director and the applicant to arrive at a mutually satisfactory resolution, or
- Decline to consider the appeal.

The Assistant Secretary's final response to any appeal must be issued no later than 90 days after receiving the full appeal. There are no further administrative appeal mechanisms past the Assistant Secretary's final response.

Each building is considered unique due to its construction and location. Therefore, no previous decision(s) rendered by the Division Director or the Assistant Secretary of the Office of Cultural Development may be precedent setting.

WHERE CAN FURTHER INFORMATION BE OBTAINED?
Application forms can be requested from the Tax Act Staff, Louisiana Division of Historic Preservation, P.O. Box 44247, Baton Rouge, LA 70804; Phone (225) 342-8160; Fax (225) 342-8173; www.louisianahp.org . The Division will also provide copies of the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings at no cost.

The National Park Service's website features a wide variety of preservation-related articles and guides. http://www.nps.gov/history/hps/tps/index.htm

Regulations for the 25% State Commercial Tax Credit Program

Prepared by the Division of Historic Preservation

A. DEFINITIONS

These Regulations provide guidelines for the application process and the Administration of the Historic Preservation Tax Credit by the Louisiana Division of Historic Preservation. Definitions set forth in these Regulations will be used in administering the Historic Preservation Commercial Tax Credit (RS 47: 6019).

1. "Assistant Secretary" means the Assistant Secretary of the Office of Cultural Development, Department of Culture, Recreation, and Tourism.
2. "Certified historic structure" means a building that is located in the State Of Louisiana, is determined eligible by the Division, and is located in a "Downtown Development District," as defined in these regulations. Determination of eligibility will take into consideration regulations as defined in Section 47(c)(3)(A) of the Internal Revenue Code, and all other applicable regulations.
3. "Director" means the Director of the Louisiana Division of Historic Preservation.
4. "Division" means the Louisiana Division of Historic Preservation.
5. "Downtown Development District" means
   (a) a downtown development district (DDD) created by or pursuant to law;
   (b) a central business district (CBD) created by or pursuant to law; or,
   (c) a DDD or CBD created by ordinance adopted prior to January 1, 2002, in a home rule charter municipality.
6. "Placed in service" means that the property has been placed in a condition of readiness and availability for its assigned function in the production of income and

that all rehabilitation work deemed necessary by the director to qualify as a completed rehabilitation has been finished.

7. "Qualified rehabilitation expenditures" means expenditures related to structural components of a building. U.S. Treasury Regulation 1.48-1(e)(2) defines "structural components" to include walls, partitions, floors, ceilings, permanent coverings such as paneling or tiling, windows and doors, components of central air conditioning or heating systems, plumbing and plumbing fixtures, electrical wiring and lighting fixtures, chimneys, stairs, escalators, elevators, sprinkling systems, fire escapes, and other components related to the operation and maintenance of the building. The items in U.S. Treasury Regulation 1.48-1(e)(2) are also known as "hard costs." In addition to the hard costs previously listed, "soft costs" such as construction period interest and taxes, architect fees, engineering fees, construction management costs, and reasonable developer fees qualify as well. Qualified rehabilitation expenditures must exceed ten thousand dollars.
8. "Rehabilitation" means the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those aspects of the building, its site, and environment that are significant to its historic, architectural, and cultural values.
9. "Standards" means the U.S. Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings under 36 C.F.R. 67.
10. "Taxpayer limitation" means no taxpayer, or any entity affiliated with such taxpayer, shall receive more than five million dollars of credit for any number of structures rehabilitated within a particular Downtown Development District.

B. THE CREDIT

The credit is available for qualifying rehabilitation expenditures incurred in the rehabilitation of depreciable certified historic structures located within a designated Downtown Development District (DDD). All rehabilitation work must meet *federal Historic Preservation Standards* as interpreted by the Louisiana Division of Historic Preservation.

C. THE PROCESS

The Division's process for approval of historic rehabilitation applications shall consist of three parts. To implement the process, the Division shall develop and make available appropriate application forms and supporting material.

