CITY OF NEW ORLEANS

Historic District Landmarks Commission

Guidelines Introduction

Historic Preservation

Historic preservation encompasses a broad range of activities related to the protection, maintenance and care of elements of the built environment that reflect its cultural heritage. Each generation is entrusted with the historical, cultural, architectural, archeological, social and economic heritage of its community. In relation to the built environment, historic preservation activities strive to enrich its integrity and embodied cultural heritage to ensure that they are passed onto future generations.

Approvals Required Before Starting Work

HDLC approval is required for some work that does not otherwise require a building permit. This includes, among other items, maintenance and repairs as well as roofing and fencing. It should also be noted that a Certificate of Appropriateness (CofA) is necessary but not sufficient for the granting of a building permit. Each project is also subject to review for compliance with the Comprehensive Zoning Ordinance, building and safety codes. The property owner is responsible for obtaining all necessary approvals prior to commencing with work.

Section Index

The following information is included in this section:

The city's historic resources include residential, institutional and commercial buildings such as this group of shops and restaurants on Magazine Street.

Historic Resources

Historic Resource: A historic resource is an individual building, site, monument, structure or area that has been determined to have historical significance and whose distinctive character conveys unique architectural and/or cultural heritage.

Historic District: A historic district is an area that contains major concentrations of historic resources.

The two principal means of recording historic resources in New Orleans are the National Register of Historic Places and the city's local inventory. The majority of designated properties in New Orleans on both the National Register and the local inventory are located within national and local Historic Districts. In addition, there are individually designated buildings in both inventories.

Historic Designation

The National Register of Historic Places

The National Register of Historic Places is the United States government's official list of districts, sites, buildings, structures and objects deemed worthy of preservation. The National Register is administered by the National Park Service, a division of the Department of the Interior.

Listing on the National Register does not eliminate or restrict property rights of individual owners, but it does require that agencies using federal funding consider the effect of proposed undertakings on the historic resource. In addition, having a property listed on the National Register could make its owners eligible for tax credits for expenses incurred preserving a commercial property, and state or local tax credits under certain jurisdictions. National Register information is available from the Louisiana Office of Cultural Development – Division of Historic Preservation.

Local Designation

There are over 47,700 properties on the New Orleans historic inventory, most of which are found within local Historic Districts. Local Historic Districts are created by the City Council and their boundaries often correspond to National Register district boundaries. In the City of New Orleans, individually designated Landmarks generally represent properties outside the boundaries of the local Historic Districts that have been determined to be individually, architecturally or culturally important. (Refer to the *City Code – Section 84* for information regarding the Landmark designation process.)

Properties outside of the Vieux Carré listed on the local historic inventory, either within a local Historic District or as an individually designated Historic Landmark, are under the jurisdiction of the HDLC. All exterior work to buildings and on properties requires the review and approval of the HDLC, helping to ensure the maintenance and eventual restoration of the District. Descriptions and maps of each of the local Historic Districts and a list of individual Landmarks are available on the HDLC's office and web site at www.nola.gov.

Benefits of Local Historic Designation

The local designation of local Historic Districts and Landmarks has been found to:

- Increase neighborhood stability and property values
- Preserve the physical history of the area
- Promote an appreciation of the physical environment
- Foster community pride and self-image by creating a unique sense of place and local identity
- Increase the awareness and appreciation of local history
- Increase tourism
- Attract potential customers to businesses

Historic Preservation in New Orleans

The New Orleans Historic District Landmarks Commission was created in 1976 and the Central Business District Historic District Landmarks Commission was established in 1978. Section I of the ordinances state the mission of both Commissions is:

- *To promote Historic Districts and Landmarks for the educational, cultural, economic, and general welfare of the public through the preservation, protection, and regulation of buildings, sites, monuments, structures, and areas of historic interest or importance within the City of New Orleans*
- *To safeguard the heritage of the City by preserving and regulating historic landmarks and districts which reflect elements of its cultural, social, economic, political, and architectural history*
- *To preserve and enhance the environmental quality of neighborhoods*
- *To strengthen the City's economic base by stimulation of the tourist industry*
- *To establish and improve property values*
- *To foster economic development through smart growth*
- *To encourage growth and provide eligibility for tax and other advantages available to property owners in districts by the Federal Tax Reform Act of 1976 and other applicable State and Federal legislation*

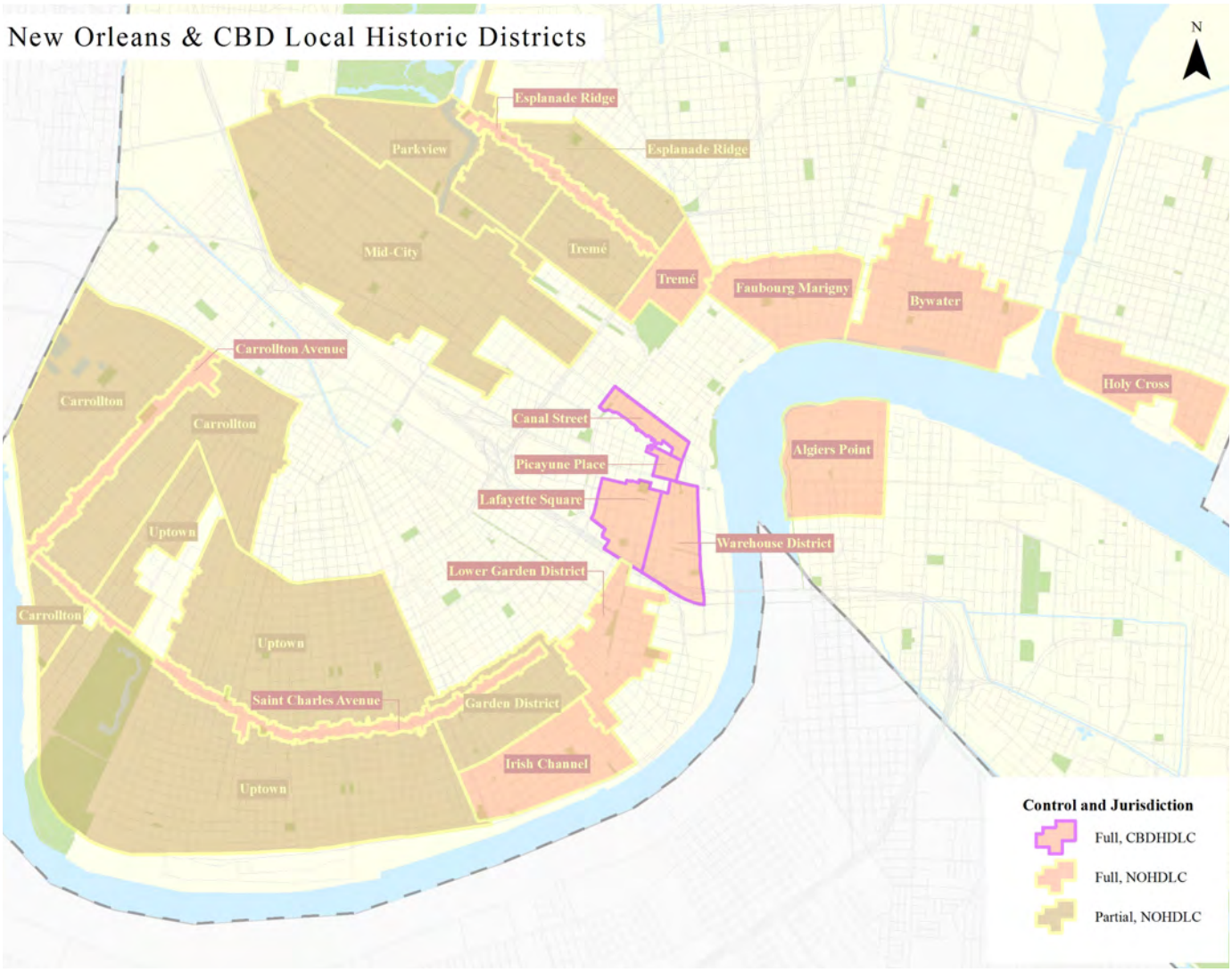
Historic District Landmarks Commission

The Historic District Landmarks Commission (HDLC) is responsible for the protection, preservation and regulation of local Historic Districts and Landmarks within the City of New Orleans. This includes all locally designated Historic Districts and Landmarks with the exception of those that fall within the boundaries of the French Quarter, which are under the jurisdiction of the Vieux Carré Commission.

One of the principal duties of the HDLC is to review and approve proposed changes to properties under its jurisdiction. In full control local Historic Districts, the HDLC regulates proposed exterior changes that are visible from the public right-of-way. (The review of partial control historic districts varies. Refer to Page 01-4.) The HDLC reviews all proposed exterior work to Landmark properties. After it has been determined that the proposed changes are appropriate to the character of the Landmark or local Historic District property, the HDLC will issue a Certificate of Appropriateness (CofA) for the proposed work.

The HDLC maintains a staff of preservation professionals who assist property owners and applicants through the review and permitting process. In addition to providing information, the Staff can provide informal reviews in advance of Architectural Review Committee (ARC) and Commission meetings and can approve repairs, restoration projects and work that meets the criteria set forth in the *Guidelines*.

The 1883 home of Simon Hernsheim, owner of Hernsheim Brothers & Co., was designed by the noted New Orleans architect Thomas Sully. It was threatened with demolition until purchased in 1980 and restored to its original grandeur. It is listed on the National Register of Historic Places and is classified as a Significant building in the St. Charles Avenue Historic District.



The map indicates New Orleans' locally designated Historic Districts. All local Historic Districts, with the exception of the Vieux Carré, are under the jurisdiction of the HDLC. HDLC Historic Districts are designated as either full control or partial control by City Council, establishing the level of review. (Refer to chart on Page 01-5 for an explanation of HDLC jurisdiction for each Historic District. Section 2 of these Guidelines includes Historic District descriptions and a large scale map.)

HDLC District Jurisdiction

Locally designated Historic Districts have different levels of jurisdiction under the HDLC, which are codified by City Council at the time of designation. Districts can be adopted as either full control or partial control.

Prior to beginning a project, it is important to identify the type(s) and level of review to better understand the likelihood of obtaining HDLC approval for the proposed work and likely duration of the review process.

Full Control Historic Districts

The HDLC has jurisdiction over any portion of a building or property that is visible from a public right-of-way. In full control Historic Districts, all exterior work, excluding paint color and plantings, must be submitted to the HDLC for review and approval prior to commencing work. (Refer to *When is a CofA Not Required, Page 01-7*.)

Partial Control Historic Districts

The following represents the various levels of jurisdiction the HDLC can have over partially controlled Historic Districts, either individually or in combination:

- **Demolition:** The HDLC has jurisdiction over full or substantial demolition of buildings and structures on a property. (Refer to *Demolition, Guidelines for New Construction, Additions and Demolition*, *page 12-23*.)
- **Demolition by Neglect:** The HDLC has the jurisdiction to cite a property for Demolition by Neglect. (Refer to *"Demolition by Neglect"*, *page 01-15*.)
- **New Construction:** The HDLC has jurisdiction over new construction within the bounds of the Historic District.
- **Review and Comment:** The HDLC reviews proposed exterior alterations that are visible from a public right-of-way and provides suggestions and comments as to their appropriateness.

Historic Property Rating

Both the National Register and the local historic inventories recognize that there are some resources that have a greater historical and/or architectural significance than others.

To recognize the range of levels of historical and/or architectural significance, all of the designated Landmarks and every property within each of the City of New Orleans' local, full control Historic Districts have been classified into one of three categories: Significant, Contributing and Non-contributing. Properties in Demolition only districts have been rated as either Contributing or Non-contributing.

The level of review established in the *Guidelines* is based on the building's historical and/or architectural significance. Please contact the HDLC at (504) 658-7040 for the rating of specific properties.

S **Significant:** Resources that are of national importance or major state, regional or local significance*(Formerly Purple and Blue rated properties)*

C **Contributing:** Resources which are integral components of the City because they are historically or architecturally significant *(Formerly Green, Red and Gold rated properties)*

N **Non-Contributing:** Resources which are not historically or architecturally significant *(Formerly Grey or Black rated properties)*

Given the importance of Significant properties, proposed alterations should be minimized to maintain historic integrity.

Historic District	Full Control Buildings - (2017)	Partial Control Buildings - (2017)	Full Control	Demolition	Demolition by Neglect	New Construction	Review and Comment
Algiers Point	1,498		■				
Bywater	2,245		■				
Canal Street	89		■				
Carrollton		8,832		■			
Carrollton Avenue	316		■				
Esplanade Ridge		2,100		■	■		■
Esplanade Avenue	370		■				
Faubourg Marigny	734		■				
Garden District	1,024			■	■	■	
Holy Cross	1,167		■				
Irish Channel	2,025		■				
Lafayette Square	134		■				
Lower Garden District	1,117		■				
Mid-City		5,216		■			
Parkview		1,871		■			
Picayune Place	117		■				
St. Charles Avenue	562		■				
Treme							
Riverside of Clairborne Avenue	774		■				
Lake Side of Clairborne Avenue		1,358		■	■		■
Uptown		14,994		■			
Warehouse District	116		■				
HDLC Regulated Buildings 47,719	**11,324**	**36,395**	Based on 2017 building totals - subject to change				

Design Guidelines

The *Guidelines* are intended to act as a tool to help manage change and protect the City of New Orleans' architectural and historical resources. They provide information, guidance and regulations to be followed by property owners, design professionals, contractors, the Historic District Landmark Commission (HDLC) Staff, the Commissions, the Architectural Review Committee (ARC) and the City of New Orleans with regard to historic resources. Given the unique nature of every property, they do not identify specific requirements for every proposed modification, but rather provide guidance on the principles used to review the project. They are intended as a supplement to, rather than as a substitute for, consultation with qualified architects, contractors, the HDLC Staff, the Commissions and the ARC.

It is recommended that applicants review the information in the *Guidelines* sections during the early stages of planning a project. Familiarity with this material can assist in moving a project forward quickly, saving both time and money.

Available *Guidelines*

The following *Guidelines* are available:

- *01 – Guidelines Introduction*
- *02 – Historic District Descriptions and Maps*
- *03 – Building Types and Architectural Styles*
- *04 – Guidelines for Exterior Maintenance*
- *05 – Guidelines for Roofing*
- *06 – Guidelines for Exterior Woodwork*
- *07 – Guidelines for Masonry and Stucco*
- *08 – Guidelines for Windows and Doors*
- *09 – Guidelines for Porches, Galleries and Balconies*
- *10 – Guidelines for Site Elements*
- *11 – Guidelines for Commercial Buildings*
- *12 – Guidelines for New Construction, Additions and Demolition*
- *13 – Guidelines for Storm Preparedness and Resilience*

Each section addresses historic materials and building topics and all of the sections comprise the *New Orleans Design Guidelines.* All information is available at HDLC office and on the web site at www.nola.gov.

These *Guidelines* serve to cover the topics most typically addressed by the HDLC. Anything under the jurisdiction of the HDLC that is not specifically covered in these *Guidelines* is subject to Commission review and approval.

Guidelines for HDLC and ARC Decisions

When reviewing a proposed project, the HDLC, ARC and the Commissions are guided by principles contained in *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, and more specifically, the *Standards for Rehabilitation.* The *Standards for Rehabilitation* are available for reference on the HDLC web site at www.nola.gov.

Commissions

There are two Commissions that work with the HDLC Staff in making determinations as to whether a proposed change is appropriate and a CofA should be issued:

- **Central Business District Historic District Landmarks Commission (CBDHDLC)**

  The CBDHDLC has jurisdiction over properties located within the bounds of the Central Business District. Because this represents the area of large-scale, commercial development projects in the city, the complexity of these reviews tends to be greater than at residentially scaled properties.

- **New Orleans Historic District Landmarks Commission (NOHDLC)**

  The NOHDLC has jurisdiction over all local Historic Districts and Landmark properties outside of the CBDHDLC's and the Vieux Carre's jurisdiction.

Each of the Commissions has members who are appointed by the Mayor with the approval of City Council, who serve without pay in four-year overlapping terms.

Descriptions and maps of each of the local Historic Districts and a list of individual Landmarks are available on the HDLC's office and web site at www.nola.gov.

The Historic District Landmark Commissions each conduct monthly meetings and their primary duties are to:

- Nominate and designate identified structures or resources as Landmarks
- Act on CofA applications proposing the erection, alteration, restoration or moving of any designated building, site, monument or structure
- Act on CofA applications for the proposed demolition of any designated building, site, monument or structure
- Review applications for retention of work that does not meet the standards set forth in the *Guidelines*
- Cite buildings for demolition by neglect

Although they will often encourage owners to do work that will return a building to its original appearance, the Commissions do not have the authority to force a property owner to restore their property.

Architectural Review Committee

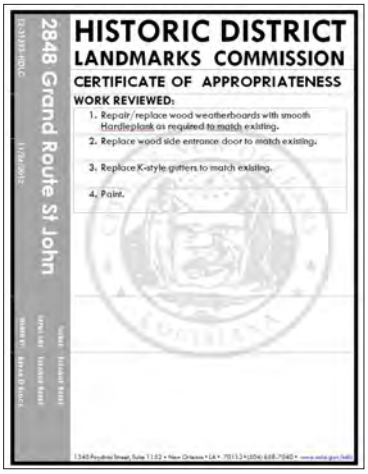
The Architectural Review Committee (ARC) is a recommending body charged with preserving, protecting and enhancing New Orleans' historic neighborhoods. The ARC is made up of appointed, volunteer, licensed architects with extensive experience working with historic buildings. In addition, members of the Commissions also attend the ARC's monthly meetings. The purpose of the ARC is to:

- Promote those visual qualities in the environment which bring value to the community
- Foster the attractiveness of the community as a place to live and work
- Preserve the character and quality of New Orleans' heritage by maintaining the integrity of those areas which have character or are of historic significance
- Protect and enhance public and private investment in the area

At their meetings, the ARC reviews applications for compliance with the *Guidelines*. The ARC makes its recommendations solely on the basis of the historical and architectural appropriateness of the proposed work.

Certificate of Appropriateness

If exterior work is proposed on a designated Landmark or within the bounds of a local Historic District, the City of New Orleans requires that an applicant obtain a CofA (Certificate of Appropriateness) prior to beginning work. The HDLC has jurisdiction over all proposed exterior changes on individual Landmarks. Within local Historic Districts, the HDLC jurisdiction is limited to areas of properties that are visible from a public right-of-way (sidewalk, street, alley, etc.) exclusive of plantings.


HISTORIC DISTRICT
LANDMARKS COMMISSION
CERTIFICATE OF APPROPRIATENESS
WORK REVIEWED:
1. Repair/replace wood weatherboards with smooth Hardieplank as required to match existing.
2. Replace wood side entrance door to match existing.
3. Replace K-style gutters to match existing.
4. Paint.
2848 Grand Route St John

A CofA indicates that HDLC approval has been granted for exterior work. The Certificate must be posted at the site.

All exterior repairs, no matter how minor, are subject to HDLC review and require a CofA. The types of projects reviewed by the HDLC include:

- Changes or repairs to the exterior appearance of building, site, monument or structure including regular or routine maintenance
- Change to fences, walls, walkways, driveways and garden structures (not including public sidewalks)
- Modification, addition or removal of signs and awnings
- Construction of any new building or addition
- Relocation or demolition of all or part of any building, site, monument or structure

The HDLC reviews proposed changes to determine whether they are appropriate to the individual property and within the surrounding historic context in terms of the architectural style, general design, arrangement, location and materials. Once the HDLC determines that the proposed changes are appropriate, it will issue a CofA. Otherwise, the Staff will advise the applicant on ways to bring the proposed work into compliance with the *Guidelines* and the additional review requirements to obtain a CofA.

Working Without a CofA

The HDLC will inspect all work for compliance with an approved CofA. If any changes are proposed after approval of a CofA, please contact the HDLC at (504) 658-7040 for additional required reviews. Work completed without an approved CofA is subject to possible fines, removal, and restoration of the building, site, monument or structure to its appearance prior to the violation.

Approvals Required Before Starting Work

HDLC approval is required for some work that does not otherwise require a building permit. This includes maintenance and repairs as well as the replacement of roofs, doors and windows. It should also be noted that a CofA is necessary but not sufficient for the granting of a building permit. Each project is also subject to review for compliance with applicable zoning, building and safety codes. The property owner is responsible for obtaining all necessary approvals prior to commencing with work.

Stop Work Order

The HDLC will issue a Stop Work Order for any project that is not in compliance with the approved CofA or any project that did not receive the required CofA. Stop Work Orders have the force of law and the violation of a Stop Work Order constitutes a separate offence. A Stop Work Order can be costly both in time and money as property owners must go through the CofA Application process prior to restarting work. (Refer to *Retention Applications, Page 01-14.*) Properties with outstanding violations may be subject to permitting restrictions by other City Departments.

When is a CofA not Required?

- The HDLC does not have jurisdiction over interior work, although building and other permits may be required for interior work
- The HDLC does not review paint colors or painting when the proposed work is limited to re-painting

CofA Application Process

The level of the architectural and historical significance of the building and the type of work being proposed will determine whether the work can be approved by the Staff or if Commission approval is required, possibly with consultation from the ARC. As previously stated, the architectural and historical importance of a historic resource is communicated through the following rating symbols throughout the *Guidelines*:

S **Significant**

C **Contributing**

N **Non-Contributing**

The first step in the process is to contact the HDLC to confirm the property rating. With the rating information in-hand, applicants should consult the appropriate *Guidelines* sections for the type of work proposed. In relatively simple applications, such as a proposed roof replacement, consulting the *Guidelines for Roofing* might be enough guidance to assure quick approval. In more complex projects, such as the repair of a building façade, it might be necessary to reference several sections, such as the *Guidelines for Exterior Woodwork, Windows and Doors, Roofing and Masonry and Stucco.*

When reviewing the *Guideline* sections, recommendations are provided for the most appropriate types of changes or materials as well as the level of review required based upon the rating of the property. It is recommended that applicants select options that are most appropriate for the architectural and historical characteristics of the building and site.

Although the *Guidelines* sections attempt to be exhaustive in reviewing all possible types of work, these *Guidelines* in no way intend to limit the type of work or material applied for use on a historic building or site. New and innovative solutions may be explored, and if appropriate for a particular situation, approved by the Commission.