D. "PART 1"

The purpose of Part 1 is to determine whether a building proposed for rehabilitation is located within a duly established DDD and is a certified historic structure. In addition the Part 1 will ascertain whether the applicant understands the limitation of credit available to a taxpayer, or affiliated entity, within an individual DDD. The applicant will be required to submit a completed Part 1 application signed by the property owner(s) along with supporting materials including, but not limited to,

1) a map of the DDD with the property marked, and

2) photographs (both exterior and interior) detailing the existing conditions of the building. The Division may require that the photographs be keyed to a floor plan of the building. In addition, the Division may require the applicant to submit historical research to determine the possible historical significance of the building.

The Division will signify Part 1 approval by the signature of the Director on the Part 1 form. The Division may also deny the Part 1 application. In such cases of denial, the applicant may utilize to the appeals process set forth in these regulations.

E. "PART 2"

The purpose of Part 2 is to determine whether the proposed rehabilitation meets *federal Standards.* The Part 2 will also require a statement of the projected rehabilitation cost. The applicant will be required to submit a completed Part 2 application signed by the property owner(s) along with such supporting material that the Division may require to fully detail the proposed rehabilitation. These materials may included proposed plans, specifications and shop drawings.

At the time of the Part 2 submission, the applicant must forward to the Division the required **$250.00** fee for processing. The Division shall specify acceptable methods of payment. Part 2 applications not accompanied by the required fee payment will be

held by the Division for up to 60 days or until payment is received, whichever comes first. Upon receipt of the fee, the Division will process the Part 2 application. The Division may return the Part 2 application after 60 days if no fee is received.

The Part 2 application will also ascertain whether the applicant understands that the fee is for review and handling only, and in no way determines the outcome of the review and approval process for Part 2 or Part 3 (Certification of Completed Work).

The Division will signify Part 2 approval by the signature of the Director on the Part 2 application form. In addition, the Division may also grant approval with conditions. The Division may also deny the Part 2 application. In cases of denial the applicant may utilize the appeals process, set forth in these regulations.

F. "PART 3"

The purpose of Part 3 is to determine that, in the completed rehabilitation, the work was executed in accordance with the previously approved Part 2 application. Alternatively, its purpose is to determine that, should the applicant have deviated from the approved Part 2, the completed rehabilitation still meets the U.S. Secretary of the Interior's Standards for Rehabilitation. With the dated submission of the signed Part 3, the applicant and property owners are officially declaring the rehabilitation project complete in all respects. No further expenditures will be considered qualified rehabilitation expenditures under this program.

The Part 3 submission must include complete photographic coverage of the completed work along with a statement of the total qualified rehabilitation expenditures

and the total of other costs associated with the rehabilitation. It must also include a statement detailing the amount of credit due to each of the parties who participated in the completed rehabilitation based upon the 25% formula and upon the $5 million taxpayer limitation.

Finally, the submission must include a budget sheet detailing the cost of each work item comprising the total qualified rehabilitation expenditures. It must also list the cost of work items related to the rehabilitation, such as landscaping and new additions, that are not part of the project's qualified rehabilitation expenditures.

The Division will signify Part 3 approval by the signature of the Director on the Part 3 application form. Upon approval, the Division will issue an official certificate specifying the amount of credit due each of the taxpayers who participated in the completed rehabilitation. The Division may also deny the Part 3. In cases of denial the applicant may utilize the appeals process, set forth in these regulations.

Applicants with an approved federal credit for the same rehabilitation project need only submit signed and dated Parts 1, 2, and 3 forms along with the statement of credit due. Such applicants shall note on the forms that there is a corresponding federal application. The Division may decline to process incomplete applications even if the fee has been paid. It may also set timetables and internal procedures for reminder notices and the return of incomplete materials. Applicants who fail to obtain Division approval, at any stage, due to their submission of incomplete materials may not appeal. Should the Division be challenged in this regard, the Director will make the final determination as to submission completeness.

G. THE APPEALS PROCESS

Applicants whose submissions, at any of the three stages, have been officially denied by the Director may appeal to the Assistant Secretary, Louisiana Office of Cultural Development. Written notice of the intent to appeal must be received by the Office of Cultural Development within ten business days following the Director's official denial. The full appeal must be received no later than 30 calendar days following the end of the period to file a notice of appeal. Appeals must be in writing and must detail specific reasons the Director's findings should be partially or completely reconsidered or overturned. At his or her discretion, the Assistant Secretary may hold a hearing in connection with the appeal.

The Assistant Secretary may:

1) Sustain the Director's findings,
2) Overturn part or all of those findings,
3) At his or her discretion, mediate between the Director and the applicant to arrive at a mutually satisfactory resolution, or
4) Decline to consider the appeal.

The Assistant Secretary's final response to any appeal must be issued no later than 90 days after receiving the full appeal.

NATIONAL TRUST FOR HISTORIC PRESERVATION

Historic Wood Windows

A tip sheet from the National Trust for Historic Preservation

National Trust for Historic Preservation
1785 Massachusetts Ave, NW
Washington, DC 20036
(202) 588-6000
(202) 588-6462 (fax)
info@nthp.org
www.PreservationNation.org

This tip sheet on historic wood windows was developed as part of the National Trust for Historic Preservation's Sustainability Initiative.

About the Initiative:
Historic preservation can – and should – be an important component of any effort to promote sustainable development. The conservation and improvement of our existing built resources, including re-use of historic and older buildings, greening the existing building stock, and reinvestment in older and historic communities, is crucial to combating climate change.

Learn more about Preservation and Sustainability on the web:
www.preservationnation.org/issues/sustainability

For more information, contact:
Patrice Frey, Director of Sustainability Research
(202) 588-6255
Patrice_Frey@nthp.org

Barbara A. Campagna, AIA, LEED AP, Graham Gund Architect
(202) 588-6291
Barbara_Campagna@nthp.org

Rebecca Williams (author of this publication), Field Representative, Northeast Office
(617) 523-0885
Rebecca_Williams@nthp.org

Introduction

There is an epidemic spreading across the country. In the name of energy efficiency and environmental responsibility, replacement window manufacturers are convincing people to replace their historic wood windows. The result is the rapid erosion of a building's character, the waste of a historic resource, and a potential net *loss* in energy conservation. Typically replacement windows are vinyl, aluminum, or a composite with wood, and none will last as long as the original window. Repairing, rather than replacing, wood windows is most likely to be the "greener option" and a more sustainable building practice.

Research shows that most traditionally designed wood-frame buildings lose more heat through the roof and un-insulated walls than through the windows.[1] A historic wood window, properly maintained and fitted with a storm window, can be just as energy efficient as a new window.[2] Replacing a historic single-pane window also may not save you much money in the long run. While the exact figure will vary depending on the type of window installed and whether or not a storm window is used, studies have found that it could take 100 years or more for a replacement window to pay for itself in energy savings.[3] According to information published in a recent *Old House Journal* article, it could take 240 years to recoup the cost of replacing a single-pane window-storm window combination with a low-e glass double-pane thermal replacement window.[4] Also, a historic wood window can easily last more than 100 years, while a new window may not last 25.

Not every wood window can be repaired and there are situations where replacement is appropriate. However, many historic wood windows can and should be repaired, especially if the windows were manufactured before about 1940. Wood windows made before this time were constructed with individual parts, each of which can be repaired or replaced. The wood itself is denser and of higher quality than what is grown today, and it is generally more rot- and warp-resistant than modern wood.

Historic windows are among the most important elements of a building. Simple repairs and routine maintenance coupled with storm windows make for energy efficiency that in most cases matches, if not exceeds, the efficiency of replacement windows. Workshops throughout the region have taught building owners easy ways to care for their historic windows. At the Woodlawn Museum in Ellsworth, ME, a grant from the National Trust for Historic Preservation helped fund a window repair workshop. *Photo courtesy of the Woodlawn Museum*

These are just some of the practical reasons to repair rather than replace historic wood windows. In addition, repairing the historic window helps maintain a building's authenticity. Once original material is removed from a building, it is gone forever. There are many more benefits to repairing your wood windows, so keep reading.

———————————————

1. Rypkema (2006); James *et al* (1996); Klems (2002). 2. James *et al* (1996); Klems (2002). 3. Sedovic (2005); *e.g.* research by Keith Heberern, calculations available at www.historichomeworks.com/hhw/education/windowshandout/windowenergyanalysis.pdf. 4. "Let the Numbers Convince You: Do the Math." Old House Journal 35 no. 5 (September/October 2007).

Wood Window Basics

Using this 12-over-12, double-hung wood window as our example, here are the basic terms used for wood window parts. This window is called 12-over-12 because there are 12 panes of glass in each sash. Both sashes are moveable so it is called double-hung. If only the bottom sash moves, it is called single-hung.