Following a review of the *Guidelines* for a proposed project, an application can either be made online at the City of New Orleans One Stop Shop website at www.nola.gov/onestop, or in person at the One Stop Shop office on the 7th floor of City Hall, 1300 Perdido Street. When completing an application, supplemental materials may also be required, depending upon the type of work being proposed.

The HDLC must have all required information at the time of submission for an application to be formally accepted and reviewed. The HDLC Staff is also available to provide information and preliminary reviews of applications. This can clarify the necessary exhibits and required reviews. Appointments are encouraged, but not required.

First Steps - Application Submission

1. Contact the HDLC at (504) 658-7040 to determine the rating for your specific property
2. Consult the appropriate *Guidelines* that pertain to the type of work you propose – it might be necessary to consult multiple sections – *Guidelines* are available on the HDLC web site at www.nola.gov or the HDLC office
3. Select design options and materials that are appropriate for the architectural and historical characteristics of your property
4. Apply online at the One Stop Shop website at www.nola.gov/onestop, or at the One Stop Shop office on the 7th floor of City Hall, 1300 Perdido Street
5. Submit the application to the HDLC Staff for review

When submitting an application, applicants should be aware of all applicable meeting dates, submission requirements and deadlines to minimize delays associated with postponements until a future meeting agenda. Visit the HDLC website at www.nola.gov/HDLC for meeting dates and submission deadlines. **Property owners are ultimately responsible for obtaining a CofA for all required aspects of a proposed project prior to commencing work.**

HDLC Review Process

Once the HDLC Staff has received all required review materials, they will make a determination as to whether the CofA Application can be approved by Staff or the Commission. For the HDLC to consider an application for review, the following information and exhibits must be submitted:

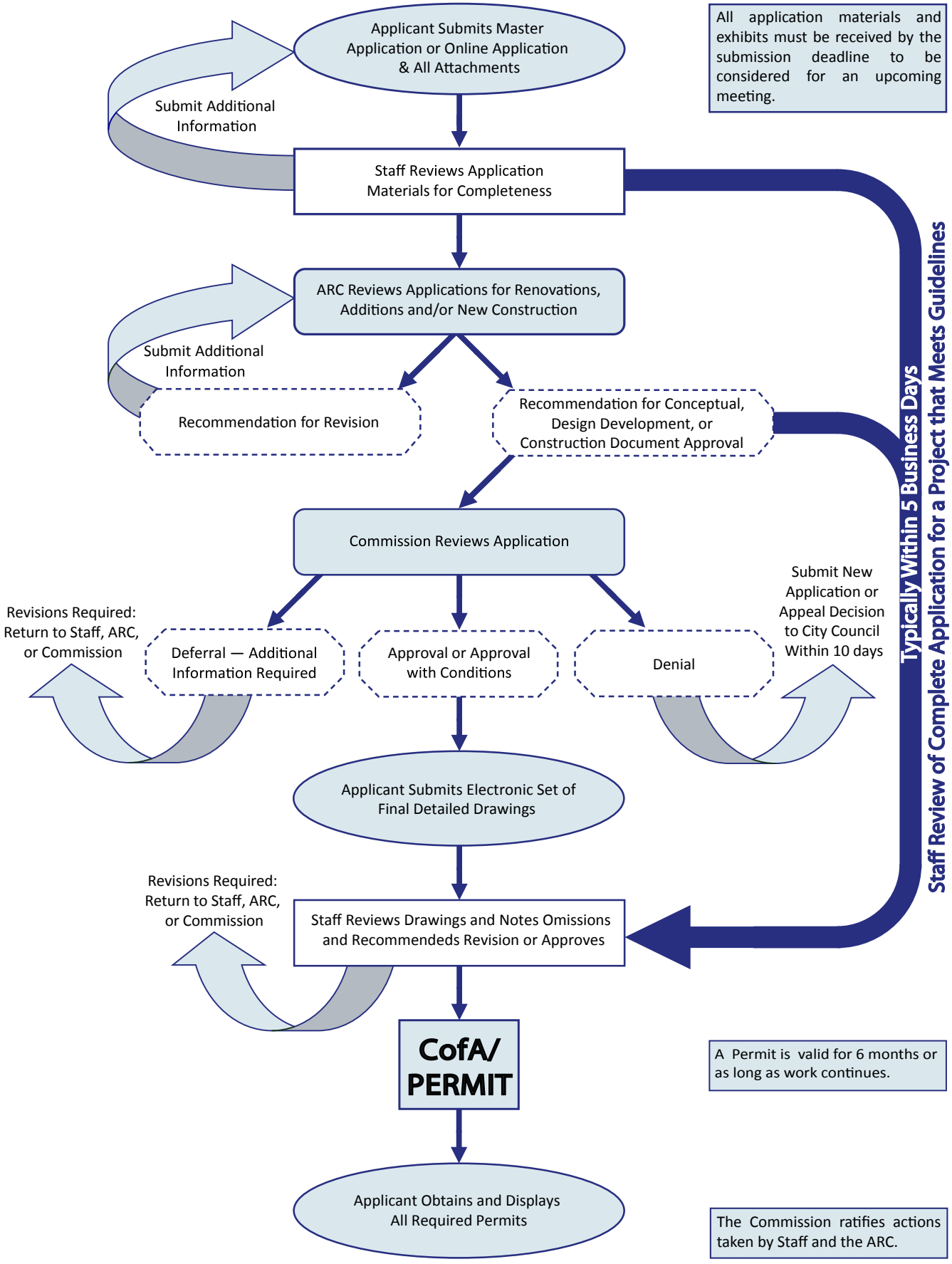
- A completed application
- Detailed description of all work to be completed
- Specific information regarding all visible exterior materials to be used in the work such as architectural drawings or manufacturer's cut sheets and information
- The color of all materials that will not be painted after installation, such as roofing
- Photographs of the building and property are often helpful
- Proof of approval of the proposed project by façade or property easement holder, if applicable
- Any additional exhibits or information that would be helpful for the HDLC to consider

If all required information is not submitted, the application process will be delayed.

Clarification of Submission Requirements

If there are questions related to submission requirements, the HDLC can be contacted at (504) 658-7040 to schedule an appointment for a preliminary application review.

CERTIFICATE OF APPROPRIATENESS APPLICATION REVIEW PROCESS



Types of Applications and Reviews

In general, the following can be used as a guide to explain the level of review required for an application:

In-kind Repair/Replacement

All in-kind repair or replacement that matches the existing details can be approved by the HDLC Staff. The Staff will review the CofA application and, if all the necessary information is submitted, will issue a CofA.

Restoration

The Staff may approve exterior alterations that are considered to be a restoration, returning the building, structure or site to its original condition. The Staff may require photographic or archival documentation as proof of the original design along with the CofA application. In some cases measured drawings might be required. The Staff will review the CofA application and, if all the necessary information is submitted, will issue a CofA.

Renovation

Changes to the exterior configuration of a building, such as the addition of dormers or alterations to windows or doors that are not considered restoration will require the review of the Architectural Review Committee (ARC.) Applications often must include elevations and floor plans. Additional drawings might be required following an initial application review. Applicants will often submit conceptual drawings for major renovations until they have Commission approval, and then submit construction drawings for final Staff approval of details.

Additions / New Construction / Relocation

All new construction over 500 square feet, including accessory buildings, structures and additions must be reviewed by the ARC and approved by the Commission. All relocations must be approved by the Commission. Applications must include the following scaled and dimensioned drawings: site plan, elevations and floor plans. Submission requirements can also include detail drawings, context drawings and building models. (Refer to the *Guidelines for New Construction, Additions and Demolition* for more specific information.) Applicants will often be required to submit conceptual, design development and working drawings for major renovations to obtain Commission approval, and then submit construction documents for final Staff approval of details.

Demolition

If the proposed demolition involves only a portion of a building or structure, or if there are multiple buildings on a site – demolition applications must include a site plan which clearly shows the proposed demolition area; and details for the stabilization of the remaining portions of adjoining sections of buildings or structures. All demolition applications that do not meet the criteria for Staff review (refer to *Page 01-13*) will be considered by the Commission at a public hearing. The Commission strongly encourages the submission of redevelopment plans concurrently with demolition applications.

ARC Review

The Architectural Review Committee (ARC) meets monthly and can make the following recommendations:

Recommendation for Conceptual Approval

If the ARC believes the proposed work is appropriate and meets the *Guidelines*, they will issue a recommendation for conceptual approval with the details to be reviewed and approved either by the ARC or at the Staff level. Projects that receive a recommendation for conceptual approval will typically be placed on the upcoming Commission meeting agenda for review and approval.

Recommendation for Revision

If the ARC determines that a proposed project is inappropriate, they will make recommendations and request that the applicant return at their next meeting with revised drawings and information that reflect the comments. If all ARC recommendations are not followed or information is incomplete, multiple ARC reviews might be required. When the ARC determines the revised application meets the *Guidelines*, it will be forwarded to the Commission for review and approval.

Should the applicant not wish to make some or all of the proposed changes recommended by the ARC, they have the option of appealing their case directly to the Commission. If the applicant wishes to appeal the ARC recommendation, they should notify the Staff as soon as possible to be placed on the Commission's agenda. Following the ARC meetings the HDLC Staff will send applicants a written summary of the ARC recommendations, however, are not a forum for public comment. The ARC meetings are open to the public. The CofA applications, meeting dates and application submission deadlines can be found on the HDLC's web site at www.nola.gov. To clarify submission requirements, please contact the HDLC at (504) 658-7040.

Commission Review

The two Commissions, the New Orleans Historic District Landmarks Commission (NOHDLC) and the Central Business Historic District Landmarks Commission (CBDHDLC,) each meet monthly. Similar to the ARC, the Commissions will review the work to determine whether it is appropriate and meets the *Guidelines*. Unlike the ARC, the Commissions can consider hardship variances, security and other concerns. They also review retention applications and cite property owners with "demolition by neglect". (Refer to *Pages 01-14 and 15*.) All Commission meetings are open to the public and are the proper forum for public comment. Please refer to the HDLC web site or call (504) 658-7040 for a meeting schedule.

Grandfathering

The HDLC maintains photographs of all properties under their jurisdiction that they use to determine if non-conforming conditions are grandfathered.

The downspout is clearly clogged with leaves and is discharging onto the sidewalk instead of into the drain. It is likely that the clogged downspout will overflow onto the building walls.

Maintenance is Preservation

Regular maintenance helps to preserve buildings and property, protects real estate values and investments, and keeps New Orleans an attractive place to live, work and visit. Lack of regular upkeep can result in accelerated deterioration of building elements and features. In the case of historic buildings, these features often represent character defining elements that are difficult and costly to replace. Long-term lack of maintenance can also impact a building's structural system, resulting in more costly and complex repairs.

It is important to regularly inspect properties to identify potential problems. If problems are detected early, minor maintenance may not only improve a property's overall appearance and value, but also can prevent or postpone extensive and costly future repairs. Regular maintenance items typically include cleaning gutters and downspouts, painting of exterior woodwork and moving vegetation from and next to building walls. (Refer to the *Guidelines for Exterior Maintenance* for additional information.)

The HDLC Recommends:

- Prolonging the life of original materials on historic structures through regular maintenance
- Avoiding replacement of original material with newer materials

Repairs and Replacement

When it is no longer feasible to maintain a historic feature, repairs or replacement in-kind may be necessary. When repair is not possible, the HDLC encourages replacement to match existing conditions. Similar to a regular maintenance program, these activities can prevent or postpone extensive and costly future repairs.

The HDLC Recommends:

- Appropriate repairs that stabilize and protect the building's important materials and features
- When repair is not possible, replacement in-kind to the greatest extent possible is preferred – Reproduce the original feature exactly, matching the original material, size, scale, detailing, profile, texture and finish utilizing similar techniques
- When replacement in-kind is not possible – Use compatible materials and techniques that convey an appearance similar to the original feature, similar in design, color, texture, finish and visual quality to the historic elements

The broken and missing louvers on this door shutter can be repaired and/or replaced in-kind, allowing it to remain on the building and continue to function. Regular repainting will minimize the potential for rot.

An example of a major alteration is the new entrance added at the ground level of this building while maintaining the historic window openings above. Minor alterations include the new canopy and lighting.

Alterations and Renovations

Alterations and renovations are sometimes needed to ensure the continued use of a building, but have the potential of altering the character of historic properties. Relatively minor alterations can include installing a new sign or installing replacement windows and doors within existing openings. When practical, minor alterations should match the historic condition to the greatest extent possible, such as in the replacement of windows or roofing material. Major alterations generally involve more substantial changes to the exterior of a building or structure, and might require modification of the existing historic fabric. Examples of major alterations might include adding window or door openings for use as storefront windows or garage entrances.

When considering alterations or renovations, great care should be given to maintain the character of the original building and its relationship to the alteration or renovation.

The HDLC Recommends:

- Identification, retention and preservation of the character defining features of the historic building
- Minimal alteration to the original design, materials and features
- New design elements and scale that are compatible with the historic building and setting
- Use of materials and techniques that are compatible to the historic building and setting
- Maintaining the appropriate historic contextual setting

Adaptive Reuse

In adaptive reuse projects, more substantial alterations or renovations might be necessary to use a building for a different purpose than it is currently used or was originally designed. Similar to alterations or renovations, great care should be given to maintaining the character of the original building.

Examples of Adaptive Reuse:

- Conversion of a house to apartments or offices
- Conversion of industrial or commercial buildings into housing or institutional uses
- Conversion of institutional buildings into commercial space

Benefits of Adaptive Reuse:

- Retains historic character and high-quality historic materials and craftsmanship
- Promotes stability of ownership and occupancy of historic resources
- Potentially saves costs over new construction
- Retains established neighborhood presence and existing infrastructure

The HDLC Recommends:

- Identification, retention and preservation of the character defining features of the historic building
- Selecting a compatible new use that does not require substantial removal or modification of historic building fabric

This former warehouse has been adaptively reused as an arts high school with only minor exterior building changes.

New Construction and Additions

New construction and additions within a local Historic District or at a Landmark property can dramatically alter the appearance of the individual property, the District and the surrounding landscape. Contemporary design compatible to the siting, form and materials within the context of the historic resources and their surroundings is encouraged. This approach allows property owners to construct buildings that will become the City's future Landmarks. In cases in which a property owner prefers to construct a reproduction of a historic building, the HDLC requires that all exterior dimensions, profiles, details and materials match the historic building type and style being duplicated correctly.

Because of the sensitivity of the area, property owners should take great care when proposing either new construction or an addition to an existing building within a local Historic District or at a Landmark property. (For more information, refer to *Guidelines for New Construction, Additions and Demolition.*)

The HDLC Requires:

- Preservation of the cohesive ambiance of historic resources with compatible, sympathetic construction
- Compatible siting, proportion, scale, form, materials, fenestration, roof configuration, details and finishes
- Construction of additions at secondary elevations wherever possible, subordinate to the historic building, and compatible with the design of the property and neighborhood
- Construction of additions so that the historic building fabric is not radically changed, obscured, damaged or destroyed

Construction of a historic building type or style requires duplication of all details and materials exactly.

Demolition or Relocation

The demolition or relocation of all or portions of historic resources within a local Historic District or on a Landmark site are considered drastic actions since they may alter the character of the area and surrounding buildings. Once historic resources or buildings that contribute to the heritage of the community are destroyed, they are impossible to reproduce; in particular their design, texture, materials and details, as well as the special character and interest those qualities add to the neighborhood. Similarly, if a building is relocated from its historic context, the character of the area is changed.

The demolition or relocation of historically or architecturally significant buildings within a local Historic District or on a Landmark site is rarely considered to be an appropriate option.

If the proposed demolition involves only a portion of a building or structure, or if there are multiple buildings on a site, demolition applications must include a site plan which clearly shows the area proposed for demolition. The application should include details for the stabilization of the remaining portion of a building or structure for partial demolition proposals. The only instances in which Staff can approve demolition applications are when:

- The HDLC's Executive Director authorizes demolition based on a determination of imminent danger of collapse by the HDLC's Building Inspector, or
- It is a Non-Contributing building or structure which is less than 1,000 square feet in area and its demolition is approved by the Executive Director of the HDLC.

All demolition applications that do not meet the criteria for Staff review will be considered by the appropriate Commission at a public hearing. After initial review, the Commission may require demolition applications to lie over for 30 days. This allows further investigation by Staff and the Building Inspector particularly as to the historic importance and current condition of the resource, and provides the opportunity for public comment. (Refer to the *Guidelines for New Construction, Additions and Demolition* for additional information.)

The Commissions strongly encourage the submission of redevelopment plans concurrently with demolition applications.

The HDLC Recommends:

- Evaluating the significance of the historic resources
- Exhausting all attempts to reuse a historic resource prior to considering relocation or demolition including:
  - Stabilization, weatherproofing and securing
  - Sale or transfer of property
  - Renovation or adaptive reuse

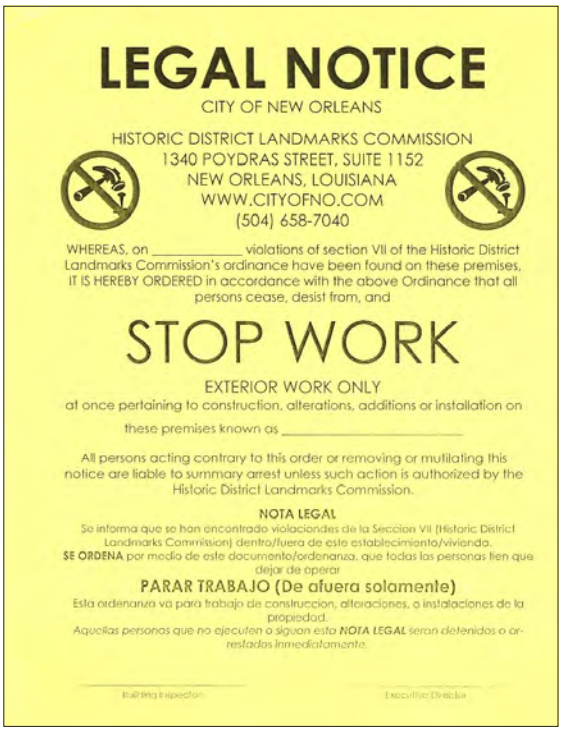
Retention Applications

Retention applications are requests for the retention of previously completed or ongoing work that did not receive a CofA. **Current property owners are responsible for ensuring that all exterior work completed since the historic designation of the property has received a CofA, even if that work was completed by a prior owner.**

The retention application process is often initiated by a Stop Work Order, (refer to *Page 01-7*,) or through receipt of a letter notifying an owner of a violation. Once a Stop Work Order has been issued, the application process can be costly both in time and money. All property owners that have received a Stop Work Order must complete and submit a CofA Application requesting retention for review. If additional work will be completed, required exhibits must also be submitted with the application.

- **Staff Review:** If the completed work meets the *Guidelines*, it can be approved by the Staff
- **Commission Review:** If the completed work does not meet the *Guidelines*, the property owner may elect to appear before the Commission at the next scheduled to explain the circumstances of the violation and request to retain it following payment of a retention application fee

At its meeting the Commission can either approve or deny the retention application. **If the Commission denies the retention application, property owners can be may elect to required to return the property to the previous condition. Non-compliance can result in daily fines and liens against the property.**



LEGAL NOTICE

CITY OF NEW ORLEANS

HISTORIC DISTRICT LANDMARKS COMMISSION
1340 POYDRAS STREET, SUITE 1152
NEW ORLEANS, LOUISIANA
WWW.CITYOFNO.COM
(504) 658-7040

WHEREAS, on _____ violations of section VII of the Historic District Landmarks Commission's ordinance have been found on these premises, IT IS HEREBY ORDERED in accordance with the above Ordinance that all persons cease, desist from, and

STOP WORK

EXTERIOR WORK ONLY
at once pertaining to construction, alterations, additions or installation on these premises known as _____

All persons acting contrary to this order or removing or mutilating this notice are liable to summary arrest unless such action is authorized by the Historic District Landmarks Commission.

NOTA LEGAL

Se informa que se han encontrado violaciondes de la Seccion VII (Historic District Landmarks Commission) dentro/fuera de este establecimiento/vivienda.
SE ORDENA por medio de este documento/ordenanza, que todas las personas tien que dejar de operar

PARAR TRABAJO (De afuera solamente)

Esta ordenanza va para trabajo de construccion, alteraciones, o instalaciones de la propiedad.
Aquellas personas que no ejecuten o siguen esta NOTA LEGAL seran detenidos o arrestadas inmediatamente.

Building Inspector Executive Director

A Stop Work order may be issued for all exterior projects that did not receive the required CofA or any project that is not in compliance with an issued CofA.

The parcel on which this house sits is triangular in shape. The house plan, which follows the shape of the lot, is very narrow at one end and becomes wider at far end. Although this property owner has a solution that works in this circumstance, the unusual shape of the lot could be the grounds for a hardship variance request.

Hardship Variances

Louisiana state statues allow for only two instances in which a property owner can apply for a hardship variance. Since the HDLC's jurisdiction is regulated by the state, they are bound by their rules.

As such, a property owner can only apply for a hardship variance if he/she believes that the property will be subject to serious undue hardship by the strict enforcement of the HDLC ordinance due to:

- Topographic conditions such as an irregularly shaped lot; or
- Unusual circumstances that would apply only to the subject property.

It should be made clear that the HDLC will not accept or support hardship variances whose sole aim is to provide the property owner with the most profitable use for his or her property. Improvements to the property will need to conform to the applicable *Guidelines*.

All applications for hardship variances must be made in writing with copies of all pertinent supporting information submitted. Once all necessary information has been received, it will be placed on the agenda for the next scheduled public meeting of the Commission.

Openings in a roof, such as displaced slates or shingles, can allow storm water to enter a building and deteriorate the wood framing. Loose slates or other roof components can fall and cause injury to people or property. Peeling paint exposes bare wood to the elements and potential water damage. These are all cases of "demolition by neglect."

"Demolition by Neglect"

The term "demolition by neglect" refers to the neglect in the maintenance of any building or structure that allows a hazardous or unsafe condition to occur as determined by the Department of Safety and Permits or the State Fire Marshall. Examples of "demolition by neglect" include:

- Any condition at a building or structure which makes it unsafe where all or part of it might fall and injure people or property
- Any structural element such as foundations, piers, walls, beams, ceilings and roofs that are deteriorated or insufficient to carry imposed loads safely
- Any fault, defect or condition in a building or structure which makes it susceptible to water damage including openings in the roof or walls as well as unmaintained paint on exterior woodwork, windows and doors

As required by the HDLC ordinance, all property owners must keep their structures watertight and in good repair. If it is determined that a building or structure is in a state of "demolition by neglect," the property owner will be notified that they have up to 30 days to begin the necessary repairs.