Jamb (the wood that frames the window opening)

Top Sash (upper section of window, may slide down to open)

Meeting Rail or **Check Rail** (the rail where the two sash come together)

Bottom Sash (lower section of window, typically slides up to open)

Sill (exterior, horizontal piece at the bottom of the window frame, commonly wood, stone, or brick)
Stool (interior shelf-like board at the bottom of a window against which the bottom rail of the sash rests)

A c. 1846 wood window in the former Robbins and Lawrence Armory, now the American Precision Museum in Windsor, VT.

Rail (horizontal part of sash)

Stile (vertical part of sash)

Muntin (horizontal, vertical, diagonal, or curved pieces that frame and provide mounting surface for the lights) The shape, or profile, of the muntin provides a clue to the window's age.[1]

Light/lite/pane (glass, held in place by glazing putty and metal glazing points)

1. Garvin (2002).

My Windows Are Old and Drafty, Why Shouldn't I Buy New Ones?

1. **More heat is typically lost though your roof and un-insulated walls than through your windows**. Adding just 3 and 1/2 inches of insulation in your attic can save more energy than replacing your windows.[1]
2. **Replacement windows are called "replacement" for a reason.** Manufacturers often offer lifetime warrantees for their windows. What they don't make clear is that 30% of the time, a replacement window will be replaced within 10 years.[1]
3. **Replacement windows that contain vinyl or PVC are toxic to produce and create toxic by-products.** Installing these in your house is not a 'green' approach.[2]
4. **If your wood windows are 60 years old or older, chances are that the wood they are made of is old growth**—dense and durable wood that is now scarce. Even high-quality new wood windows, except for mahogany, won't last as long as historic wood windows.
5. Studies have demonstrated that **a historic wood window, properly maintained, weatherstripped and with a storm window, can be just as energy efficient as a new window**.[2]
6. According to studies, **it can take 240 years to recoup enough money in energy savings to pay back the cost of installing replacement windows.**[3]
7. **Each year, Americans demolish 200,000 buildings. That is 124 million tons of debris, or enough waste to construct a wall 30 feet high and 30 feet thick around the entire U.S. coastline.**[4] Every window that goes into the dump is adding to this problem.
8. With a little bit of practice, **it can be easy—and inexpensive—to repair and maintain your wood windows.**[5]
9. Not a DIY-er? There are people near you who can do it for you. **Hiring a skilled tradesperson to repair your windows fuels the local economy and provides jobs.**[1]
10. **Historic wood windows are an important part of what gives your older building its character.**

1. Rypkema (2006). 2. Sedovic (2005). 3. *e.g.* Calculations by Keith Heberern available at www.historichomeworks.com/hhw/education/windowshandout/windowenergyanalysis.pdf. 4. Hadley (2006). 5. *e.g.* www.historichomeworks.com

Basic Maintenance

There are many good, practical books and magazine articles to guide a handy person in the basic maintenance of wood windows. Several publications are listed in the references section of this tip sheet. To get you started, here are some of the keys to many years—and generations—of life with older wood windows.

1. Keep the exterior surfaces painted, including the glazing putty. Paint protects the wood and putty from water and extends their service life. Be especially attentive to horizontal surfaces where water may collect.

2. Glazing putty will eventually dry out and is meant to be periodically replaced. You can do spot repairs initially, but eventually it will be easier to re-glaze the whole sash.

3. Keep movable surfaces, such as the inside jamb, free of paint build-up so that the sash can slide freely.

4. If your sashes are hung with cord, keep the rope free of paint. This will improve the window's operability. Cord will eventually dry out and break but can be replaced. When replacing the cord you can also re-hang the weights so that the sash will be balanced.

Winter Tips

Most of the heat transfer occurs around the perimeter of the sash rather than through the glass. So the tighter the seal around the window and between the upper and lower sash, the more energy efficient the window will be. Here are some tips to help you save on your heating bills.

Check the lock. Most people think the sash lock is primarily for security. It does help with security, but the lock's most important job is to ensure that the meeting rails are held tightly together. A tight fit greatly reduces air infiltration.

Weather stripping—add it or renew it. Adding weather stripping to your window can increase the window's efficiency by as much as 50%. It's an inexpensive way to boost your window's efficiency. There are many different kinds from which to choose. Refer to the articles listed at the end of this tip sheet. The staff at your local hardware store should also be able to assist you.

Storm windows—use them! There are many styles from which to choose, including storms that can be fitted on the interior of the window. Many studies have shown that a wood window in good condition fitted with a storm window can be just as energy efficient as the more expensive replacement window. Due to the thermal exchange properties of wood, there is also a growing interest in traditional wood-framed storm windows as they transfer less heat than metal-framed storms.

Condensation. If you find condensation on the inside of your primary window, cold air leaking through the storm window is likely the culprit. If the condensation is forming on the inside surface of the storm window, warm air from the building interior is leaking in around the primary window. When warm and cold air are present on opposite sides of glass, condensation forms (think of a cold glass of lemonade on a hot day). When condensation forms on your window glass, water can collect on the horizontal wood parts of the rails, muntins, and sill, which can lead to paint failure and rot. To reduce condensation, you need to limit the amount of leaking air. Add or replace weather stripping, make sure the sash are meeting properly and that the sash lock is tight, and check the seal around the exterior of the storm window and caulk if necessary. When caulking around the perimeter of exterior storms it is important to leave weep holes at the bottom so that any condensation or infiltration that does occur can drain out.

What About Lead?

If your windows retain paint that was applied prior to 1978, chances are there is lead paint on them. Just because there may be lead paint on the windows does not mean they are unsafe or that they need to be replaced. There are steps you can take to protect yourself and others if you suspect lead paint may be present. **Before beginning work, consult your local or state ordinance to determine the legal method for handling and disposing of lead paint in your area.**

- Children and pregnant women should not be allowed in the work area.
- Do not smoke or eat or drink in the area you are working in and wash your hands and face before doing so.
- Wear disposable gloves and eye protection.
- Use a respirator if there is friable paint, or if you are scraping or sanding paint.
- Use a wet sanding technique to minimize dust.
- Vacuum using a HEPA filter.
- Wash your work clothes separately from your household laundry. You can also wear a tyvek suit to protect your clothes. Take it, and your shoes, off before you leave your work area.
- Place tarps under your work surface to collect loose paint. Seal off the work space from other rooms and from HVAC systems. Cover any furniture and other items in the work area with

(Continued on page 4)

Lead continued

6 mil plastic taped to the floor.

- Eating a nutritious diet rich in iron and calcium will reduce the amount of lead absorbed by your body if any does happen to be ingested.
- For more tips on how to work lead-safe, see "Lead Paint Safety: A Field Guide for Painting, Home Maintenance, and Renovation Work" available at www.hud.gov/offices/lead/training/LBPguide.pdf and the National Park Service Brief #37, "Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing" at www.nps.gov/history/hps/TPS/briefs/brief37.htm.
- John Leeke's website www.historichomeworks.com also has practical tips on lead-safer work practices.

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Additional Help

With nearly half of greenhouse gas emissions attributed to the construction and operation of buildings, older and historic buildings are central to our efforts to address climate change. The **National Trust for Historic Preservation's Sustainability Initiative** promotes the reuse of existing buildings, reinvestment in existing communities, and green retrofit of older and historic buildings to help lower carbon emissions. For more information visit www.preservationnation.org.

Additional help may be available from your **State Historic Preservation Office** (SHPO). Find your SHPO at www.ncshpo.org/. Private **statewide and local preservation groups** serve as the network centers and representatives of local preservation activities within their states. The nine **Regional and Field Offices of the National Trust for Historic Preservation** (NTHP) bring the programs and services of the NTHP to preservationists within their regions. Find your nearest NTHP Regional Office and state and local preservation organizations at www.preservationnation.org/about-us/partners/statewide-local-partners/contacts.html

APPENDIX J: ADDITIONAL RESOURCES

City of Lake Charles/Calcasieu Parish Resources

Lake Charles Historic Preservation Commission
(http://www.cityoflakecharles.com/department/board.php?fDD=13-253)

Planning and Zoning Commission
(http://www.cityoflakecharles.com/department/board.php?fDD=13-89)

Permit Center
(http://www.cityoflakecharles.com/department/?fDD=18-0)

Downtown Development
(http://www.cityoflakecharles.com/department/?fDD=7-0)