If repair work has not begun within 30 days, the HDLC can:

- Bring charges at an administrative adjudication hearing and levy daily fines against the property owner
- If fines are unpaid and the work is not completed, carry out the necessary repairs and place a lien on the property for value of the fines and the costs associated with the required repairs

Periodic repainting is required to maintain exterior woodwork and protect it from water damage. Exposed exterior woodwork without paint can be cited with "demolition by neglect."

Additional Resources

The following organizations can provide useful information. Contact information is available on our web site at www.nola.gov or at the HDLC offices.

Local Organizations

New Orleans Preservation Resource Center

- Neighborhood preservation programs, assistance

Louisiana Division, New Orleans Public Library

- Research materials on New Orleans and Louisiana
- City government archives

Mayor's Office of Economic Development

- Five year Tax Abatement Program

Neighborhoods Partnership Network

Tulane University – Southeastern Architectural Archive

- Architectural drawings archive, Sanborn Maps

Williams Research Center of the Historic New Orleans Collection

- Photographic archives, documents, publications

State Organizations

Louisiana Office of Cultural Development – Division of Historic Preservation

- National Register program
- Federal and state tax credits
- Louisiana archeological resources
- Main Street Program

Foundation for Historical Louisiana

- Preservation advocacy

National Organizations

National Park Service

- Heritage Preservation Services
- Historic Landscape Initiative
- Historic Preservation Tax Incentives

National Center for Preservation Technology & Training

National Trust for Historic Preservation

- Preservation and Preservation Forum
- Sustainability and Historic Preservation

U.S. Green Building Council

The Association for Preservation Technology International

- APT Bulletin

The Alliance for Historic Landscape Preservation

Preservation Trades Network

- Education, networking and outreach for preservation and traditional building trades

Restore Media, LLC

- Old House Journal, Traditional Building

Preservation Resources

City of New Orleans Reference

Friends of the Cabildo. New Orleans Architecture Series. Gretna, LA: Pelican Publishing Co., 1971-present.

Everard, Wayne M. How to Research the History of Your House (or Other Buildings) in New Orleans. Friends of the Public Library and Dixie Savings and Loan, 1986. (Available at the New Orleans Public Library and on their web site.)

Toledano, Roulhac B. A Pattern Book of New Orleans Architecture. Gretna, LA: Pelican Publishing Co., 2010.

Vogt, Loyd. New Orleans Houses: A House-Watcher's Guide. Gretna, LA: Pelican Publishing Co., 1985.

General Reference

Bucher, Ward (ed.). Dictionary of Building Preservation. New York: John Wylie & Sons, 1996.

Harris, Cyril (ed.). A Dictionary of Architecture and Construction. New York: McGraw Hill, 2006.

McAlester, Virginia and Lee. Field Guide to American Houses. New York: Knopf, 1984.

Poppeliers, John C. and S. Allen Chambers, Jr., What Style is it? A Guide to American Architecture, Revised Edition. New York: John Wylie & Sons, 2003.

Building and Landscape Preservation

Bernhard, Sandy and Tom Ela. The House Journal: A Resource to Evaluate and Document the History, Alterations, and Records of Your House and Property. Washington, DC: The Preservation Press, 1993.

Crosbie, Michael J. Home Rehab Handbook. New York: McGraw Hill, 2002

Favretti, Rudy and Joy Favretti. For Every House A Garden: A Guide for Reproducing Period Gardens. Chester, CT: The Pequot Press, 1977.

Kitchen, Judith L. Caring for Your Old House: A Guide for Owners and Residents. New York: John Wylie, 1995.

Moss, Roger W. ed. Paint in America: The Colors of Historic Buildings. New York: John Wylie & Sons, 1995.

Poore, Patricia (ed.). The Old-House Journal: Guide to Restoration. New York: Dutton, 1992.

Preservation Briefs. Washington, DC: National Park Service, Technical Preservation Services.

Ramsey, Charles George and Harold Reeve Sleeper. Traditional Details: For Building Restoration, Renovation and Rehabilitation. New York: John Wylie & Sons, 1998.

Technical Preservation Services, National Park Service. Respectful Rehabilitation: Answers to your Questions About Old Buildings. Washington, DC: The Preservation Press, 1982.

Weaver, Martin E. Conserving Buildings: A Manual of Techniques and Materials, Revised Edition. New York: John Wylie & Sons, 1997.

Frequently Asked Questions

Q: Where should I begin the process?

A: It is often helpful to begin by understanding what makes your property historically or architecturally significant (see below.) Contact the HDLC at (504) 658-7040 for your property rating. Obtain the *Guidelines* section applicable to your proposed project and consider whether the proposed changes are appropriate for the property. (Refer to *Page 01-8* for additional information.)

Q: How can I find out about the history of my neighborhood or property?

A: It is helpful to have an understanding of what makes your property architecturally or culturally significant when considering a repair or construction project. Property owners within local Historic Districts can obtain a District description and map from the HDLC web site at www.nola.gov. Information about Landmark properties is available from the HDLC offices. Additional information regarding National Register historic districts and properties is available at the Louisiana Office of Cultural Development – Division of Historic Preservation. There are also numerous reference books and resources, a few of which are listed on *Page 01-16.*

Q: How do I make sure the HDLC will approve my project?

A: It is helpful to have an understanding of what makes your property architecturally or culturally significant when considering a project. This will allow you to make informed decisions about the proposed project with an understanding of some of the issues considered by the HDLC. Each section of the *Guidelines* outlines what will and will not be approved by the Commission.

Q: Is the review process expensive? Do I need to hire an outside professional?

A: The HDLC does not charge a fee for a CofA, however, other city departments assess fees based on the nature of the application. Carefully reviewing the applicable *Guidelines* and the application package for the Certificate of Appropriateness prior to hiring a design professional or contractor can assist in the early planning stages of your project. If not required by Code to receive a construction permit, you are welcome to submit applications for work without the assistance of a design professional. However, for complex proposals or those that requires the submission of scaled drawings, consultation with a professional will often speed up the review process. If you are retaining the services of a professional, it is helpful to work with architects, contractors, etc. who are familiar with the requirements of working with the HDLC. Before submitting your application materials, confirm that it is complete.

Q: Can Staff decisions be appealed?

A: All Staff decisions can be appealed to the full Commission. Contact the HDLC at (504) 658-7040 to be placed on the Commission agenda.

Q: I am planning a complex project. When is the best time to talk to the HDLC?

A: If your project is complex or requires multiple review boards, the best time to talk to the HDLC is as early in the project as possible, before you invest a lot of time and money into the design process. This initial informal informational review can help move a project more quickly through the review process saving both time and money. Please contact the HDLC at (504) 658-7040 for an appointment.

Q: Is there a way to expedite the review process?

A: It is important to thoroughly complete the application and submit all required materials to the HDLC for review. It is recommended that you contact the HDLC directly to understand what submission materials are required for your project; whether ARC and/or full Commission review is required; and the specific submission deadlines and meeting dates.

Q: Does my project require HDLC review?

A: Proposed changes to any building, site, monument or structure that are visible from a public right-of-way such as a sidewalk, street or alley to any property within the boundaries of a local Historic District or at the exterior of a Landmark property are required to receive a Certificate of Appropriateness (CofA) from the HDLC. This includes all work that might be considered ordinary maintenance and repair with the exception of repainting. *(Most applications for maintenance and repair are reviewed at the Staff level and are completed within 5 business days.)*

Q: How do I apply for HDLC review?

A: The specific submission requirements for HDLC review will vary based upon the complexity of the proposed project, but the submission materials are similar to those required for a building permit review.

For specific information regarding the submission requirements for your proposed project please refer to the information available on the HDLC website at www.nola.gov/HDLC or contact the HDLC at (504) 658-7040.

Q: Can I begin construction immediately after I get the HDLC's approval?

A: The HDLC review is not necessarily sufficient for the granting of a building permit. Each project is also subject to review by all agencies having jurisdiction over compliance with zoning, building and safety codes. HDLC review is just one step in obtaining a building permit. **You must complete all necessary reviews and obtain all necessary permits applicable to your project prior to proceeding with any work. You cannot receive a building permit without obtaining a CofA from the HDLC.**

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City of New Orleans

Mayor's Office Mayor Mitchell J. Landrieu

City Council Office
Members Arnie Fielkow – *At Large*
Jacquelyn Brechtel Clarkson – *At Large*
Susan Guidry – *District A*
Stacy Head – *District B*
Kristen Gisleson Palmer – *District C*
Cynthia Hedge-Morrell – *District D*
Jon Johnson – *District E*

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Deputy Director Eleanor Burke
Members Nicole Hernandez, Eldon Huner, Merritt Landry, Lillian McNee, Michelle Palmer, Tracy St. Julien, Sevanne H. Steiner

Design Guidelines Planning Committee

Members Jesse E. Le Blanc, II, C. Elliott Perkins, Nicole Hernandez, James R. Amdal, Eleanor Burke

For a list of current Commissioners, visit www.nola.gov/hdlc.

The City of New Orleans benefits from a large collection of historic buildings, sites, monuments and structures. The goal of the HDLC is to preserve the character of New Orleans for future generations.

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All components of the *Guidelines* including all text, graphic design, photography and illustrations unless noted otherwise were prepared by:

Preservation Design Partnership, LLC

Principal-in-Charge: Dominique M. Hawkins, AIA, LEED AP, NCARB

The principal author of the *Architectural Styles and Building Types* and Historic District descriptions was:

Preservation Consultant: Catherine E. Barrier

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CITY OF NEW ORLEANS
Historic District Landmarks Commission
Algiers Point Historic District

Designated 1993

Jurisdiction: New Orleans Historic District Landmarks Commission

The Algiers Point Historic District is bounded by the curve of the Mississippi River on two sides and by Atlantic and Newton Streets on the other two.

Named for a navigation bend in the Mississippi River, Algiers Point was an independent municipality for 30 years from its founding, and even today it retains a quiet small town atmosphere. Bordered by the Mississippi River on two sides, and lying directly across the river from the Vieux Carré, Algiers Point continued to develop as a largely independent town well into the 20th century.

Algiers Point's economic origins began in a boatyard established in 1819 by Andre Seguin. The Algiers-Canal Street Ferry began in 1827 and has been in continuous operation ever since. Shipbuilding, repair and other riverfront endeavors flourished, and in 1837 a dry dock, said to be the first on the Gulf Coast, was established at the foot of present-day Seguin Street. By the 1850s, immense rail yards lined the riverside, providing employment to large numbers of residents and funding a period of intense development that lasted until the end of the 19th century.

The town of Algiers was annexed by the City of New Orleans on March 14, 1870 and continued to develop into the early 20th century. Martin Behrman, the longest serving mayor of New Orleans (1904-1920, 1925-1926), was an Algiers native who preferred his home office at 228 Pelican Avenue to City Hall.

Some of the early buildings from the 1840s still exist today, but the District is dominated by buildings in the Greek Revival, Italianate and Victorian styles, reflecting Algiers Point's period of greatest growth and development from 1850 to 1900. A devastating fire in 1895 destroyed hundreds of buildings in Algiers, and replacements were built in the styles of the time. As a consequence, many fine examples of early 20th century architectural styles can be found in the District.[1]

[1] Information taken from the Algiers Point National Register of Historic Places nomination form and HDLC materials.

Neighborhood commercial buildings are common in the District

The building of Confetti Park on Pelican Avenue was a community effort

The home of Martin Behrman, New Orleans' longest serving mayor

Local Cultural

- Algiers Point retains a village atmosphere and is isolated from the city of New Orleans by the natural barrier of the Mississippi River
- The Algiers-Canal Street Ferry was created in 1827, providing an easy commute for its residents
- Several buildings reflect the growth of Algiers Point as a self-contained community, including 2 movie theaters—the Art Deco Algy Theater and Phillip Foto's Folly Theater, both of which were adaptively reused
- Algiers Point includes a number of small parks along Verret Street
- The Eastlake ornamented Queen Anne style Martin Behrman House was the home of the City's longest-serving mayor
- The Vallette-Barrett House, built in 1848, is a significant example of the Greek Revival 2-story center hall
- Martin Behrman High School is an excellent example of the Mission Revival style and a local neighborhood icon

Front yard setbacks are typically shallow

One-story homes are common in the District

Iron fences enclosing small front yards are found in much of the area

Urban Form

Setting/Landscape

- On the majority of blocks, sidewalks are separated from roadways by a grass strip
- Street trees are prevalent, particularly on Opelousas Avenue
- Most homes are set back from the street with shallow front yards, sometimes enclosed by a cast iron fence
- The original brick sidewalks and lines of iron fences remain in much of the area

Massing/Form

- The majority of the buildings are residential, single story and raised above grade
- Most structures are of wood construction with gabled or hipped roofs

Styles/Types

- Styles commonly found in the District include Creole, Greek Revival, Victorian and Edwardian styles
- Rebuilding after the great fire of 1895 resulted in a number of Bungalow-style residences, as well as some Mission Revival and Moderne style buildings
- A number of 2-story double gallery type residences can also be found in the District

Public Spaces

- A number of small parks are used for relaxation and recreation

Commercial/Industrial

- Corner commercial buildings are scattered within the District, typically with living space above

This material is based upon work assisted by a grant from the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the Department of the Interior.

Prepared by Dominique M. Hawkins, AIA, LEED AP of Preservation Design Partnership, LLC in Philadelphia, PA., and Catherine E. Barrier.

CITY OF NEW ORLEANS
Historic District Landmarks Commission
Bywater Historic District

Designated 1993

Jurisdiction: New Orleans Historic District Landmarks Commission

The Bywater Historic District is an urban area of approximately 120 blocks and over two thousand buildings. The boundaries of the district are roughly the Mississippi River from Press Street to Poland Avenue, continuing downriver to Manuel from Dauphine Street and back along St. Claude Avenue. The irregular northern (lakeside) boundary takes in several blocks on the lakeside of St. Claude and returns to the river at Montegut Street.

The streets, parks and architecture of the Bywater Historic District still strongly suggest its historic origins as an area where residential, agricultural and industrial uses co-existed. It remains a quiet neighborhood of small-scale residences peppered with corner stores, bars and restaurants catering primarily to locals. Industrial buildings in the blocks closest to the Mississippi River reflect the historical interdependence of New Orleans on the River. They currently house both long-established businesses and newer art studios and community non-profits. The eclectic architecture of the neighborhood is dominated by shotguns and Creole cottages. The District also includes the Lombard House, a glimpse into the area's early 19th century character of small suburban farms.

The Bywater's early inhabitants were much like those of other downriver Creole Faubourgs—free people of color, working class creoles, families who took refuge in New Orleans from the violence in Saint-Domingue (Haiti) and immigrants from Europe, many from Ireland and Germany.

The relatively small, close-set residences that form the fabric of the neighborhood reflect the modest means of most original residents.

The Bywater area was originally called Faubourg Washington, and was nicknamed "Little Saxony" after an influx of German immigrants in the mid 19th century. The area was popularly referred to simply as a part of the Ninth Ward until the 1920s and the construction of the Industrial Canal. The origins of the name "Bywater" have been variously attributed to the telephone exchange (BYwater), the name of the local post office and a competition among local schoolchildren to establish a neighborhood name sponsored by local businessmen in 1948.[1]

[1] Information taken from the Bywater National Register of Historic Places Nomination publications of the HDLC, and New Orleans Then and Now by Richard and Marina Campanella.

The Lombard Plantation House was built before Bywater was subdivided

St. Vincent de Paul/Blessed Father X. Seelos Church, built in 1866

The Victory Arch commemorates residents who served in World War I.

Local Culture

- The West Indian style Lombard House, built in 1826, is characteristic of the early days of the area, when a handful of small working plantations occupied the land
- The red brick St. Vincent de Paul church (now the Blessed Father X. Seelos Church) was built in 1866 as a place of worship for the French speaking population of the Bywater
- The Victory Arch, located on Burgundy Street between Alvar and Pauline Streets on the edge of what was Macarty Square, was erected after World War I in honor of 9th Ward residents who served or died in the war
- While the Bywater does not have any grand squares or public places, Markey Park, a children's playground and unofficial dog park on Royal Street, is a center of community activity that also serves as a space for arts markets, festivals and community gatherings

Commercial buildings often include corner entries and galleries

Shotguns on narrow lots represent the predominant building type

Creole cottages are scattered throughout the District

Urban Form

Setting/Landscape

- Most buildings are set directly on the street; front yards, when they occur, are typically shallow and bordered by a low wrought iron fencing
- Side yard setbacks tend to be narrow, with houses or other buildings sitting close to their neighbors
- Most properties rely on street parking

Massing/Form

- Residences are predominantly single story, wood framed with gabled or hipped roofs

Styles/Types

- Styles commonly found in the District include Greek Revival, Italianate, Eastlake and Arts and Crafts
- The most common building types are single and double shotguns
- Creole cottages are scattered throughout the District
- Small numbers of double gallery type residences are located throughout the District

Commercial/Industrial

- Industrial and warehouse buildings are usually of decorative brick or corrugated metal, some over 20 feet in height, adding diversity to the District's composition
- Neighborhood stores, restaurants and bars tend to be located in 1- to 2-story corner buildings, often with a gallery, sheltering awning or canopy
- St. Claude Avenue is the area's primary commercial corridor, lined with mixed use and 20th century commercial buildings, as well as residential buildings converted fully or partly for commercial use
- 20th century commercial buildings along St. Claude Avenue are usually 1-story, of masonry or frame construction and cladding, with large shop windows and no front setback
- The riverside edge of the District is clearly delineated by the Mississippi River levee and floodwall, railroad tracks, associated industrial buildings and the floodwall

This material is based upon work assisted by a grant from the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the Department of the Interior.

Prepared by Dominique M. Hawkins, AIA, LEED AP of Preservation Design Partnership, LLC in Philadelphia, PA., and Catherine E. Barrier.

CITY OF NEW ORLEANS
Historic District Landmarks Commission
Canal Street Historic District

Designated 1984

Jurisdiction: Central Business District Historic District Landmarks Commission

The Canal Street Historic District extends from S. Saratoga/Crozat Street on the lake side, down the center of Iberville Street to N. Peters/ Tchoupitoulas Street on the river side, and includes all lots fronting on the downriver and uptown sides of Canal Street except for the uptown lots between Camp and Magazine Streets.

Canal Street, long considered the retail merchandising heart of the city, began its life in the early 19th century along the path of a planned, but never constructed, canal. The great width of the street—171 feet—is the result of land set aside for the canal by the federal government. With the influx of Americans after the Louisiana Purchase, Canal Street became the primary separation line between Creole New Orleans downriver and the growing American Sector above Canal. It is commonly held that Canal Street's status as a "neutral ground" between these two sometimes hostile groups is the origin of the New Orleans term "neutral ground" referring to street medians city wide.

Between 1820 and 1850, the street saw a mixture of residential and commercial construction, including several major residences. In the years leading up to the Civil War, commercial building intensified, with a number of cast-iron fronted buildings constructed on both sides of the street. As time progressed, residential uses moved further uptown, and by the outbreak of the war, Canal Street had been transformed into a vibrant commercial center.

In the second half of the 19th century, construction continued, with more ornately detailed buildings in the popular Italianate style. Both sides of the 600 block of Canal contain fine examples of buildings of this period. As the 20th century unfolded, a new building type was introduced: the tall office building, such as the Maison Blanche Building at 901-921 Canal in 1909. The largest historic commercial building in the District, the Maison Blanche Building combined a large department store with an office block in a single, classically ornamented design.

As the 20th century progressed, new building types such as theaters were constructed, and a number of earlier structures were remodeled so as to modernize their exterior appearance. While the historic character of Iberville Street is less intact than that of Canal Street, it illustrates the transition between the architectural character of Canal Street and the earlier buildings of the Vieux Carré.[1]

[1] Information taken from the HDLC's publications and *New Orleans Architecture, Volume II: The American Sector.*

The Beaux Arts style Maison Blanche Building was built in 1908

The Montgomery-Katz-Gordon Buildings represent early commercial architecture

This Moderne-style Walgreens was built c. 1938

Local Culture

- The Maison Blanche Building (1908) housed a department store that was a New Orleans shopping institution from 1897 to 1998
- The Montgomery-Katz-Gordon Buildings, (c. 1848,) are a good example of early commercial architecture
- The Pinson-Pieta Building is the oldest surviving building on Canal Street
- The Merchants Mutual Insurance Co. Building, designed by William A. Freret and built in 1857, is a good example of a cast-iron front building
- A residence designed by James Gallier, Sr. for Dr. Newton Mercer in 1844, has been occupied by the Boston Club since 1884
- The 1938 Walgreens Building is a good example of the Moderne style

Most buildings in the District are between 20 and 40 feet in width

Canal Street is a broad thoroughfare occupied in part by streetcar tracks

Buildings are constructed along the sidewalk in a continuous streetscape

Urban Form

Setting/Landscape

- Canal Street was historically considered the retail merchandising heart of the city and includes wide sidewalks
- All District buildings are built on the front property line, creating a continuous streetscape along the sidewalk
- Most of the buildings in the District stand on lots that are between 20 and 40 feet in width
- Both sides of Canal Street can be utilized for on-street parking
- Off-street parking is available at garages just off Canal Street or attached to hotels, with some surface lots

Massing/Form

- The visual character of the Canal Street Historic District is defined by multi-story structures of masonry or masonry-clad steel frame construction
- With the exception of a handful of large 20th century buildings, most buildings are 4 to 6 stories in height
- Historically some buildings had galleries and balconies that did not extend to the sidewalk edge

Styles/Types

- The historic architecture of the District shows influences from Federal, Greek Revival, Italianate, Beaux Arts, Art Deco and Moderne styles
- Beginning in the 1930s, façade redesign projects were popular on Canal Street with the installation of new metal façades or remodeled shop fronts
- Many corner buildings on Canal Street were designed with two primary facades, one facing Canal Street and the other along the cross street towards Iberville or Common Street

Commercial/Industrial

- Ground floor retail can be found in many buildings along Canal Street

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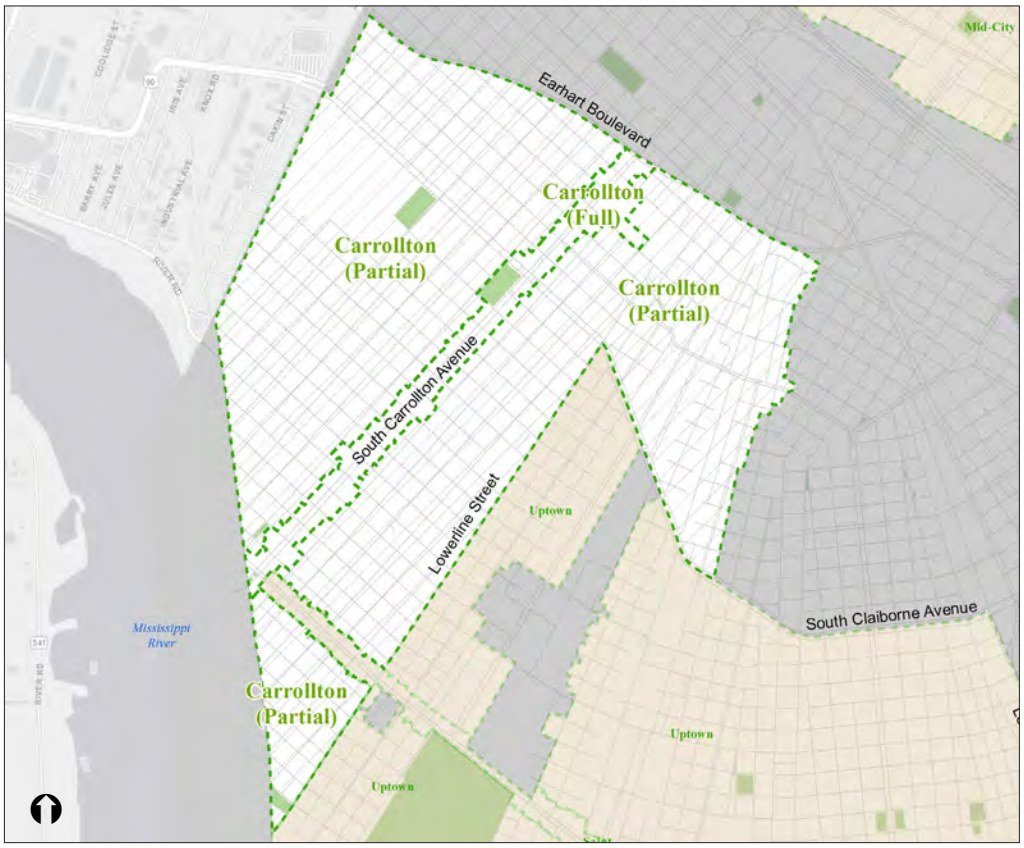
Prepared by Dominique M. Hawkins, AIA, LEED AP of Preservation Design Partnership, LLC in Philadelphia, PA., and Catherine E. Barrier.