Smart Code
(http://www.cityoflakecharles.com/department/division.php?fDD=7-50)

Zoning Ordinance for the City of Lake Charles
(http://www.cityoflakecharles.com/egov/docs/1321550243_861602.pdf)

Calcasieu Historical Preservation Society
(http://calcasieupreservation.com/index.php?option=com_content&view=article&id=26&Itemid=16)

Charpentier Historic District
(http://www.cityoflakecharles.com/department/division.php?fDD=3-32)

(http://www.cityoflakecharles.com/department/division.php?fDD=7-51)

Preservation Resources

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

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

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

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

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

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

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

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

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

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

Public Art Resources

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

Historical Resources

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RANDY ROACH
MAYOR

CITY OF LAKE CHARLES
326 Pujo St. – P.O. Box 900
Lake Charles, LA 70602-0900
(337) 491-1542 – FAX (337) 491-9187

PLANNING DEPARTMENT
OFFICE OF ZONING & LAND USE

ITEMS NECESSARY FOR PLANNING COMMISSION/CONDITIONAL USE PERMIT APPLICATION

1. **Scaled Site Plan:** 1" = 10' or 1" = 20'
   Site Plan should address the following:
   a. Dimensions of structure(s) – proposed & existing
   b. Dimensions of parcel
   c. Setbacks of structure(s) from each property line
   d. Proposed and/or existing curb cuts, parking facilities, & buffering
   e. Adjacent property land uses

   ****If site plan is larger than 11" x 17", fifteen (15) copies are required****
   (We do not have the equipment to copy large plans. Please draw plans on regular white paper or blue line----no cardboard, etc.)

   Vicinity Plan – (can normally be found in abstract) – Must be included in all new construction applications.

2. **Current legal description of property**

3. **Letter of Intent by Applicant**
   Letter should include the following:
   a. Name and address of applicant
   b. Location and description of development and/or proposed establishment
   c. Signature of applicant

4. **Verification of Ownership and/or Owner's Consent Letter**

5. **Names and addresses** of property owners within **500 feet** of proposed establishment and/or development. (This can be obtained from the Calcasieu Parish Tax Assessors Office for a fee.)
   NOTE: Required for Major Permits or Planned Developments only.

6. **Filing Fees:**

A.	Conditional Use Permits:	Minor -	$ 75.00
		Major -	$250.00
B.	Planned Developments:	Minor -	$200.00
		Major -	$250.00
C.	Variances		$200.00
D.	Special Exceptions		$200.00
E.	Appeals		$100.00
F.	Amendments (Rezoning)		$500.00 up to 5 acres $ 50.00 for each successive acre up to $2,000.00

All items are to be filed with our office before the cut-off date: **Cut-Off Date:** _____
Meeting Date: _____

Should you have any questions or require additional information, please contact the Office of Zoning and Land Use at: Phone: (337) 491-1542 Fax: (337) 491-9187.

CITY OF LAKE CHARLES, LOUISIANA
LAKEFRONT/DOWNTOWN DEVELOPMENT REVIEW

DATE:
APPLICANT:
PHONE 337-
Fax 337-

MAILING ADDRESS:

SUBJECT PROPERTY OWNER OF RECORD:
SUBJECT PROPERTY ADDRESS:
LEGAL DESCRIPTION (NEW CONSTRUCTION ONLY):

CHARACTER & NATURE OF PROPOSED USE (ATTACH FULL SET OF CONSTRUCTION PLANS WITH ELEVATIONS):

TRANSECT ZONES: [ ] T3 – SUB-URBAN [ ] T4 – GENERAL URBAN

[ ] T5 – URBAN CENTER [ ] T6 - URBAN CORE

[ ] CIVIC FUNCTION – VARIANCE REQUIRED

[ ] SPECIAL DISTRICT – VARIANCE REQUIRED

PROPOSED DEVIATIONS/INCONSISTENCES FROM APPLICABLE DOWNTOWN DEVELOPMENT STANDARDS AS FOLLOWS:

Code Section	Deviation Requested	Recommendation
_____		

PROPOSED DEVIATIONS/INCONSISTENCES ARE JUSTIFIED BY AND/OR FURTHER THE FOLLOWING POLICIES. (CHECK ALL THAT APPLY)