CITY OF NEW ORLEANS
Historic District Landmarks Commission
Carrollton Historic District



Designated 2017

Jurisdiction: New Orleans Historic District Landmarks Commission

The section of the District along the full length of Carrollton Avenue is subject to the full control of the HDLC. The areas flanking either side of the Avenue are subject only to control of demolition.

Carrollton, developed as a residential bedroom suburb of New Orleans, is located upriver of the Vieux Carré, bordering present-day Jefferson Parish. Carrollton was platted in 1833, and by 1841 it had 36 houses, with much of the lakeside area being located below sea level and swampy. Development was spurred by the 1836 introduction of the Carrollton Railroad, and by 1851, the population grew to 1,470. In 1851, a second rail line was introduced, the Jefferson and Lake Ponchatrain Railroad. The principal development period for Carrollton occurred from c. 1840 through 1937, with the majority buildings constructed after the turn-of-the-century.

As a bedroom suburb, Carrollton was largely populated by middle and upper class New Orleanians through the mid-19th century, some of who constructed summer homes in the area. The area features a mature tree canopy, particularly on the major boulevards of South Carrollton, St. Charles and South Claiborne Avenues. After becoming a city and the Jefferson Parish seat, it was annexed to New Orleans in 1874.

The central spine of the District is South Carrollton Avenue, which has the continuation of the St. Charles Avenue streetcar line in the center median. The local Historic District includes approximately 5,000 properties, spanning from the Mississippi River approximately 2 miles to Earhart Boulevard. Like other upriver neighborhoods, land further from the river was not drained until the early-20th century, so initial development occurred closer to the river. Development of private residential parks in the 1910s and 1920s such as Versailles Boulevard, State Street Drive and Vincennes Place provided interruption of the fairy regular, speculative street grid.

Like many upriver communities, the dominant building type in Carrollton is the shotgun, which represents approximately 45% of the buildings. Because of its early-20th century development, there are more bungalows than other areas the city, which includes single story – approximately 60%, raised basement one-story, and raised basement two-story examples, which give the impression of three-story residences. The District also has a higher concentration of 20th century eclectic types than found in other New Orleans neighborhoods.[1]

[1] Information taken from the Carrollton National Register of Historic Places nomination form and HDLC materials.

The Old Jefferson Parish Courthouse is a significant neighborhood landmark.

The City's streetcars are maintained at the Carrollton Transit Station.

The Wilkinson House is a rare Gothic Revival residence, built 1850.

Local Cultural

- The New Orleans and Carrollton Railroad was a principal factor in the early development
- The Greek Revival, Old Jefferson Parrish Courthouse predates the New Orleans annexation
- Carrollton Avenue streetcars continue along St. Charles Avenue, providing quick access to the Central Business District and the Vieux Carré
- The turn-of-the-century, streetcar service complex is located at Jeannette and Dublin Streets
- The Wilkinson House is an 1850, Gothic Villa
- Notre Dame Seminary (1924) is reminiscent of a 17th century French Chateau
- The Warren House (1844) is a notable Greek Revival Mansion

Front yard setbacks are typically shallow.

Shotguns dominate the District, some include driveways and front yards.

There is a concentration of commercial buildings on Oak Street.

Urban Form

Setting/Landscape

- On the majority of blocks, concrete sidewalks are separated from roadways by a grass strip
- Street trees are prevalent, with numerous mature examples along South Carrollton Avenue
- Residents largely rely on on-street parking, although some homes have shallow front yards
- Carrollton Cemetery encompasses four city blocks

Massing/Form

- Raised basement residences are more prevalent than other areas of the City, including two-story raised basement homes
- Most historic buildings are raised at least two-feet above grade with some scattered slab-on-grade residences
- Apartment buildings can be found on South Carrollton Avenue

Styles/Types

- Early-20th century building types dominate, with a high concentration of bungalows and the Arts and Crafts style
- Approximately 45% of the buildings are shotguns
- Most residential buildings have wood clapboard siding, although the 20th century eclectic types can employ stucco over wood framing
- Carrollton has notable early-20th century eclectic types and styles including Tudor, Mission and Renaissance Revival

Public Spaces

- As an area of speculative development, Carrollton does not have significant public spaces relative to its overall size with the exception being Palmer Park

Commercial/Industrial

- Commercial buildings are can be found along South Carrollton Avenue and Oak Street

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CITY OF NEW ORLEANS
Historic District Landmarks Commission
Esplanade Ridge Historic District

Designated 1979

Jurisdiction: New Orleans Historic District Landmarks Commission

The Esplanade Ridge local Historic District is the area generally bounded by Orleans Avenue, the rear property lines of the properties along the river side of Moss Street, around St. Louis Cemetery #3, St. Vincent Street, Fortin Street, Onzaga Street, St. Bernard Avenue, N. Claiborne Avenue, the rear property lines of the buildings on the uptown side of Esplanade Avenue, and N. Broad Street. (This is a general description, for a legal description refer to City Ordinance #7044 M.C.S.)

The section of the District along the full length of Esplanade Avenue is subject to the full control of the HDLC. The areas flanking either side of the Avenue are subject only to control of demolition and demolition by neglect.

Once the most prestigious Creole neighborhoods in the city, the Esplanade Ridge Historic District boasts one of the largest and most impressive concentrations of historic buildings in the nation. Esplanade Avenue, with its great width, is the spine of this District and contains its largest houses. In 1807, an act of Congress gave the City of New Orleans title to a strip of land that would become Esplanade Avenue, located on a ridge between the Mississippi River and Bayou St. John. This ridge was the site of an ancient Native American portage. The Esplanade Ridge Historic District illustrates the development along this ridge from Claiborne Avenue to Bayou St. John.

Esplanade Ridge is generally residential with scattered neighborhood commercial strips. Major boulevards, such as Esplanade Avenue and Ursulines Avenue, are wide and generally tree-lined with park-like neutral grounds in the center. By the 1850s, numerous fine homes had been constructed. The great double galleried homes along the avenue reached their peak at the end of the antebellum period. In the second half of the 19th century, Italianate, Queen Anne, Second Empire and other Victorian styles became popular. In the area above Broad Street, there is a strong concentration of residences in early 20th century styles.

The Esplanade Ridge Historic District terminates at Bayou St. John, just across from City Park and the New Orleans Museum of Art. The neighborhood plays host to thousands of people every year as they stream through the neighborhood to the New Orleans Jazz and Heritage Festival, which takes place at the New Orleans Fairgrounds, just to the east of the District.[1]

[1] Information taken from the National Register of Historic Places, materials of the HDLC, and *New Orleans Architecture Volume VI: Faubourg Treme and the Bayou Road.*

The Second Empire Dunbar House was once one of a pair

Esplanade Avenue is lined with trees and several grand homes

The Luling Mansion was briefly the Jockey Club

Local Culture

- The older structures in the District represent the development of the city's French social and architectural heritage in the same period as the development of the American Sector
- The c. 1873 Dunbar House on Esplanade Avenue, was originally one of a pair of Second Empire mansions
- The Luling Mansion, a 3-story Italianate mansion (with a moat) on Leda Street, was the most elaborate of architect James Gallier, Jr.'s projects

Smaller homes set close together line secondary streets in the District

Raised doubles are scattered throughout the District

Cast iron fencing still edges the small front yards of many homes

Urban Form

Setting/Landscape

- Many of the larger homes on Esplanade have substantial lots, but only a few possess the kind of expansive grounds or gardens seen in the Garden District or other Uptown neighborhoods
- The grand buildings along Esplanade Avenue are usually set back from the street by relatively modest front lawns
- Houses on narrower secondary streets were often built very close together and at, or near, the front property line
- The area was developed as a series of different faubourgs without coordination of street grids, causing a number of irregularly shaped blocks
- Above Broad Street, many residences on Esplanade Avenue are set on diagonal lots, and thus face the street at an angle

Massing/Form

- Residences are typically 1- or 1½-story buildings, with some 2-story, especially along major boulevards; the majority of which are of wood frame construction

Styles/Types

- Popular building types and styles in the area include single, double, camelback, and side hall or side galleried shotguns in Greek Revival, Victorian, Italianate and Arts and Crafts styles; Bungalows, Creole Cottages, Queen Anne, Italiante, Greek Revival and Neoclassical styles
- Many noted architects worked in the area, including Henry Howard, James Gallier, Sr., James Gallier Jr., William Freret and James Freret

Public Spaces

- Gayarre Park (Bayou Rd. at Esplanade Ave.), is one of several small triangular parks formed when Esplanade Avenue was intersected at acute angles – Its monument, depicting the goddess of history, was created for the New Orleans World's Fair at Audubon Park, and relocated to its present location in honor of Charles Gayerre, a prominent 19th century Louisiana historian

Commercial/Industrial

- The community is served by a collection of shops and restaurants in the 3000-3200 blocks of Esplanade Avenue, some in historic commercial buildings and others in converted residential buildings

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CITY OF NEW ORLEANS
Historic District Landmarks Commission
Faubourg Marigny Historic District

Designated 1978

Jurisdiction: New Orleans Historic District Landmarks Commission

The Faubourg Marigny Historic District is bounded by Esplanade Avenue, St. Claude Avenue, Press Street and the Mississippi River.

Faubourg Marigny was the one of City's earliest suburbs, located immediately downriver from the Vieux Carré on land subdivided from the plantation of one of New Orleans most colorful historical figures. Antoine Xavier Bernard Phillipe de Marigny de Mandeville came into an enormous inheritance at a young age and is remembered for the fine style in which he squandered it, developing his faubourg and introducing the game of craps to the city in the meantime. He apparently took a close personal interest in the design of the new faubourg that would bear his name. He appeared especially to have taken great delight in naming its streets. While some street names have stayed the same—most notably Frenchmen Street and Elysian Fields Avenue (originally Champs Elysees)—Craps, Love, Victory, Bagatelle and Good Children Streets have, sadly, been renamed.

The Faubourg Marigny was largely populated by Creole families, free people of color and immigrants, including many Germans. Numerous early homes in the Marigny were built for free women of color. The Marigny is home to Creole cottages and many ornamented shotgun dwellings; with a number of corner stores, 2-story mixed use corner buildings, and fine Queen Anne or Eastlake style Victorian 2-story residences.

Unfortunately, the area entered a difficult period starting in the 1950s, as families who had lived in the area for many years began to move out of the city to the suburbs. Inappropriate development and blight started to negatively impact the area.

In the late 1960s and early 1970s, a rising interest in the neighborhood's history, culture and architecture led to a campaign to protect it. In 1971, it was given protection through a special historic preservation zoning ordinance, the first since the creation of the Vieux Carré Commission in the 1930s. Over the past 40 years, much of the area's historic architecture has been lovingly preserved and restored. Frenchmen Street's commercial buildings in the blocks closest to the French Quarter now house an eclectic mix of music clubs, restaurants, cafés and small businesses. The District also includes an industrial section of brick and metal buildings concentrated towards the Mississippi River.[1]

[1] Information taken from the Faubourg Marigny National Register of Historic Places Nomination.

The St. Roch Market was a local destination for food and produce

Washington Square Park is surrounded by a mid-19th century iron fence.

Frenchmen Street offers entertainment and dining to residents and tourists

Local Culture

- The St. Roch Market was constructed in 1875 and provided food and produce to neighborhood residents
- One area landmark, Holy Trinity Church on St. Ferdinand Street, was founded for German residents in 1853, and is easily recognizable for its twin bell towers
- Washington Square Park was designated as a green space during the neighborhood's formation and serves as a place for community events
- Elysian Fields Avenue was the first street in New Orleans to extend from the riverfront to Lake Pontchartrain
- The New Orleans Center for the Creative Arts, devoted to educating local students in the arts, is located in a riverfront complex of adapted industrial buildings abutting Press Street
- Many small local restaurants and bars are scattered through the District, while restaurants and music venues on Frenchmen Street tend to serve a wider audience

Creole cottages were built without front yards

This double shotgun has a small fenced front yard

This 2-story Creole style corner building has a wrap-around gallery

Urban Form

Setting/Landscape

- Most buildings are set directly on the street creating a dense urban fabric
- Some shotguns have small front yards edged with ornamental iron fences
- Rear yards of Creole cottages are often walled or enclosed and can include former service buildings

Massing/Form

- The majority of buildings are residential, 1- to 1½-stories, and raised above grade
- The majority of residential buildings are of wood or stuccoed masonry construction with gabled or hipped roofs

Styles/Types

- Common styles include Creole, Greek Revival, Italianate, Queen Anne, Eastlake and Arts and Crafts
- Shotgun cottages began appearing in the late 1840s, and continued to be built until the early 20th century
- Architectural character is dominated by 2 house types: 1½-story Creole cottage and 1-story shotguns in 2, 3 and 4-bay configurations, some with side halls or galleries
- The commercial corridor located along St. Claude Avenue includes a variety of building styles and types

Public Spaces

- Washington Square Park is the heart of the District

Commercial/Industrial

- Commercial buildings are scattered throughout the District, residential in character, of 1- to 2-stories, located on a corner, with a corner entrance, a gallery or canopy over the sidewalk and display windows
- The institutional and warehouse buildings are typically of brick or metal construction, no taller than 3 stories, and scattered throughout the District with a concentration towards the Mississippi River

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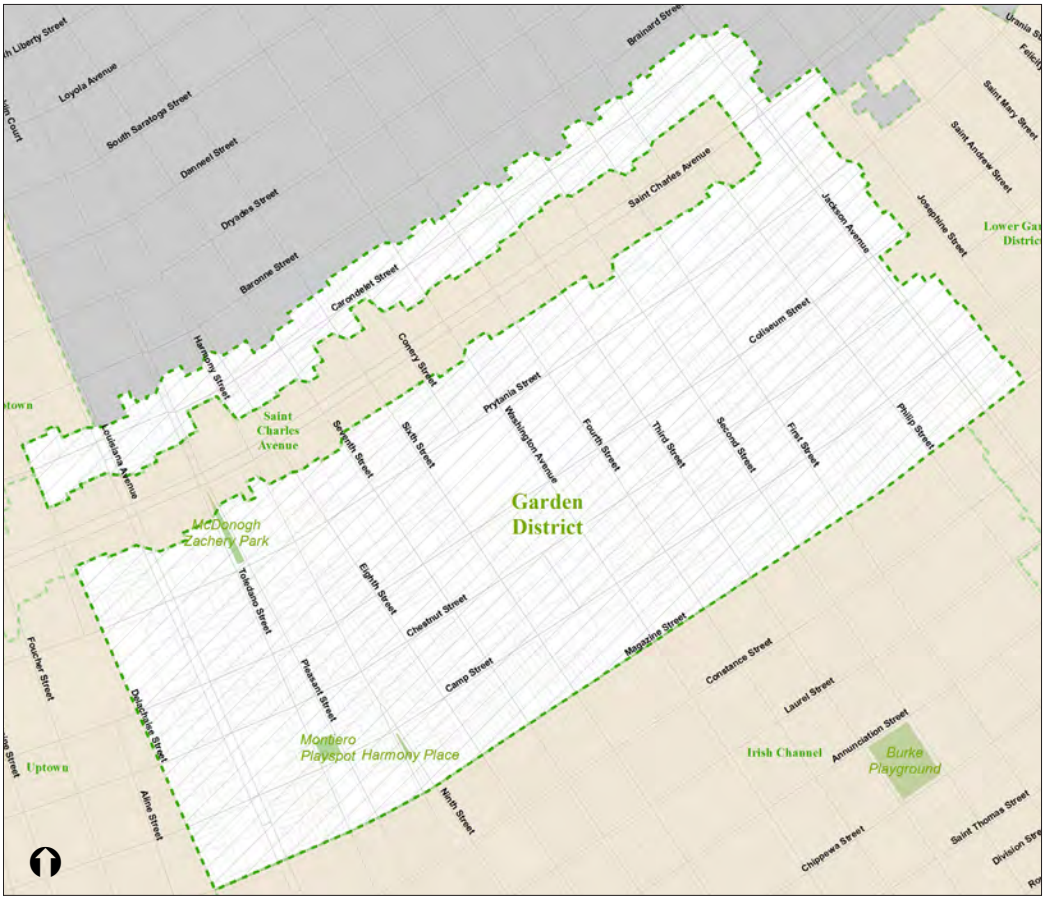
CITY OF NEW ORLEANS
Historic District Landmarks Commission
Garden District Historic District



Designated 2007

Jurisdiction: New Orleans Historic District Landmarks Commission

The boundaries of the Garden District Historic District are roughly Magazine Street, Josephine Street, Carondelet, and Delachaise Streets, omitting parcels facing along St. Charles Avenue except at the intersection of Jackson and Street.

The HDLC provides design review of proposed new construction, and a public hearing for all proposed demolitions. The HDLC is also able to cite property owners for failure to maintain their buildings properly, preventing further deterioration and potential blight.

Established by New Orleans' American elite in the late 1840s, the area now know as the Garden District quickly developed as a bastion of architecturally notable residences nestled in lush grounds on oak-lined streets. A very early example of a luxury suburb, it was dubbed the "Garden District" by travel writers as early as 1852.

In addition to its grand residences, the area is made up of more modest homes in many sizes and styles, as well as a cemetery (Lafayette Cemetery No. 1), a shopping corridor (Magazine Street) and a large public avenue (St. Charles Avenue).

Most of the area we now call the Garden District was originally platted as the Faubourg Livaudais, created from the Livaudais plantation in 1832. In 1833, this area became the City of Lafayette and was not incorporated into the City of New Orleans until 1852.

The Garden District remains a tightly knit community still occupied by families who have been a part of New Orleans' most famous social traditions since the 19th century. Each year during carnival season, the flag of Rex can be seen flying from many Garden District homes, signifying that the residents include a former King or Queen of Carnival.

The architectural development of the Garden District can be divided into five distinct periods: the first wave of construction in the financial boom of the 1840s, a second phase beginning in 1852 with the annexation of the City of Lafayette by the City of New Orleans that ended with the Civil War, a third phase following the Civil War and lasting until the financial crash of 1873, a fourth phase from about 1880 until the turn of the 20th century (the last era of major construction) and more sporadic construction of individual structures in the last century.

The Garden District is listed in the National Register of Historic Places and designated a National Historic Landmark.[1]

[1] Information taken from the HDLC's designation report for the Garden District Historic District.

Lafayette Cemetery No. 1, is one of the City's most historic cemeteries

Commander's Palace is a local culinary landmark

George Washington Cable Residence is an individually designated Landmark

Local Culture

- Lafayette Cemetery No. 1 is one of the City's oldest cemeteries
- One of the most widely known restaurants of New Orleans, Commander's Palace, is located in the District across from Lafayette Cemetery No. 1 on Washington Avenue
- The novelist George Washington Cable resided on 8th Street from 1874-1884 and his former home is now a designated National Historic Landmark
- The Gothic Revival Style Trinity Episcopal Church is both an architectural landmark in the District and a part of its social fabric, with a history in the neighborhood that stretches back to the 1840s
- A long-time gathering place for Garden District residents is The Rink, a shopping complex at the corner of Prytania and Washington, which was built in the 1880s as the Crescent City Skating Rink
- The Toby-Westfeldt House (1838), a Greek Revival-style "suburban villa" is known locally as "Toby's Corner" and is said to be the oldest building in the neighborhood

Many homes sit on very large and lushly landscaped lots

Cast iron fences can take fanciful forms, like this "Cornstalk Fence"

The District also is home to modest homes with Victorian fronts

Urban Form

Setting/Landscape

- Many houses were built in the center of double lots (60' x 120') surrounded by landscaped grounds, often bordered with substantial cast iron fences and in some cases masonry walls
- Even most smaller homes are graced with small front yards often bordered by ornamental wrought or cast iron fences
- While grander homes may have parking on the grounds, many residents rely on street parking

Massing/Form

- Majority of buildings are residential, 2-story and raised above grade
- Majority of residential buildings are of wood or stuccoed masonry construction with gabled or hipped roofs

Styles/Types

- Antebellum period residences were often Greek Revival style raised center hall cottages, side hall townhouses or 2-story, 5-bay center halls with double galleries
- In the later antebellum period, a number of large mansions, some having grounds covering a half city block or more, were constructed in varying styles
- Shotgun cottages began appearing in the late 1840s, and were constructed until the early 20th century
- In the second half of the 19th century the Italianate style was popular and houses were more complex in plan
- From 1873 through 1910 a large number of residences in the Queen Anne and Eastlake styles were constructed

Commercial/Industrial

- Historic commercial buildings on sections of Magazine Street form a continuous streetscape with façades at the front lot line that extend to the side lot lines

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CITY OF NEW ORLEANS
Historic District Landmarks Commission
Holy Cross Historic District

Designated 1990

Jurisdiction: New Orleans Historic District Landmarks Commission

The Holy Cross Historic District is roughly bounded by Burgundy Street, Delery Street, the Mississippi River and the Industrial Canal.

The Holy Cross Historic District represents the final eastward (downriver) expansion of the City of New Orleans on what was subdivided plantation land. Development of the area began in earnest around 1850. In 1849 the Brothers, Priests and Sisters of Holy Cross established an orphanage. In 1871, they founded a school to serve the growing population, which was a mix of various immigrant groups, native-born Americans, and included free people of color. The school would become Holy Cross High School, giving the neighborhood its current name.

The parcels created in the subdivision of land in Holy Cross were of a larger size than those found in the Marigny and Bywater. Many of the lots were used for small farms, providing produce to New Orleans' markets into the 1940s. As a result of its lower density, Holy Cross feels more like a village on the edge of a large city. This distinction was reinforced by the dredging of the Industrial Canal at the District's western end from 1912-1923, separating Holy Cross from the Bywater neighborhood. The area below the canal, including Holy Cross, became known as the "Lower Ninth Ward."

Neighborhood Landmarks include the Holy Cross School, the Romanesque Revival St. Maurice Church and two identical Doullut houses (often called the "Steamboat" houses). These houses were built to resemble high-style steamboats and were among the first Landmarks designated by the HDLC.[1]

[1] Information taken from the Holy Cross National Register of Historic Places Nomination and materials of the Preservation Resource Center.

The Holy Cross School Building is an Italianate Landmark

The Romanesque Revival St. Maurice Church is a neighborhood focal point

The Doullut houses were constructed to resemble steamships

Local Culture

- The Holy Cross School building, built in 1895, is a 3-story brick Landmark with decorative cast iron galleries
- The Romanesque Revival St. Maurice Church was constructed in the late 19th century and is a Landmark
- The two nearly identical Doullut houses, designed to resemble steamships, are the most significant residences in the District and among the first designated HDLC Landmarks

Off-street parking is provided along the side yards of many houses

On some blocks, homes are close together and adjacent to the sidewalk

This Italianate center hall features a lush garden and enclosed yard

Urban Form

Setting/Landscape

- Setbacks, lot coverage and the size of lots varies in different areas of the District
- Most homes are set back from the street with narrow front yards
- On some blocks, buildings are set directly on the street, very close together, with a few shallow front yards and no off-street parking
- Some of the larger parcels include substantial rear or side yards and off street parking
- On the majority of blocks, sidewalks are separated from roadways by a grass strip
- Street trees, yards with trees, shrubs and grass are prevalent, although there are no grand public squares

Massing/Form

- The majority of the buildings are residential, single story, raised above grade, and of wood construction with gabled or hipped roofs
- Some 2-story houses exist, typically in early 20th century eclectic styles

Styles/Types

- Styles commonly found in the District include Creole, Greek Revival, Italianate, Eastlake and Arts and Crafts
- 20th century eclectic buildings such as neo-classical, Colonial and Mission styles are scattered within the District with a concentration of more recent construction to the north towards Burgundy Street
- The District also includes pockets of ranch style homes and some more recent new construction
- Shotgun houses are the primary building type
- Bungalows are generally 1-story in height, with some raised several feet above grade
- Institutional buildings are typically of brick construction, or brick covered with stucco

Public Spaces

- The Holy Cross neighborhood is fortunate to have access to a walking path along the levee

Commercial/Industrial

- Commercial buildings are scattered within the District, generally located on street corners, maintaining the neighborhood's residential character

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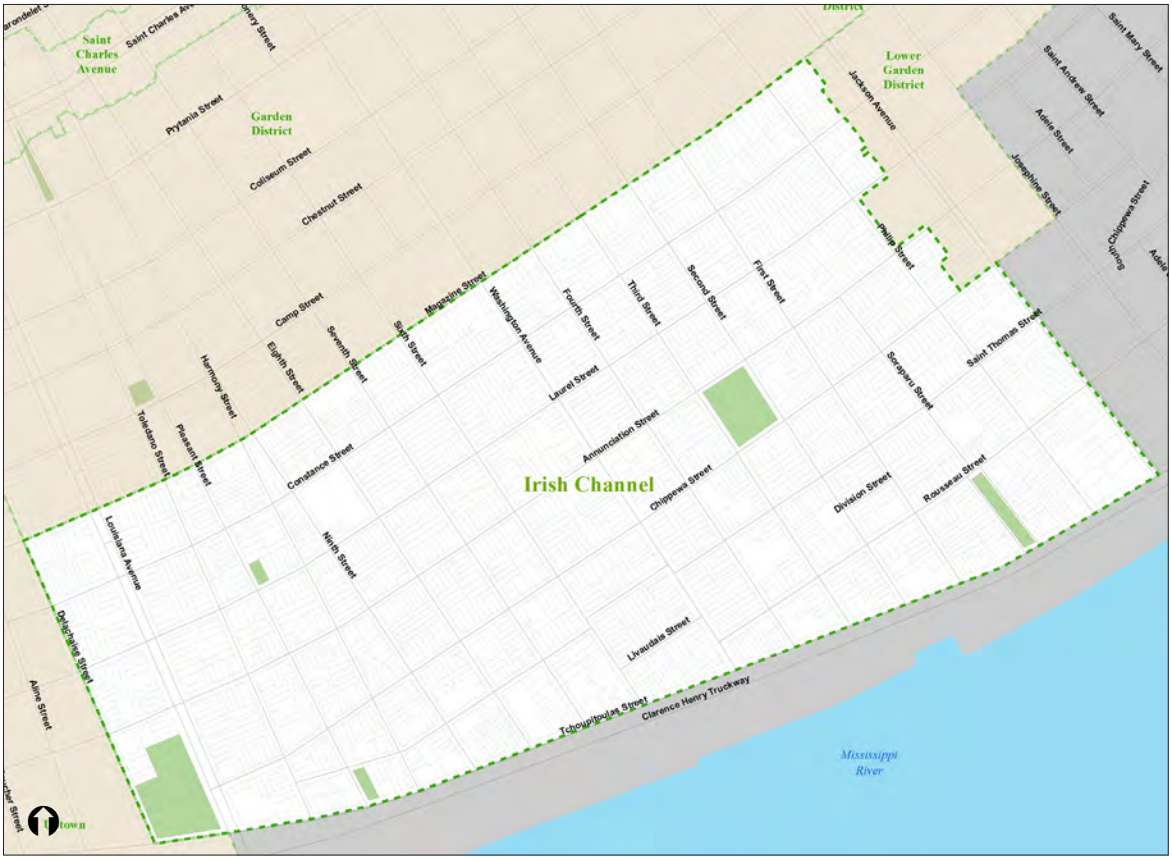
CITY OF NEW ORLEANS
Historic District Landmarks Commission
Irish Channel Historic District



Designated 2002

Jurisdiction: New Orleans Historic District Landmarks Commission

The Street Boundaries of the Irish Channel Historic District are Magazine Street, Delachaise Street, and Jackson Avenue. Above Chippewa Street, all lots fronting Jackson Avenue are included in the Lower Garden Historic District.

Although the District is called the Irish Channel, in the 19th century it was home to working class people of varied origins, including German, Irish and Italian immigrants, as well as native-born Americans, and free people of color. The origin of the neighborhood's name has been the source of debate, as has what truly constituted the center of the Irish population of New Orleans at any given time. It is, however, home to one of New Orleans' most distinctive parade traditions, the Irish Channel St. Patrick's Day Parade, which adds cabbages, potatoes and carrots to customary parade throws like beads and moon pies.

Most of the area known today as the Irish Channel was a part of the City of Lafayette, incorporated in 1833. A number of townhouses and raised center hall cottages built in the area in this antebellum period remain. In 1852, the City of Lafayette became a part of New Orleans.

Between 1833 and 1852 the working waterfront in the City of Lafayette flourished, providing a major source of jobs. The 1840s saw a large number of Irish immigrants to New Orleans, as many fled the ravages of the potato famine in Ireland. The Irish and other immigrants in this area primarily worked along the bustling docks that sprang up in Lafayette. The working class dock-hand origins of the neighborhood can still be seen in the architectural fabric of the area, which is composed primarily of simple houses, including many single and double shotgun cottages and a number of warehouses and other dock-related structures. Most of these buildings date to the second half of the 19th century.

Many significant jazz musicians of German, French, Irish and Italian descent were born and reared here. All the members of the Original Dixieland Jazz Band, the first jazz band to make a phonograph record and to go to Europe, were from the Irish Channel. True to its roots, the Irish Channel continues to be home to well-trafficked corner stores, bars, restaurants and places of entertainment.[1]

[1] Information taken from the Irish Channel National Register of Historic Places nomination, HDLC materials and information from the Preservation Resource Center.

The Egyptian Revival 2219 Rousseau Street was Lafayette's courthouse

Parasol's Bar is an example of a corner commercial building

Magazine Street is home to small, local stores

Local Culture

- The building at 2219 Rousseau Street is of outstanding architectural importance because of its rare Egyptian Revival detailing and its early construction date of 1836; it was originally built as the courthouse for the City of Lafayette, and while it has suffered several remodelings, it still retains its distinctive shape and winged solar disks above the door and windows
- The former home of Nick LaRocca, bandleader for the Original Dixieland Jazz Band, is located in the District
- Magazine Street, between Washington and Louisiana Avenues, is a shopping corridor comprised of locally owned boutiques, antiques stores and restaurants, most housed in converted historic buildings, some originally commercial and others built as residences

In some areas, rows of shotguns are identical

Shotgun houses show various stylistic details, featuring stock millwork of the time

Tchoupitoulas is mix of industrial and residential types/uses in the District

Urban Form

Setting/Landscape

- The Irish Channel is predominantly low scale with a very dense pattern of building, typically on 30' x 120' lots
- Large portions of the area are characterized by houses with small front yards without fencing, a passage space on each side and a back yard, often with a shed
- Most residential lots are narrow, with no space for off-street parking

Massing/Form

- The adherence to basic building forms and the use of similar detailing make the area a remarkably uniform character
- Many streets have variations on the same architectural typology and consistent setbacks and roof heights
- Some streets are home to groups of identical buildings constructed at the same time by the same builder

Styles/Types

- Most of the buildings in the Irish Channel area are Greek Revival or Victorian in style, although examples of Creole, Egyptian Revival and Italianate are present
- Buildings in the district display an enormous variety of Victorian stock millwork
- Typically, stylistic details are concentrated on the front façade of residential buildings

Public Spaces

- A neighborhood park is located at 3rd and Annunciation

Commercial/Industrial

- A comparatively large number of corner stores, bars, and restaurants, many still used for their original purpose, are scattered throughout the area
- Along the riverside, Tchoupitoulas Street features small residential buildings interspersed with industrial uses and warehouses

This material is based upon work assisted by a grant from the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the Department of the Interior.

Prepared by Dominique M. Hawkins, AIA, LEED AP of Preservation Design Partnership, LLC in Philadelphia, PA., and Catherine E. Barrier.

CITY OF NEW ORLEANS
Historic District Landmarks Commission
Lafayette Square Historic District

Designated 1978; Expanded 2007

Jurisdiction: Central Business District Historic District Landmarks Commission

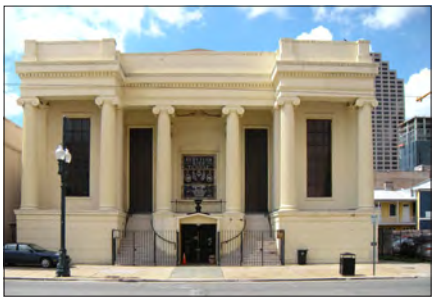
The Lafayette Square Historic District is roughly bounded by Magazine Street, the Pontchatrain Expressway, Howard Avenue, O'Keefe Avenue, and Lafayette Street.

The Lafayette Square Historic District encompasses the area that served as the original residential section of the city's American downtown in the 19th century. The street plan dates from the late 18th century, including the placement of its public park, originally named Place Gravier and renamed in 1824 in honor of the Marquis de Lafayette.

Major construction of new residences started in the 1820s. In this period, speculative developers constructed rows of townhouses. The most noted surviving example is Julia Row, the 13 residences on the 600 block of Julia. The 1840s saw a continuation of residential construction, with the Greek Revival style becoming dominant. The District also contains significant public buildings from the antebellum period. The most prominent of these is Gallier Hall, built c. 1853 as City Hall, located at 545 St. Charles Avenue. The late 19th century saw a slow change in the area's development, with commercial activities concentrated along Magazine Street. It was in this period that Lee Circle on St. Charles Avenue attained its current form. It consists of a grassy knoll topped with a statue of Robert E. Lee on a 110 foot plinth. St. Charles Avenue, and the St. Charles Avenue streetcar, bisect the District and connect it to the more residential areas uptown.

The shift from residential to commercial use in the District accelerated greatly at the beginning of the 20th century. A large number of former residences were demolished and replaced with new commercial buildings. The coming of the automobile also led to the demolition of early buildings for service stations and parking lots. The 1980 World's Fair marked the return of residential and service uses.[1]

[1] Information taken from the Lower Central Business District National Register of Historic Places nomination and HDLC files.



The Scottish Rite Temple is a distinctive building in the District.

Julia Row includes several Federal style buildings

Gallier Hall was the former seat of city government

Local Culture

- Lee Circle is a major landmark in the District
- St. Charles Avenue and the St. Charles Avenue Streetcar, bisect the district and provide linkages to both the Central Business District, Canal Street and uptown neighborhoods
- The earliest remaining houses in the District were constructed in 1832 by John Green on Julia Street
- Lafayette Square, originally Place Gravier, was a gathering place in the early days of the neighborhood
- Julia Row, 13 identical Federal style buildings built c. 1833 in the 600 block of Julia Street and designed by James Dakin, is a rare intact example of an early Lafayette Square block front
- The former La Belle Creole Cigar Factory is an impressive late 19th century building constructed in 1882
- Gallier Hall, which overlooks Lafayette Square, is a masterwork of architect James Gallier, Sr., built in 1853
- Local museums include The Ogden Museum of Southern Art and The National WWII Museum

Townhouses are a prevalent building type in the District

Lafayette Square was originally called Place Gravier

710 Baronne Street incorporates large storefront display windows

Urban Form

Setting/Landscape

- A large percentage of buildings in the District are built on the front property line
- Some 20th century buildings are set back slightly off of the property line
- Most antebellum structures were built to the side lot lines, often directly abutting their neighbors
- Historic buildings either predated the automobile or relied on street parking, so off-street parking in the District is typically confined to surface parking lots or parking structures that have taken the place of older buildings

Massing/Form

- Most buildings in the District are at least 2 stories in height

Styles/Types

- Early residential buildings in the District exhibit characteristics of the Federal style, relatively uncommon in New Orleans
- As a result of contrasting periods of development, the District is a mixture of 19th and 20th century building types
- Buildings in the District are typically constructed of or clad in masonry materials

Public Spaces

- Lafayette Square, originally created in 1788 and named Place Gravier, is a large park that hosts concerts and other public events

Commercial/Industrial

- Some early 20th century commercial buildings were designed to display merchandise through large glass shop windows

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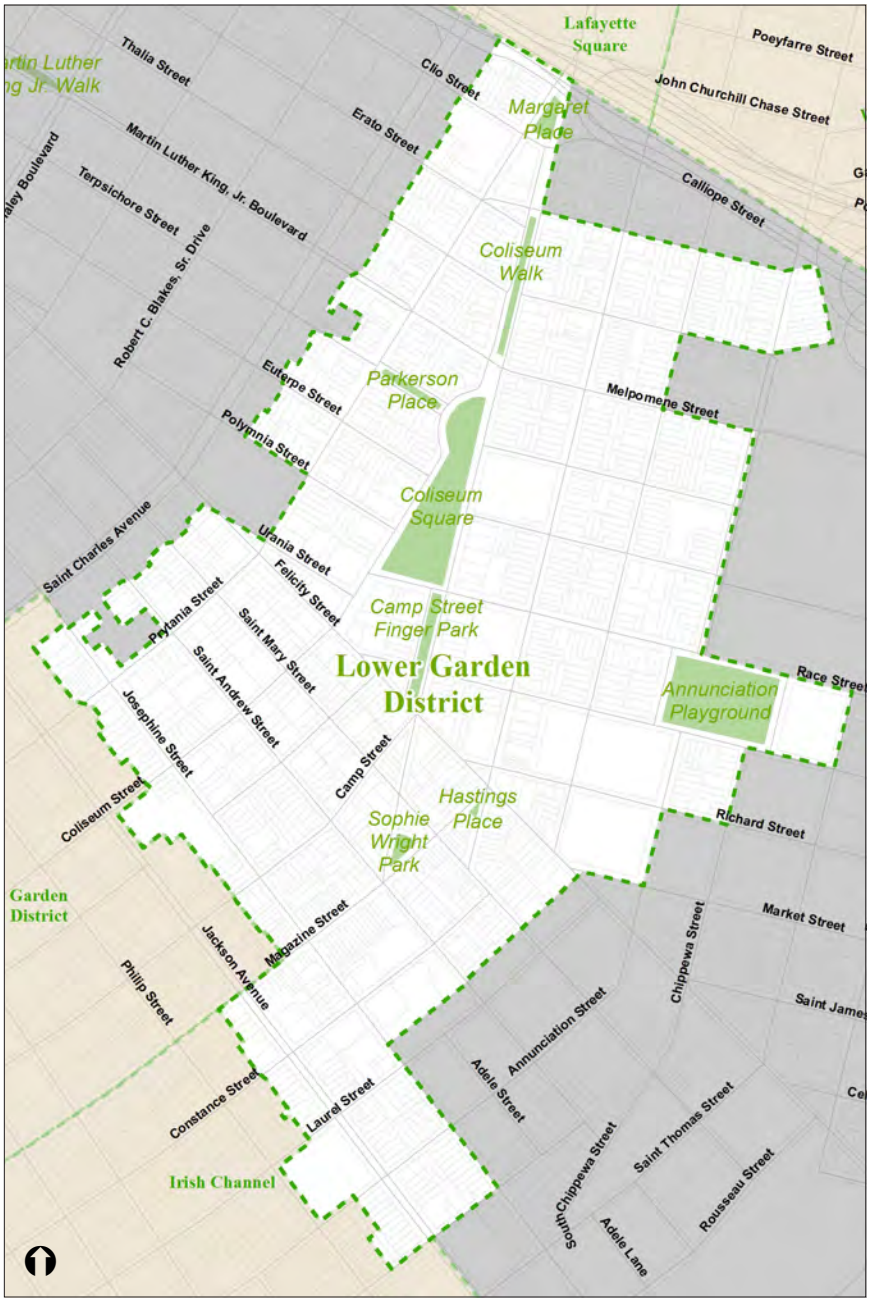
CITY OF NEW ORLEANS
Historic District Landmarks Commission
Lower Garden District Historic District



Designated 1975; Expanded 1976

Jurisdiction: New Orleans Historic District Landmarks Commission

The Lower Garden District Historic District is roughly bounded by Jackson Avenue, Prytania Street, Erato Street and Chippewa Street.

The Lower Garden District has a rich and varied architectural character that reflects over a century of development. The District was laid out as streets and city blocks in 1809 by surveyor Barthelemy Lafon. Lafon had grand plans for the area that are still reflected in some street and park names. Coliseum Square, a three block long park in the center of the District, was intended as the site of a coliseum, and Annunciation Square as the site of a great cathedral. Prytania Street was intended as home to the prytaneum, or town hall. The primary streets running perpendicular to the river are named for the nine ancient Greek muses—Calliope, Clio, Erato, Thalia, Melpomene, Terpsichore, Euterpe, Polymnia and Urania—another result of Lafon's grand classical aspirations. Lafon's street layout of this area reflects the curve of the Mississippi River, with streets intersecting at angles to older streets plotted in what is now the Central Business District.

The District is a mix of building types, primarily single and double shotguns, double gallery houses and commercial structures. These are predominately 19th century buildings, many constructed in the first half of the 19th century. The scale of most of the houses in the District is substantial, with the majority being 2 stories in height. Double gallery side halls with Greek Revival temple fronts began appearing in the 1840s.