SMART CODE ARTICLE 1, SECTION 1.2.1, THE REGION

[ ] a. That the region should retain its natural infrastructure and visual character derived from topography, woodlands, farmlands, riparian corridors and coastlines.
[ ] b. That growth strategies should encourage Infill and redevelopment in parity with new communities.
[ ] c. That development contiguous to urban areas should be structured in the Neighborhood pattern and be integrated with the existing urban pattern.
[ ] d. That development non-contiguous to urban areas should be organized in the pattern of clusters, traditional Neighborhoods or Villages, and Regional Centers.
[ ] e. That affordable housing should be distributed throughout the region to match job opportunities and to avoid concentrations of poverty.
[ ] f. That transportation corridors should be planned and reserved in coordination with land use.
[ ] g. That green corridors should be used to define and connect the urbanized areas.
[ ] h. That the region should include a framework of transit, pedestrian, and bicycle systems that provide alternatives to the automobile.

SMART CODE ARTICLE 1, SECTION 1.2.2, THE COMMUNITY

[ ] a. That Neighborhoods and Regional Centers should be compact, pedestrian-oriented and mixed-use.
[ ] b. That Neighborhoods and Regional Centers should be the preferred pattern of development and that districts specializing in single-use should be the exception.
[ ] c. That ordinary activities of daily living should occur within walking distance of most dwellings, allowing independence to those who do not drive.
[ ] d. That interconnected networks of Thoroughfares should be designed to disperse and reduce the length of automobile trips.
[ ] e. That within Neighborhoods, a range of housing Types and price levels should be provided to accommodate diverse ages and incomes.
[ ] f. That appropriate building Densities and land uses should be provided within walking distance of transit stops.
[ ] g. That Civic, institutional, and Commercial activity should be embedded in Down- towns, not isolated in remote single-use complexes.
[ ] h. That schools should be sized and located to enable children to walk or bicycle to them.
[ ] i. That a range of open space including parks, squares, and playgrounds should be distributed within Neighborhoods and urban center zones.

SMART CODE ARTICLE 1, SECTION 1.2.3, THE BLOCK AND THE BUILDING

[ ] a. That buildings and landscaping should contribute to the physical definition of Thoroughfares as Civic places.
[ ] b. That development should adequately accommodate automobiles while respecting the pedestrian and the spatial form of public space.
[ ] c. That the design of streets and buildings should reinforce safe environments, but not at the expense of accessibility.
[ ] d. That architecture and landscape design should grow from local climate, topography, history, and building practice.
[ ] e. That buildings should provide their inhabitants with a clear sense of geography and climate through energy efficient methods.
[ ] f. That Civic Buildings and public gathering places should be provided locations that reinforce community identity and support self-government.
[ ] g. That Civic Buildings should be distinctive and appropriate to a role more important than the other buildings that constitute the fabric of the city.
[ ] h. That the preservation and renewal of historic buildings should be facilitated to affirm the continuity and evolution of society.
[ ] i. That the harmonious and orderly evolution of urban areas should be secured through graphic codes that serve as guides for change.

REMARKS OR SPECIAL CONDITIONS:

_____ _____

CHAIRMAN DESIGN REVIEW / DOWNTOWN DEVELOPMENT AUTHORITY Ex. Director — DATE

[ ] PERMIT IS HEREBY GRANTED

[ ] WARRANT REQUIRED

[ ] WARRANT APPROVED [ ] WARRANT DENIED

[ ] VARIANCE REQUIRED (PUBLIC HEARING PROCESS MUST BE INITIATED)

REMARKS OR SPECIAL CONDITIONS:

_____
_____
_____
_____
_____

_____ _____

PLANNING DIRECTOR — DATE

IT IS HEREBY AGREED UPON THAT MY DEVELOPMENT PERMIT IS CONTINGENT UPON MY COMPLIANCE WITH ALL APPLICABLE CODES, REGULATIONS, AND POLICIES OF THE CITY OF LAKE CHARLES. ANY ATTEMPT TO ABROGATE SUCH OR FAILURE TO COMPLY WITH ANY CONDITION LEGALLY IMPOSED AND INCORPORATED INTO THIS PERMIT AND/OR WARRANT WILL RENDER MY PERMIT NULL AND VOID.

_____ _____

APPLICANT — DATE