Many smaller scale houses are located in the District. A few early Creole-style residences remain, but most of the low-scale housing is composed of single and double shotgun type buildings, many along Constance and Annunciation Streets. The 1800 through 2000 blocks of Magazine Street feature a number of masonry commercial buildings with deep galleries housing small shops, bars and restaurants. [1]

[1] Information taken from the Lower Garden District National Register of Historic Places nomination, HDLC materials and *New Orleans Architecture, Volume I: The Lower Garden District.*

Coliseum Square is central to the area's urban fabric

St. Mary's Assumption and St. Alphonsus Churches are local icons

The Grace King House is a good example of the Greek Revival style

Local Culture

- The heart of the district is Coliseum Square, a 3 block long wedge shaped park graced by shady live oaks, winding paths and a fountain
- The German Baroque Revival St. Mary's Assumption Church (c. 1858) is also home to the Shrine of the Blessed Francis X. Seelos, who died in a yellow fever epidemic in 1867
- The Grace King House, on Coliseum Street, was named for the Louisiana historian and author who lived there from 1905 to 1932. It was built in 1847 by banker Frederick Rodewald and features both Ionic and Corinthian columns
- The 1847 Wilson House on Coliseum Street has Doric and Ionic columns and is a good example of the Greek Revival style

Double gallery houses, like these on Magazine, are common in the District

Shotgun residences are common on streets closer to the river

Commercial buildings along Magazine Street form a continuous streetscape

Urban Form

Setting/Landscape

- Much of the District has a distinctive irregular plan resulting from many streets laid out perpendicular to the crescent of the river creating a large number of irregular blocks
- Most residences are set back from the sidewalk behind ornamental fences of wood or cast iron
- Commercial buildings are typically built to both the front and side lot lines, with no setbacks
- Many service buildings and other residential dependencies or outbuildings are still intact
- While many residences in the District are quite large in scale, smaller shotgun houses are located on Constance, Assumption and Annunciation Streets
- Parking in both residential and commercial areas tends to be primarily on-street

Massing/Form

- The District is primarily composed of 2-story residential buildings with some 1-story shotguns

Styles/Types

- The District's character is defined by the comparatively large scale of its residential and commercial buildings
- A row of nearly identical double gallery houses built in the late 1860s is located along Magazine Street
- Architectural styles found in the area range from Greek Revival and Italianate to Queen Anne and eclectically styled shotguns
- Double galleries and substantial porches are prevalent on commercial and residential buildings in the District
- A number of the multi-story residential buildings in the District are built of brick, distinguishing this area from the majority of New Orleans' neighborhoods

Public Spaces

- Coliseum and Annunciation Squares are public features

Commercial/Industrial

- 2- story commercial buildings along Magazine Street usually feature storefronts with large display windows and iron galleries on the first level, with housing above

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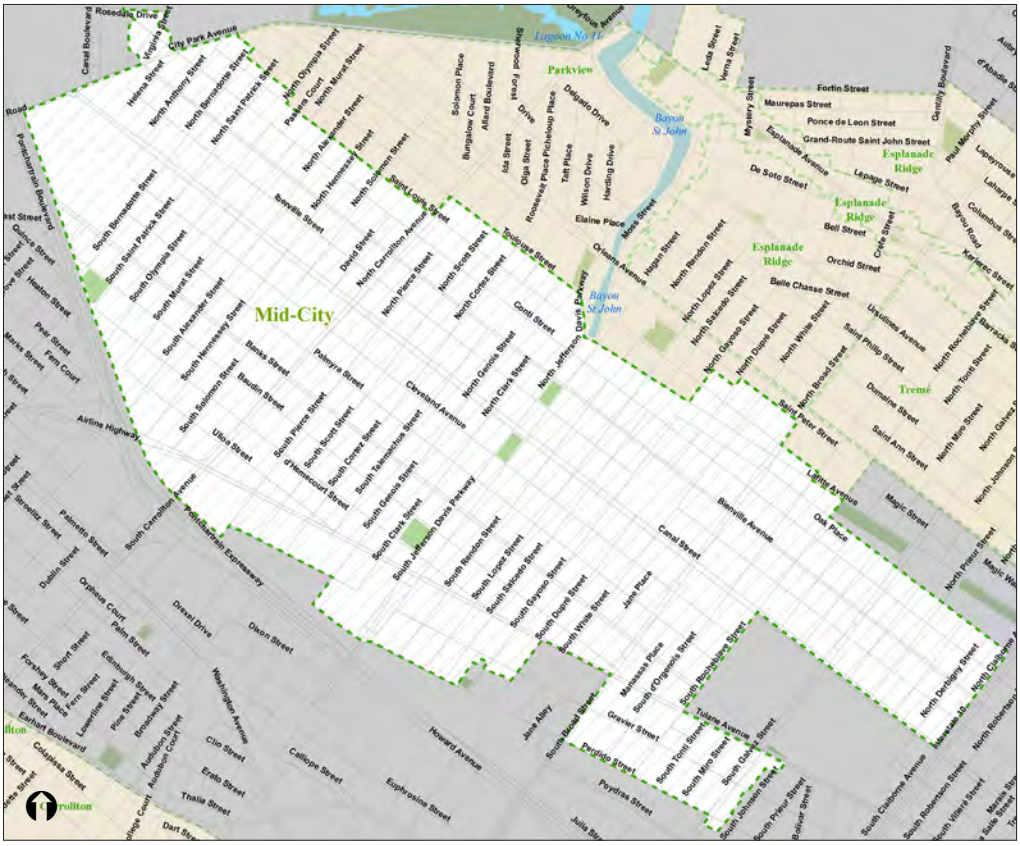
CITY OF NEW ORLEANS
Historic District Landmarks Commission
Mid-City Historic District



Designated 2017

Jurisdiction: New Orleans Historic District Landmarks Commission

The HDLC jurisdiction of the District is limited to the control of demolition.

Although subdivision of Mid-City was completed by 1850, early development progressed slowly, due to the swampy nature of the area. The 1889 improvements to the City's drainage system, in addition to water and sewer distribution, made the area more appealing for development, which began around 1900 and continued through 1940. Shotguns represent the prevalent building type although raised basement bungalows, as well as asymmetrical and symmetrical two-story houses were also constructed.

Although the District remains primarily residential, there are defined commercial corridors and nodes that also house many of the District's institutional buildings. The principal commercial corridors are Canal, Tulane, and Broad Streets as well as Carrollton Avenue. Both Canal Street and Jefferson Davis Parkway feature green medians, with a streetcar line on Canal's median. Early commercial and institutional buildings were one to three stories in height, with architectural styles representing those popular at the time of construction.

Many of the commercial corridors were fully developed or redeveloped after World War II through 1961, providing amenities and services for Mid-City's residents. This commercial architecture was generally flat-roofed, masonry or concrete buildings, two to seven stories in height, which were executed in a Modern Movement vocabulary, demonstrating the neighborhood's post-war development.

The District's industrial corridors followed historic train lines, the former Southern Railroad tracks to the north and former Illinois Central tracks, now Interstate 10, to the south. The industrial buildings are generally metal, concrete or masonry, one to two stories in height, and utilitarian in nature.

Mid-City, located below sea level, experienced significant flooding from Hurricanes Katrina and Rita. The storm damage increased the alterations to historic residential buildings throughout Mid-City, including the replacement of siding, doors and windows. In addition, the construction of the Veteran's Administration and Louisiana State University Medical Center hospital campuses resulted in the relocation or demolition of many historic buildings. Their campuses are excluded from the District boundaries, but provide employment opportunities for its residents.[1]

[1] Information taken from the Mid-City National Register of Historic Places nomination form and HDLC materials.

The Canal Street streetcar links Mid-City to the Central Business District.

Many of the commercial buildings were constructed in the 1950s.

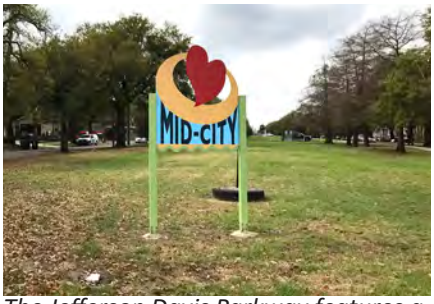
The variety of religious places of worship reflect the District's diversity.

Local Culture

- Mid-City is a true, self-contained urban, residential neighborhood
- The adjoining new Veteran's Administration and Louisiana State University hospital campuses are just outside of the District
- Falstaff Brewery dates to the early 20th century
- The Masonic Cemetery, founded 1865, features a large 19th and early-20th century above-ground tombs
- Several churches and synagogues were constructed to meet the needs of Mid-City's diverse population
- Pelican Stadium, constructed in 1915 (now demolished), was home to the New Orleans Minor League baseball team, the Pelicans, and the Negro Baseball League's Black Pelicans

Raised basement houses can be found throughout the District.

The Arts and Crafts style is prevalent in the District.



The Jefferson Davis Parkway features a grass neutral zone flanked by live oaks.

Urban Form

Setting/Landscape

- Residential development is dense with construction abutting property lines with minimal landscaping
- Commercial buildings, typically located on major thoroughfares, often date to the 1950s
- Many commercial buildings are located on the front property line, although the larger commercial corridors include buildings that are setback for parking
- Street parking is found throughout the neighborhood

Massing/Form

- The majority of the residential buildings are one to two stories in height
- Most residential structures are of wood construction with gabled or hipped roofs
- The visual character of the commercial corridors is defined by two to seven story masonry or concrete buildings with flat roofs

Styles/Types

- Residential styles commonly found in the District include Eastlake, Italianate, Arts and Crafts, Colonial Revival and Arts and Crafts
- Shotguns are the dominant residential building type, with high concentrations of raised basement bungalows, as well as asymmetrical and symmetrical two-story houses
- Commercial buildings are dominated by elements of the Modern architectural vocabulary

Public Spaces

- Neighborhood parks are concentrated along Jefferson Davis Parkway, which also features a green median
- Lafitte Greenway is a pedestrian and bicycle path, connecting to Treme and Lakeview

Commercial/Industrial

- The principal commercial corridors are Canal, Tulane, and Broad Streets as well as Carrolton Avenue
- Small industrial buildings can be found throughout the District, with larger warehouses abutting former rail lines

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C I T Y O F N E W O R L E A N S

Historic District Landmarks Commission

Parkview Historic District

Designated 2017

Jurisdiction: New Orleans Historic District Landmarks Commission

The HDLC jurisdiction of the District is limited to the control of demolition.

Parkview is a small residential neighborhood, bordering City Park and straddling the banks of the Bayou St. John. When the area was discovered in 1699 by a team of explorers led by Jean Baptiste le Moyne Sieur de Beinville, the high ground was inhabited by the Acolapissa Indians, who later fled the area to escape slave hunters.

In 1708, predating the founding of New Orleans in 1718, the first eight colonists received concessions along Bayou St. John, including Louis de St. Denis, whose land was located within the present District. Much of the area was low and swampy, stifling settlement expansion.

Prior to Parkview's development as a residential enclave, it had great maritime commercial importance. To provide a navigable route for sailing vessels, the Carondelet Canal was constructed along present day Lafitte Street in 1795. The canal provided the missing link to in the connection of Lake Ponchatrain to Vieux Carré by way of Bayou St. John, defining a key transportation route that avoided the currents of the Mississippi River. As steamboats replaced sailboats, travelers could navigate the Mississippi River directly from the Gulf of Mexico to the city and the Carondelet Canal was subsequently abandoned. With the decline of the canal's importance, it was infilled by the state in 1927.

In the 1890's, there were two efforts that paved the way for the development of Parkview, namely the introduction of a modern drainage system and the development of City Park. The new drainage system, installed in 1895, included open canals and pumping stations, drying out land that was swampy. In addition, a large effort to develop City Park as a true neighborhood amenity by the City Park Improvement Association beginning in 1891, created an amenity that was a draw to new homeowners.

With the draining of the land, residential development in Parkview began in earnest, with some of the earliest buildings dating to the 1890s and construction continuing through the mid-20th century. Building styles in the District reflect the range of the period and include Eastlake, late Italianate, Bungalows, Colonial Revival and 20th century eclectic.[1]

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[1] Information taken from the Parkview National Register of Historic Places nomination form and HDLC materials.

Bayou St. John was used for navigation and now provides recreation.

City Park provided enticed new development in Parkview.

The Saux Building was constructed as a coffeehouse in 1859.

Local Culture

- Historically, the District had significance as a maritime route from Lake Ponchatrain via the Carondelet Canal
- The Saux Building, across the street from City Park's main entrance, was constructed as a coffeehouse in 1859 and is one of the oldest buildings in the District
- The American Can Company was a leading manufacturer of tin cans, employing over 500 people in 1917
- The 1929-1930, Aztec-themed, brick and terra cotta, Art Deco General Laundry building was designed by the architectural firm of Jones, Roessel, Olschner and Wiener
- Delgado Community College was founded in 1921 as a manual trade school for young boys by Isaac Delgado, a Jamaican Immigrant and businessman, and continues to serve the community today
- The 1799 Pitot House is a significant local landmark

The District includes a variety of styles and types, from the early-20th century.

Homes include shallow front yards and street trees, particularly near City Park.

Many residences include raised basements.

Urban Form

Setting/Landscape

- On the majority of blocks, concrete sidewalks are separated from roadways by a grass strip
- Street trees are prevalent, with numerous mature examples on streets near City Park
- Most homes are set back from the street with shallow front yards, with some including side yards, sometimes enclosed by a cast iron fence, and occasionally shrubs or a masonry wall
- Off-street parking is present at several residences

Massing/Form

- The majority of the buildings are residential, including both single story raised above grade and two-story homes
- Most structures are of wood construction with gabled or hipped roofs

Styles/Types

- Styles commonly found in the District include Eastlake, late Italianate, Arts and Crafts, Colonial Revival and 20th century Eclectic and Exotic Revivals
- Shotguns represent the predominant building type in the District, which includes a substantial number of raised basement residences

Public Spaces

- Jack Bartlett Park, Moss Place and Easton Park Playground are all located within the boundaries of the District, which abuts City Park to the north
- The banks of Bayou St. John are available for public relaxation and recreation

Commercial/Industrial

- There are relatively few commercial buildings within the District
- The American Can Company was an important industrial complex in the City

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CITY OF NEW ORLEANS
Historic District Landmarks Commission
Picayune Place Historic District

Designated 1978

Jurisdiction: Central Business District Historic District Landmarks Commission

The Picayune Place Historic District is roughly bounded by Camp, Common, Tchoupitoulas and Poydras Streets.

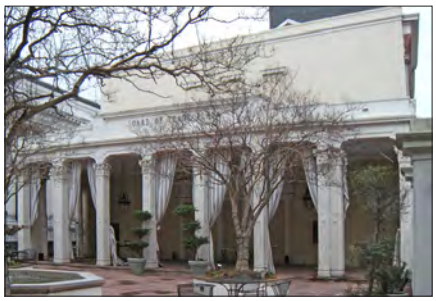
The Picayune Place Historic District is noted for its unparalleled collection of intact 19th century commercial buildings, predominantly in the Greek Revival style. The Picayune Place District itself is very small in area, covering approximately six and a half city blocks.

In 1803, the area was the fledgling "American Sector," an area where Americans newly arrived after the Louisiana Purchase settled across Canal Street from the primarily Creole areas downriver. In this period, most buildings were residential but the area quickly became a center of commerce. By the 1830s, various trades had developed their own sectors. The area on Magazine Street became "banker's row," and later banking institutions shifted towards Camp Street. By the 1850s, Carondolet Street had become the center of cotton trading.

The District derives its name from the block-long street running between Gravier and Natchez that backs the 300 block of Camp Street. Along with other printing and newspaper businesses, the original offices of the Daily Picayune newspaper were located in this block, at 326-328 Camp Street. The narrow alley behind it, first called Banks Alley, was later named Picayune Place because of the traffic onto it from the back entrances of the Daily Picayune.

The early 20th century saw remarkably little change in the District. Beginning in the 1990s, the conversion of office buildings into condominiums and small hotels was prevalent in the District.[1]

[1] Information taken from the Upper Central Business District National Register Nomination and New Orleans Architecture Volume II: The American Sector.



The Board of Trade Plaza is at 316 Magazine Street

301 Magazine Street is a fine example of the Greek Revival style

211 Camp Street features some of the city's finest ornamental terra cotta

Local Culture

- The Board of Trade Plaza showcases the remnants of the 1833 Banks Arcade, one of the first buildings in the District, constructed for the commercial operations associated with trading, publishing and banking
- The Board of Trade Building, adjacent to the Banks Arcade, was designed by James Freret in 1883 as the Produce Exchange building
- Perhaps the finest example of the Greek Revival style in the District is the monumental, granite faced building at 301 Magazine Street
- A Landmark of outstanding quality is 211 Camp Street, which features some of the finest ornamental terra-cotta in the city
- The Whitney National Bank on Gravier, designed by Sully & Toledano in 1888, has a striking red granite façade
- The Daily Picayune newspaper was published in a building on Camp Street from 1837 until its merger with the New Orleans Times-Democrat in 1914

Storefronts with granite posts and lintels are common in the District

3- to 4-story masonry building streetscapes are typical in the area

Greek Revival commercial buildings are prevalent in the District

Urban Form

Setting/Landscape

- The District is a very dense environment, with minimal open space and no setbacks from the property lines
- Buildings typically fill most or all of their lot areas
- Most buildings are attached to their neighbors to each side, and are constructed directly on the sidewalk
- Most properties rely on street parking

Massing/Form

- Brick buildings typically include a granite base with a decorative cornice
- The character of the District is defined by block faces of 3- to 4-story masonry buildings
- Most 19th century buildings in the District are one or two lots wide

Styles/Types

- Greek Revival and Italianate commercial styles are dominate in the District
- Most historic commercial and mixed use buildings in the District are composed in three horizontal sections: a first floor of storefronts or more highly decorated façade elements; a second section of upper stories; all capped by a unifying, decorative cornice
- Second story windows tend to be very tall, with smaller windows at the third and fourth floors

Commercial/Industrial

- Virtually all buildings have commercial uses

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CITY OF NEW ORLEANS
Historic District Landmarks Commission
St. Charles Avenue Historic District

Designated 1976; Expanded 2017 – Jurisdiction: New Orleans Historic District Landmarks Commission

The St. Charles Avenue Historic District encompasses all properties fronting on St. Charles Avenue between Jackson Avenue and Carrollton Avenue, with the exception of the properties that form the corners of Jackson, Carrollton and St. Charles Avenues.

St. Charles Avenue is one of the most important residential thoroughfares in New Orleans. The Avenue's wide neutral ground, with its graceful live oaks and busy streetcar line, is a widely recognized symbol of New Orleans. The St. Charles Streetcar has been designated a National Historic Landmark by the Department of the Interior. St. Charles Avenue is also the backdrop of New Orleans' most famous tradition, Mardi Gras. Most New Orleans Mardi Gras parades have routes that begin on Napoleon Avenue, and then roll down St. Charles Avenue towards Canal Street.

The early development of St. Charles Avenue was linked to the presence of the streetcar line, originally known as the New Orleans and Carrollton Railroad, which was installed in the 1830s to link Carrollton, then a separate municipality, downriver from New Orleans.

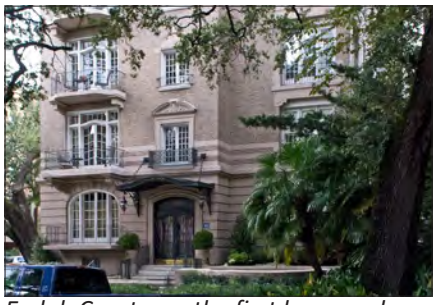
While the majority of the buildings in the District are of late 19th and early 20th century vintage, some antebellum residences survive. The earliest houses in the District are concentrated near Jackson Avenue. These homes can be easily recognized by their double galleried facades and Greek Revival and Italianate details.

More intense development of the Avenue began in the 1880s, when numerous significant Queen Anne style houses were built. Many of these were designed by the prominent architect Thomas Sully. Architect Thomas Sully's residence at 4010 St. Charles Avenue, built in 1886, is an outstanding example of Queen Anne-style design.

In the early 20th century, apartment buildings began to make an appearance, with the Emlah Court at 3829 St. Charles Avenue, built 1912, being one of the first examples. As the century progressed, many of the larger houses were demolished and replaced by large-scale apartment buildings and commercial buildings in non-contributing styles. The intersections of Louisiana and Napoleon Avenues with St. Charles are the nodes containing most of the commercial buildings in the District.[1]

[1] Information extracted from the *Garden District National Register of Historic Places nominations* and materials of the HDLC.

The Hernsheim House, Thomas Sully, Architect, built 1883



Emlah Court was the first large scale apartment building in the District

St. Charles Streetcar is located in the neutral ground

Local Culture

- Two good examples of antebellum houses in the District include the double galleried Greek Revival style Dabney House and the Dameron House, a Greek Revival style center hall cottage, both on St. Charles Avenue
- The Classical Revival Hernsheim House, now the Columns Hotel, is a good example of the work of local architect Thomas Sully
- Emlah Court, built 1912, was the first large scale apartment building in the District
- The former Bultman Funeral Home Building with its preserved façade and rear parking, is a good example of the adaptive commercial reuse of an historic building
- The St. Charles Streetcar has been designated a National Historic Landmark by the Department of the Interior

St. Charles features a variety of iron fences bordering the sidewalk

The Dameron House is an early center hall cottage in the District

Fine double galleried homes are common in the District

Urban Form

Setting/Landscape

- Historic residences were typically set on large lots, with comparatively large front yards edged with iron fences
- The separation of the houses from one another and from the sidewalks adds to the apparent width of the street and provides more land for landscaping, making St. Charles Avenue one of the greenest corridors in New Orleans
- Although some properties rely on on-street parking, many of the residences are set on large lots, have driveways and garages for off-street parking

Massing/Form

- The character of the St. Charles Avenue Historic District is defined by large-scale residential construction 2-stories in height
- Hipped roofs often add to the vertical mass of residences, making them appear even larger

Styles/Types

- Most of the historic residences in the District are of wood frame construction
- Earlier buildings are usually double galleried building types featuring Greek Revival and Italianate architectural details
- After 1880, a large number of Queen Anne style residences were built
- After 1900, larger-scale apartment buildings, often in the Revival styles, began to make an appearance on the Avenue

Public Spaces

- The Avenue's wide neutral ground, with its graceful live oaks and busy streetcar lines, is a widely recognized symbol of New Orleans

Commercial/Industrial

- Commercial buildings including small hotels, bed and breakfasts, restaurants, stores and banks are scattered along the Avenue, most constructed to be similar in scale, mass form and style to their residential neighbors

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CITY OF NEW ORLEANS
Historic District Landmarks Commission
Treme Historic District

Designated 1998
Jurisdiction: New Orleans Historic District Landmarks Commission
The boundaries of the Treme Historic District run along N. Rampart St to St. Bernard Avenue, St. Bernard Avenue to N. Claiborne Avenue, N. Claiborne Avenue to a line running behind the lots facing the uptown side of Esplanade Avenue, up that line to N. Broad Street, N. Broad Street to Orleans Avenue, Orleans Avenue to N. Villere St., N. Villere St. to St. Philip St., and St. Philip Street back to N. Rampart Street.

The area of the District between North Claiborne Avenue and North Rampart Street is subject to the full control of the HDLC. The area above North Claiborne is subject only to control of demolition and demolition by neglect.

Faubourg Treme's early population was largely composed of immigrants and free people of color, including refugees from Saint-Domingue (now Haiti), black and white, who fled to New Orleans in 1810. Many Treme families proudly trace their roots in the neighborhood back four generations or more, and the District continues to reflect their distinctive culture. The Backstreet Cultural Museum showcases aspects of the musical and cultural heritage of the area, including Mardi Gras Indian regalia and information about the city's social aid and pleasure clubs.

The origins of the District can be traced to the earliest years of New Orleans when a brickyard owned by the Company of the Indies was established outside of the city near Bayou Road and today's Claiborne Avenue. This land became part of the plantation lands acquired by Claude Treme. Treme subdivided this land for development in the 1790s. Faubourg Treme was incorporated into New Orleans in 1812.

The development of Esplanade Avenue past N. Rampart Street began in 1835. By the mid-1850's, the wealth and cultural influence of American society dominated the architectural expression of the entire city. Wealthy Creoles built structures of Anglo-American style including massive houses, often lavishly decorated, along and near Esplanade Avenue during this period.

The District contains a number of outstanding early Creole cottages dating from the 1830s, as well as larger scale townhouses from the 1840s. Treme saw continued development in the later 19th century, with many double shotguns built in the 1880s and 1890s. Large scale houses can also be found scattered throughout the area. The most dominant house type in the District above North Claiborne is the late 19th century shotgun cottage.

After the mid 20th century, large scale development projects caused the destruction of residential and neighborhood uses in the District. At the Villere and St. Phillip Street boundaries of the District, Armstrong Park, whose development began in the 1960s, occupies twelve former residential blocks of the original Faubourg Treme.[1]

[1] Information taken from the Esplanade Ridge National Register of Historic Places Nomination, HDLC materials and *New Orleans Architecture Vol. V: The Esplanade Ridge.*

St. Augustine's was the first racially integrated church built in New Orleans

The Backstreet Cultural Museum highlights the heritage of the area

The Meilleur-Goldthwaite House is now the African American Museum

Local Culture

- A significant District landmark is St. Augustine Roman Catholic Church, designed by J.N.B. dePouilly and built in 1841 as the City's first racially integrated church
- The Backstreet Cultural Museum is dedicated to celebrating the unique heritage of the Treme neighborhood
- The Meilleur-Goldthwaite House, built in 1829 at 1418 Gov. Nicholls Street, is a center hall residence that is an example of the small suburban farms that were once common in the area
- Esplanade Avenue, the grand street bisecting the District, has a wide neutral ground graced with mature oaks

Shotgun residences are common throughout the District

Creole Cottages are typically built without setbacks

The Circle Food Store building once anchored a thriving commercial center

Urban Form

Setting/Landscape

- Most residences are set along the front property line, with no front yard or street plantings
- The grander homes of Esplanade Avenue were set on large lots with small setbacks from the street, often marked by a wrought iron fence
- Most residential lots were built with a small rear yard, often containing a small outbuilding or shed
- Off-street parking is rare in the District, with residences typically set close to the front and side property lines

Massing/Form

- The majority of residences are 1-story shotguns with some larger 3-story townhouses and grand homes along Esplanade Avenue

Styles/Types

- Below North Claiborne, the architecture is dominated by Creole Cottages, townhouses and shotguns
- The District contains a number of outstanding early Creole cottages dating from the 1830s
- Larger scale c. 1840s townhouses can be found on Gov. Nicholls Street
- The dominant house type in the district above North Claiborne is the late 19th century shotgun cottage

Public Spaces

- The construction of the elevated portion of I-10 over North Claiborne Avenue bisected the District and destroyed what was once a thriving mixed use corridor along North Claiborne Avenue
- Armstrong Park, which is located on land that was formerly occupied by residences that were part of Treme, forms the uptown side of the District

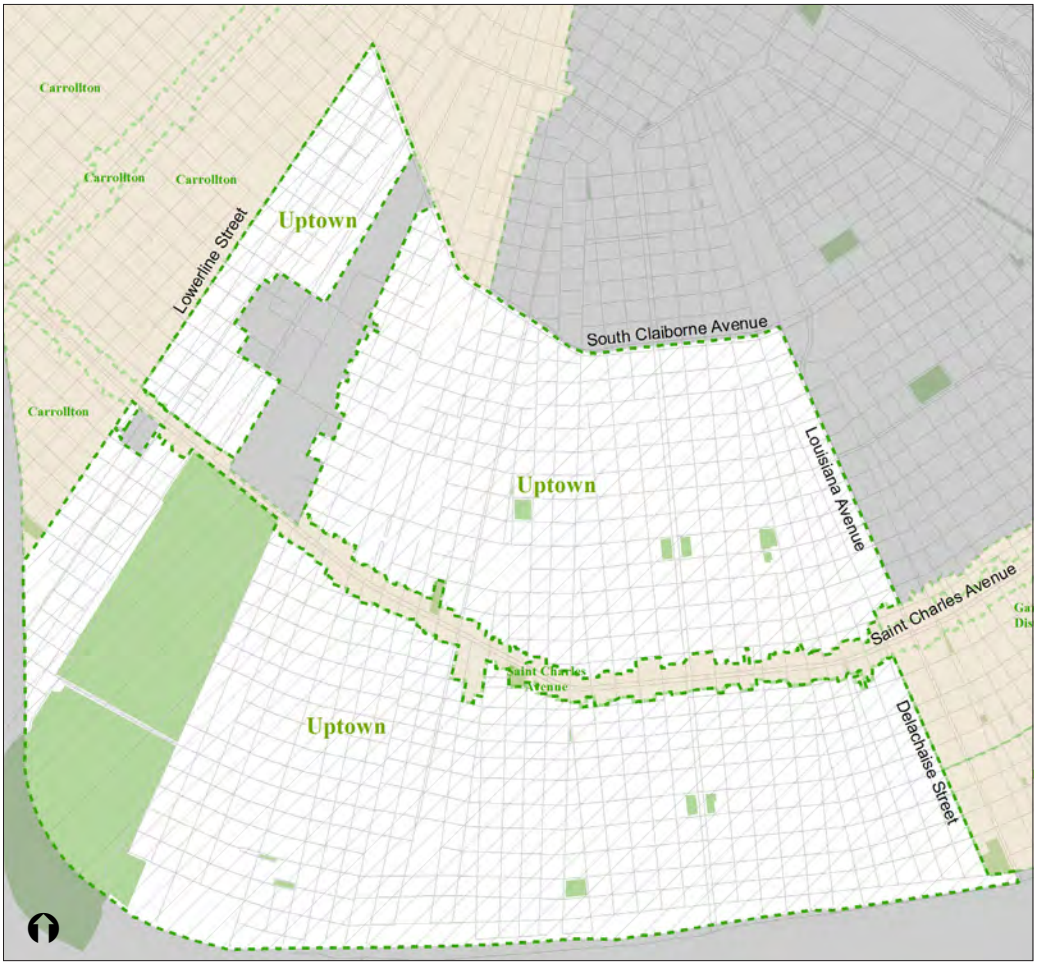
Commercial/Industrial

- Commercial buildings are generally found along larger streets such as North Rampart and North Claiborne Avenues

This material is based upon work assisted by a grant from the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the Department of the Interior.

Prepared by Dominique M. Hawkins, AIA, LEED AP of Preservation Design Partnership, LLC in Philadelphia, PA., and Catherine E. Barrier.

CITY OF NEW ORLEANS
Historic District Landmarks Commission
Uptown Historic District



Designated 2017

Jurisdiction: New Orleans Historic District Landmarks Commission

The HDLC jurisdiction of the District is limited to the control of demolition.

In the Colonial era, Uptown was dominated by plantations, with much of the area located further from the river being prone to flooding. Like other neighborhoods upriver of the Vieux Carré, the land was subdivided for development, eventually annexed by the City of New Orleans, and is now known as Uptown. Following annexation, construction in the area continued into the early-20th century, with an influx of new residents. Later development, on the Lake Side of St. Charles Avenue, was facilitated by the construction of a pumping and drainage system at the turn-of-the-century.

Uptown is a primarily residential neighborhood, laid out in a grid, featuring an established tree canopy differentiating it from other areas in New Orleans. Commercial activity tends to be concentrated on Magazine Street, with corner stores and restaurants scattered throughout the area.

The roads parallel to the river tend to bend with the shoreline, while streets approaching the river tend to fan-out. Although considered "suburban" during the early phases of development, long, narrow lots delineated for speculative development fostered the urban building types such as shotgun houses that are prevalent in the area. Sections of Uptown where the grid is broken include Audubon Park, Loyola and Tulane Universities, in addition to the residential communities of Rosa Park and Audubon Place, which flank the Universities.

Given the speculative development of the area, Lafayette and Jefferson City were not conceived with central squares and similar amenities, with only a few scattered park sites throughout the District. However, Audubon Park, which includes the Zoo, represents one of the largest public spaces in the City, second only to City Park.[1]

[1] Information taken from the Uptown National Register of Historic Places nomination form, HDLC materials, and *New Orleans Architecture Volume VII: Jefferson City and Volume VIII: The University Section.*

Audubon Park retains many features from the 1884-1885 Exposition.

There is a wide variety of building types in the City's largest Historic District.

Many commercial buildings are concentrated along Magazine Street.

Local Culture

- Uptown grew substantially from 1820s-1935 with an influx of residents from throughout the United States, including a significant African American population, as well as substantial immigrants from Ireland, Italy and Germany
- The streetcar line on St. Charles Avenue provides easy access to Central Business District and the Vieux Carré
- Audubon Park which includes the Zoo, is approximately 350 acres and represents one of the largest public spaces in the City, second only to City Park, and served as the home of the World's Industrial and Cotton Exposition of 1884-1885
- Uptown has a significant student population with attendees at Loyola and Tulane Universities

Shotguns are the most prevalent building type in the District.

Some homes in the District include fenced yards.

Corner stores are scattered throughout the District.

Urban Form

Setting/Landscape

- On the majority of blocks, concrete sidewalks are separated from roadways by a grass strip
- Street trees are prevalent, with numerous mature examples on streets throughout the District
- Some homes are set back from the street with shallow front yards, with more prominent including side yards, sometimes enclosed by a cast iron fence, and occasionally shrubs or a masonry wall
- With the narrow frontage and deep lots, most properties rely on street parking

Massing/Form

- The large majority of the buildings are residential, including both single story raised above grade and two-story prevalent
- Historically, most roofs were gabled or hipped, and generally covered with slate, often with English or terra cotta ridge tiles
- Most structures are of wood construction with wood siding or shingle cladding

Styles/Types

- Styles commonly found in the District include Greek Revival, Italianate, Eastlake, Arts and Crafts and Colonial Revival, with more limited 20th century Eclectic and Exotic Revivals
- Over half of the buildings are shotguns or camelbacks

Public Spaces

- Audubon Park represents the largest public space within the District
- Small parks are scattered throughout the District

Commercial/Industrial

- Commercial buildings are largely concentrated on Magazine Street, with corner stores and restaurants scattered throughout the area
- There are very few industrial buildings within the District, with the majority located in close proximity to the rail lines running parallel to the Mississippi River

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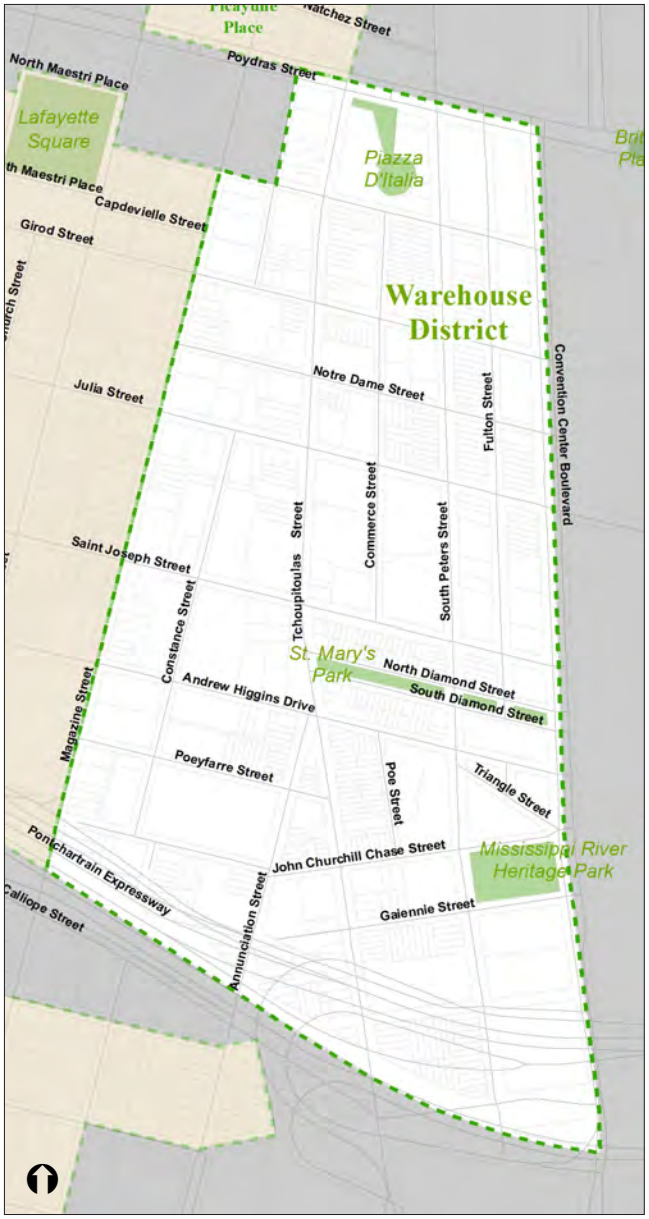
CITY OF NEW ORLEANS
Historic District Landmarks Commission
Warehouse District Historic District



Designated 1978; Expanded 1985, 2007
Jurisdiction: Central Business District Historic District Landmarks Commission
The District boundaries are formed by Magazine Street, Lafayette/ Constance Streets, Poydras Street, Convention Center Boulevard, and the Expressway.

The Warehouse District Historic District is an area historically linked to the commerce of the Port of New Orleans, but whose modern life revolves much more around tourism, the arts, museums, and urban apartment and condominium life. In fact, while the Historic District's name is the "Warehouse" District, neighborhood and other local groups have begun referring to the area as an arts district in recognition of the area's transformation from an industrial waterfront area to a vibrant neighborhood that blends residential, entertainment, commercial, shopping, museum, art and tourist experiences 24/7.

From the early years of the 19th century to the present, the Warehouse District has been the home of businesses directly related to the commerce of the port and its support facilities. These have included retail and wholesale stores, cotton and sugar presses and warehouses, iron foundries and light manufacturing facilities. The earliest existing buildings in the District were constructed in the early 1830s as residential/ commercial mixed use properties. Residential use soon became a rarity in the neighborhood, as the area quickly evolved into a commercial one. The building type that came to dominate the district in its early years was an elegantly detailed 4-story Greek Revival style warehouse.

In the late 1840s, the land between Commerce Street and what is now Convention Center Boulevard was opened for development by the city. These blocks are long and narrow in form, permitting multiple street entrances for the warehouses that were built in that area. The 800 block of Fulton Street still retains two outstanding rows of 2-story warehouses built between 1845 and 1855. In the latter half of the 19th century, the Italianate style became predominant in new construction.

The early 20th century saw a shift in the scale of the buildings being built in the District, as well as the uses to which they were put. Serious manufacturing work was being introduced, and with it factory buildings of reinforced concrete, large window openings and monumental forms.

By the last half of the 20th century the area was falling into disuse, but with the advent of the 1984 World's Fair in New Orleans, efforts were undertaken to revitalize the area through large scale residential conversions and other initiatives that have produced the renaissance we see today.[1]

[1] Information for this section was extracted from the Lower Central Business District National Register of Historic Places District nomination and HDLC materials.

The Maginnis Cotton Mill, built 1882, was recently converted into residences

The Leeds-Davis Building was designed by Gallier and Turpin and built in 1853

The Louisiana Children's Museum is a vital local institution

Local Culture

- The earliest buildings in the District are the combination residential and commercial buildings on Tchoupitoulas Street, constructed in 1831 by the builder John Fitz Miller, one is now a restaurant
- The Leeds-Davis Building with its extraordinary cast-iron Gothic Revival facade, designed by the firm of Gallier and Turpin for the Leeds Iron Foundry and erected in 1853, now houses the Preservation Resource Center
- Other fine rows of Greek Revival style warehouses can be found in the 500 and 600 blocks of Tchoupitoulas Street, some with cast-iron ground floor columns
- The Italianate style building at 201 Julia Street, built in 1885, is one of the most impressive examples of architecture from the late 19th century in the District
- The 1906 Gulf Bag Company building on Julia Street was the first of the new breed of large manufacturing buildings that ushered in the 20th century
- The 1911 Orleans Manufacturing Company Building, on South Peters Street, was designed by DeBuys, Churchill and Labouisse to house a casket factory
- The Warehouse District is home to the Louisiana Children's Museum, located on Julia Street in a converted warehouse building

Buildings are typically set on the front lot line

19th century buildings are typically three to four stories tall

20th century buildings tend to be on larger sites and be more monumental in scale and design

Urban Form

Setting/Landscape

- Buildings are typically set on the sidewalk, with no front yard setback
- Many older buildings were built up to the side property lines, leaving no space between buildings
- Historic street and site design in the District predated a need for off-street parking
- Some lots in the District are now used for surface parking and a number of parking garages have been built to serve residents and tourists

Massing/Form

- Most buildings in the District from the 19th century are less than 5 stories tall and cover 1 to 2 average lots
- Buildings from the early 20th century can rise to 10 or more stories and have a footprint that covers a quarter city block or more

Styles/Types

- The 19th century Greek Revival and Italianate styles predominate in the District
- The great majority of buildings in the Warehouse District were built to house commercial or light industrial businesses related to the port
- Many former warehouse and commercial buildings have been converted to residential uses

Commercial/Industrial

- Other buildings now house restaurants or entertainment venues

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CITY OF NEW ORLEANS

Historic District Landmarks Commission

Building Types and Architectural Styles

New Orleans' Abundant Historic Architecture

New Orleans possesses an abundance of historic architecture constructed over a period spanning almost three hundred years. The City is home to more than twenty National Register historic districts, nineteen local Historic Districts, and scores of local and national Landmark buildings. Almost half of the buildings New Orleanians call home were built before World War II, the earliest dating from the 18th century. As a result, the City has a diversity of architectural styles and types, of buildings both grand and small, unrivalled in the nation. As importantly, New Orleans is home to architectural styles and types that are closely tied to the image of the City, and that appear in New Orleans in numbers and combinations unseen in other places.

Visitors to New Orleans are as frequently confused by local building terminology ("what is a Camelback Shotgun?") as they are when residents refer to "lakeside" instead of "north." Given the sheer number of historic buildings in New Orleans, the wide variety of building shapes and sizes, architectural styles and details, and imaginative design ideas building owners and architects have created over the years; it is sometimes hard for even the native New Orleanian to know the type or style of a particular building.

Section Index

While these *Design Guidelines* cannot give a full description of every historic building type or architectural style one might encounter in a New Orleans historic neighborhood, this section is designed to provide the basic tools necessary to recognize the most prevalent historic building types and architectural styles in the City.

Building Types:

Architectural Styles:

"Building Types" and "Architectural Styles"

Building type refers to the basic "bones" of the building such as:

- Is it long and narrow, 1 story tall, 1 room wide?
- Taller than it is wide, with no roof to speak of and double galleries?

Architectural style refers to the more decorative building elements:

- What do the porch columns or brackets look like?
- Does it have plain siding or is there a pattern?
- Does it look like a wedding cake or a Greek temple?

When a building type like a Shotgun is combined with elements of an architectural style, such as Greek Revival with classical columns and a wide porch, the final product is a Greek Revival Shotgun, which contains the bones of one and the styling of the other.

It is important to keep in mind that some building types are closely associated with some styles, such as Bungalows and Arts and Crafts. By contrast, some combinations almost never happen, for example a Creole Cottage with Eastlake detailing.

Similar to clothing fashion, the popularity of building styles and types change over time, and in some cases, types fell out of fashion before certain styles, and vice versa.

Vernacular types were often decorated with wood trim characteristic of the prevailing style, such as the Eastlake example.

This Townhouse building type is in the Greek revival style. Some of the character-defining elements include the double gallery supported by classically inspired piers and columns, a stepped pediment, the Greek key surround at the front entrance door, and the wood siding "scored" to resemble stone blocks.

How Types and Styles were Selected for this Section

There are a wide range of buildings in New Orleans' historic neighborhoods. The types and styles in this section are those that occur most and whose description will be most useful to the typical property owner in a local Historic District. As a result, some styles and types have been left out entirely. If a specific property does not seem to fit any of the styles or types described in this section, please consult the books and other resources on New Orleans architecture that are referenced on Page 01-14 of the *Guidelines Introduction*, on the HDLC website www.nola.gov, or contact the HDLC Staff at (504) 658-7040 for assistance.

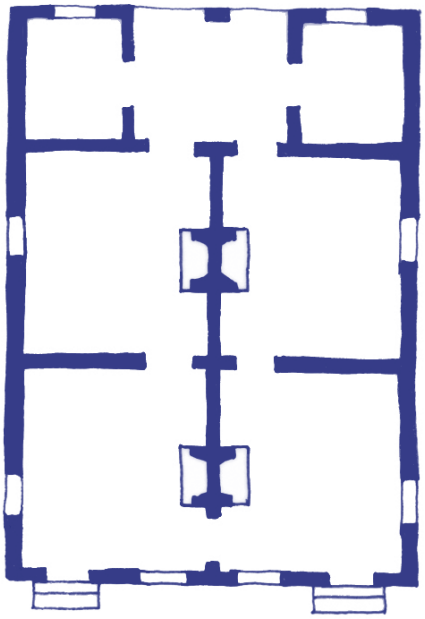
Building Types

The façade of this Creole Cottage is symmetrical and the building is topped by a steeply pitched side gabled roof with an abat-vent extension.

This weatherboard Creole Cottage has a steeply pitched side gable roof that extends over the front façade to provide rain protection over the windows and doors.

Creole Cottage (1790s-1870s)

The Creole Cottage is the earliest remaining local housing type in the City of New Orleans. It is a vernacular type – typically designed and built by the owners and builders to fit local needs – and heavily influenced by both French and Spanish construction methods and the local climate. The typical Creole Cottage is 1- to 1½- stories tall, 2 rooms wide and 2 rooms deep, often with small storage rooms (cabinets) attached at the rear to each side. Creole Cottages have hipped or side gabled roofs, frequently with tall, narrow gabled dormer windows.

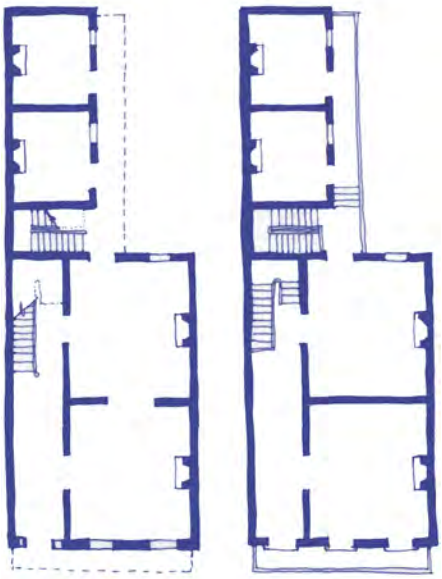


A typical Creole Cottage façade is symmetrical with four openings, usually four sets of French doors or two sets of French doors and two double hung windows, all shuttered. Smaller Creole Cottages 1 room wide by 2 rooms deep, with only one door and a window (a "2-bay cottage") also occur, although less frequently. The front façade is typically sheltered from the weather by an overhang (abat-vent) that directs rain away from the front façade and windows. Earlier Creole Cottages are typically of brick between posts or masonry construction with smooth plaster or wood weatherboard sheathing. Later Creole Cottages are often of frame construction with wood weatherboard siding.

While the Creole Cottage is a vernacular type with minimal stylistic features, cottages built at different times may exhibit subtle stylistic details of their period, such as arched or flat-topped windows, dentil moldings, and "Greek Key" door surrounds. In some cases, Italianate details were added to update older cottages.

The main block of this Townhouse features a side gable roof. Townhouses typically include multi-level service wings accessed by exterior galleries.

Townhouses with galleries on each floor stretching the full width of the façade are typically referred to as Double Galleries.

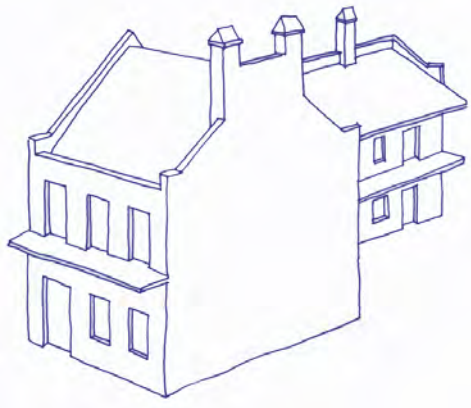


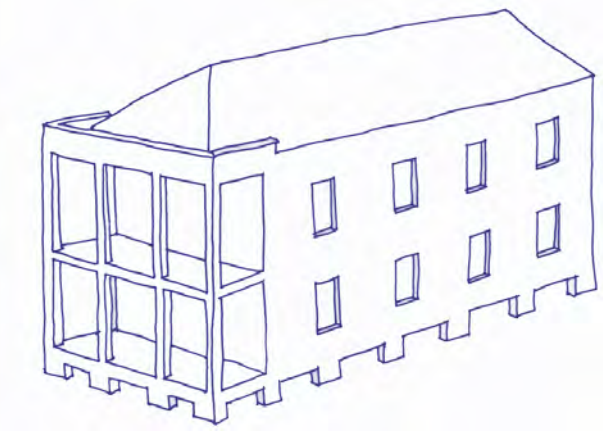
TOWNHOUSE (1790s-1890s)

The Townhouse building type, or some variation thereof, is a very common type in urban areas, because its vertical massing and long, narrow footprint makes efficient use of land. The townhouse in New Orleans appeared first in its Creole form in the late colonial period, but the basic type remained popular for the better part of a century and has recently seen a resurgence in popularity.

The Townhouse building type is a 2- to 3-story, 2 room deep building with distinctly vertical massing, a side gabled or hipped roof, and a long, narrow footprint oriented to the street. The "Creole Townhouse" typically has a carriageway instead of an entrance door and no interior first floor hallway. The "American Townhouse" has a grand front entrance door leading to an interior hallway. A Townhouse with galleries on each floor stretching the full width of the façade is typically referred to as a "Double Gallery." Despite their grand appearance from the street, Townhouses usually have relatively few formal rooms, often with a smaller service wing behind.

In Townhouses of different periods of construction, the type and style of windows will vary, as will its placement on the lot as well as whether or not projections such as balconies or galleries are present.

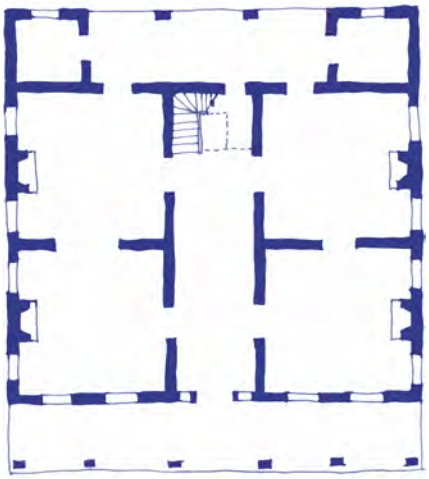




The side gable roof form, central door flanked by windows and deep front porch are typical features of a Center Hall Cottage.

This raised Center Hall Cottage is spanned by a deep front porch.

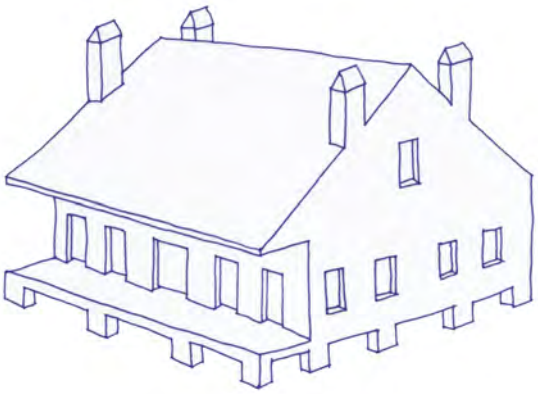
CENTER HALL COTTAGE (1830s-1880s)

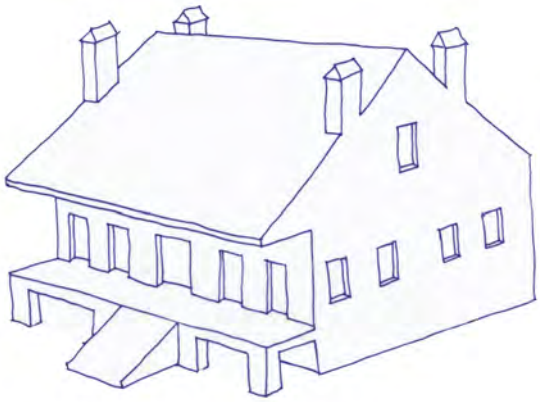


The Center Hall Cottage is a vernacular building type that is common throughout the American South and the Caribbean. Its origins no doubt predate its use in New Orleans, where it began to occur in its typical raised form in the 1830s and '40s.

The Center Hall has a rectangular plan, typically at least 2 rooms wide and 2 deep with a central hallway running from the front façade to the rear, and 2 small storage rooms (cabinets) to either side on the rear, flanking a rear service porch. Center Hall Cottages have side gabled roofs, often with dormer windows. The front façade of the typical Center Hall is spanned by a deep front porch covered by a flat roof supported by symmetrically placed columns and accessed by a central stair. It has a symmetrical arrangement of windows, usually two to either side of the front entry door. Center Hall Cottages are most frequently sheathed in wood weatherboard, although the exact type will vary according to style. A variant of the Center Hall Cottage is the Raised Center Hall Cottage, typically raised on piers to five feet or more above grade.

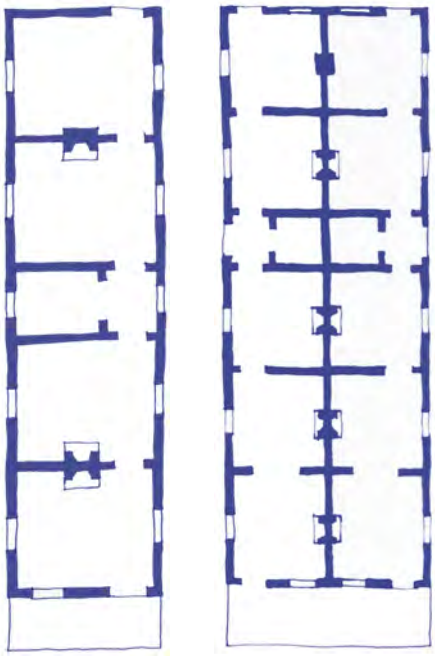
Greek Revival and Italianate Center Hall Cottages are most common in New Orleans, but the type can be found in other styles including Queen Anne/Eastlake and other Victorian styles.





This narrow single Shotgun includes a paired, shuttered, door and window with a front gabled roof and a hipped projecting overhang.

The form of this residence is typical of a double Shotgun with a central pair of windows flanked by entrance doors.



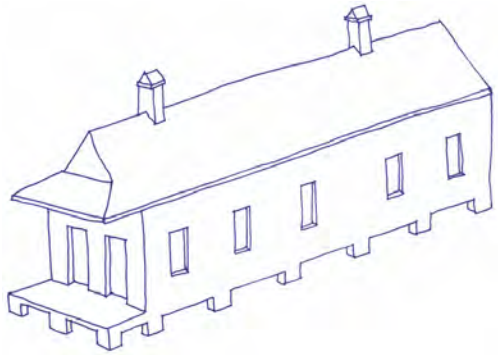
SHOTGUN (1830s-1950s)

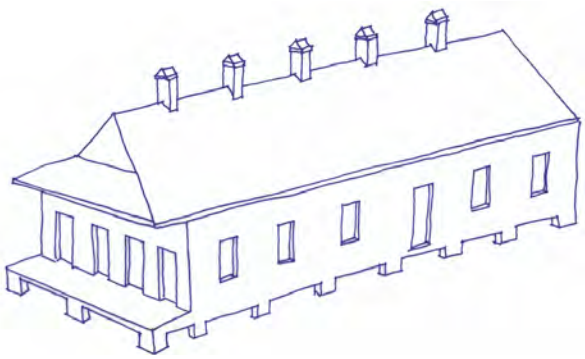
The earliest known examples of Shotgun type houses in New Orleans date at least to the 1830s. Shotgun houses bear a strong resemblance to Caribbean house types prevalent in the 18th century, and some historians suggest it may have been imported to New Orleans in the early 19th century. Whatever its origins, this highly efficient and comparatively inexpensive building type was so popular among both the middle and working classes for over a century that it is probably the most prevalent historic building type in the city.

The simplest Shotgun type house is the "single Shotgun," a long narrow structure 1 room wide and 3 to 5 rooms deep, with each room opening onto the next. In addition to the Shotgun single, the Shotgun type includes "Shotgun doubles," "Camelback Shotguns," "Sidehall Shotguns," and "Side Gallery Shotguns."

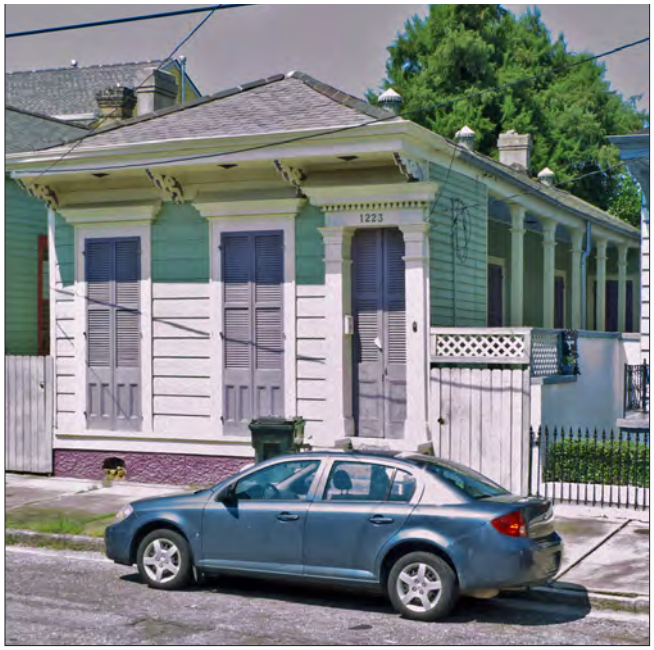
The typical Shotgun single façade consists of a door and window, usually shuttered, which may or may not feature a porch or deep overhang to offer protection from the weather. The typical Shotgun has a front gabled or hipped roof.

The Shotgun double is essentially a twinned single, a 2-unit residence with a symmetrical façade of two doors and windows, each unit 1 room wide and 3 to 5 rooms deep with no interior hallway. Shotgun doubles usually have a front





This Camelback Shotgun double has a deeply overhanging hipped roof over the main block and a side gable rear second story addition.



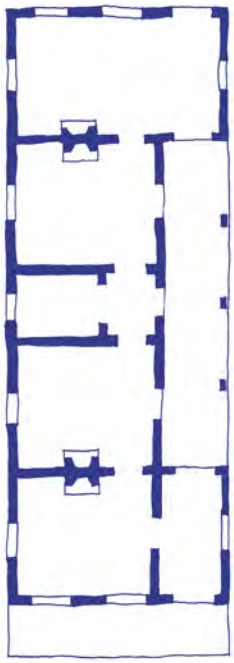
This Side Gallery Shotgun features a narrow covered side porch at the right that acts as an exterior corridor to connect the rooms.

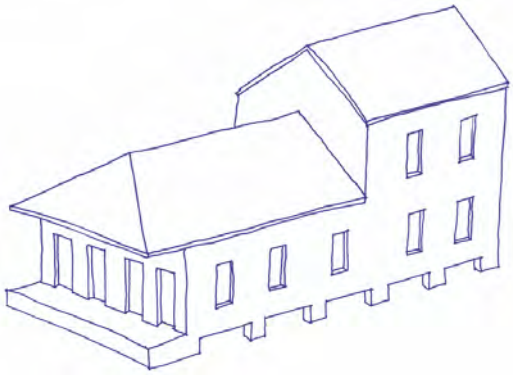
roof overhang and may or may not have a front porch providing shelter from the elements.

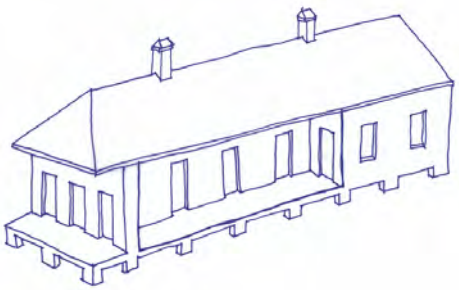
The Camelback Shotgun is essentially a Shotgun single or a Shotgun double, with a second story rising at the rear portion of the building. The second story originated as a vertical addition to increase living space, but was later built as a part of the original house.

The Sidehall Cottage and Side Gallery Shotguns are very similar in form. Their front façades usually are 3 bays wide with two windows and a front door. Similar to Shotguns, they are each 1 room wide and 3 to 6 rooms deep. Unlike Shotguns, both Sidehall and Side Gallery Shotguns include a passageway that runs most of the length of the house. The difference between the Sidehall Cottage and Side Gallery Shotgun types is that the side passage in a Sidehall Cottage is a conventional hallway, while in the Side Gallery Shotgun it is a narrow covered side porch. A hybrid of these two types can be found in which the front door opens onto a side hall 1 room deep, and then onto a side gallery.

Shotgun type buildings can be found with façade decorations, windows and doors, and front porch designs reflecting every architectural style popular in New Orleans from 1830-1950. In addition, there are many humbler, purely utilitarian Shotgun type buildings that have little to no stylistic embellishment.

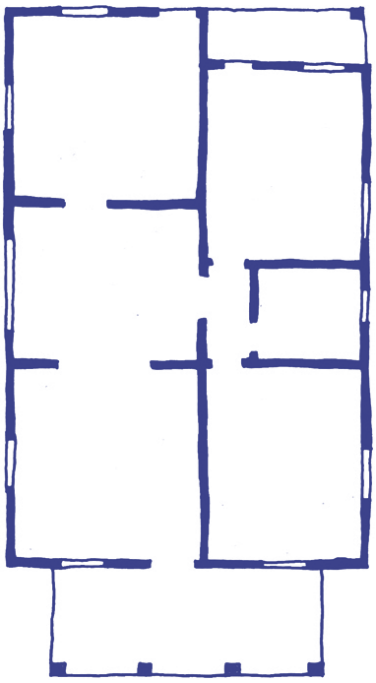






The prominent shed roof dormer with multiple windows, extended eaves, and deep front porch are typical of a Bungalow.

This Bungalow features intersecting roofs with overhanging eaves as well as a deep porch.

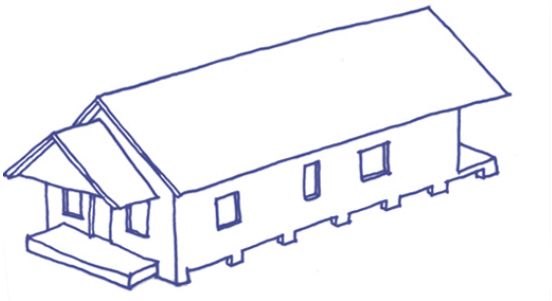


BUNGALOW (1910s-1950s)

The basic Bungalow typology probably originated in India, Indonesia, or the South Pacific and was imported to Britain in the 19th century by Britons who had lived in those areas. The Bungalow type did not become popular in the United States until just after 1900, when it was strongly associated with the Arts and Crafts or Craftsman style. The Bungalow type achieved its greatest early popularity and stylistic development in California. The Bungalow type began to appear in New Orleans after the First World War, and continued in popularity until at least the 1950s.

The basic Bungalow is a 1- to 1½-story residence, usually about as wide as it is deep, with a moderately irregular floor plan, reflecting the internal room arrangement and sometimes incorporating bay window projections. Buildings in the Bungalow type almost invariably have a substantial front porch that may be incorporated under the main roof or project in front of the main roof structure. Bungalow-type residences are usually asymmetrical in composition, with complex roof plans, including gable on hip, cross-gabled, or more complex plans, frequently with substantial dormer windows.

The Bungalow type is typically found in the Arts and Crafts style, but may also show motifs of other early 20th century architectural styles, such as the Colonial Revival.



Architectural Styles

This simple stucco box has deep overhangs at the eaves. Windows and doors are understated and protected by shutters with strap hinges.

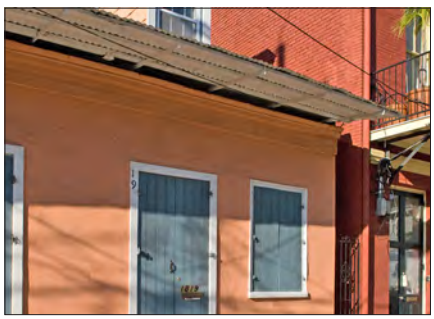
Creole townhouses often include a carriage way as seen on the left instead of a prominent entrance door. The second floor gallery was a later addition.

Creole (1800s-1840s)

The Creole style, while often thought of as a "French Colonial" style, in fact is an architectural style developed in New Orleans. It represents a melding of the French, Spanish and Caribbean architectural influences in conjunction with the demands of the hot, humid climate of New Orleans. As the aesthetics of American architecture were accepted within the Creole population, the style died out in favor of more fashionable styles.

Hallmarks of the Creole style include simplicity, brick, stucco or weatherboard exterior walls, large six over six windows, French doors, no dominant entrances and shutters attached with strap hinges on all windows and doors. In 2-story Creole townhouses or mixed use buildings, fanlights above ground floor windows often open to provide ventilation and can provide illumination to an entresol or mezzanine. Unroofed second floor galleries with wrought iron railings were often added after 1850.

It is unusual to find buildings where the Creole style is liberally mixed with another architectural style. Most frequently, one might find a Creole style building that has been modified by placing Italianate brackets under galleries or roof overhangs.



This Greek Revival residence has a pedimented portico with double-height round columns flanked by boxed corner piers.

This double gallery is supported by fluted Ionic columns which are more delicate in appearance than the square posts typically associated with Greek Revival buildings.

GREEK REVIVAL (1820s-1860s)

During the 18th and early 19th centuries, in both the newly formed United States and in Europe, the architecture and arts of the classical world were adopted as symbols of democracy. The Greek Revival style is strongly associated in the popular mind with the southern United States, although it is a style that appeared throughout the country.

Hallmark elements of the style as it appears in New Orleans include wide, flat, plain, often "Greek key" design or pedimented trim around windows and doors and full height porches with classical round columns or boxed piers. Roofs may be front gabled or hipped, and porches may be topped with triangular, flat, or stepped pediments and/or wide, plain entablatures, often with dentil molding. Building finishes are usually plain in style, and frequently the primary cladding is stucco or wood scored to look like stone blocks. Originally, these may have been painted in two colors to make them more closely resemble classical masonry.

The Greek Revival style is often associated with mansions, plantation houses and institutional or commercial buildings, but it was also popular on more modest residences, such as Cottages and Shotguns of all types.

This bracketed shotgun house has Italianate brackets supporting the deep front overhang above.

The posts supporting the double gallery have arched brackets and a deep horizontal overhang, typical of the Italianate style.

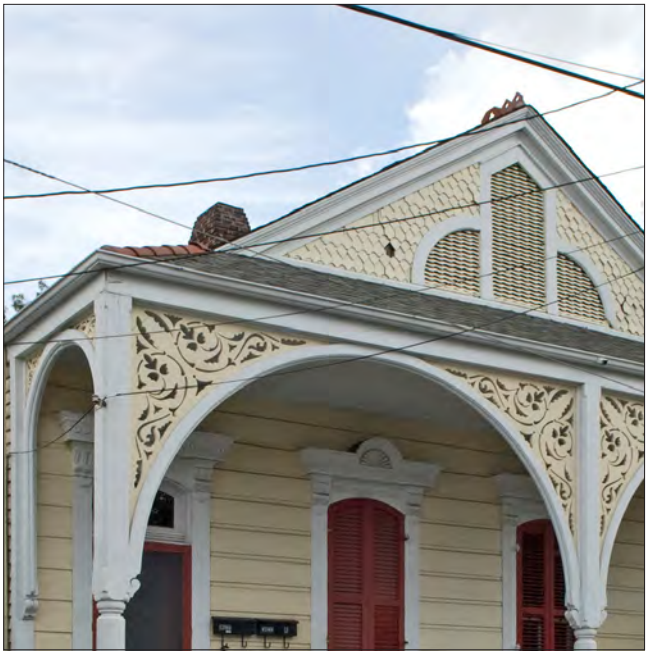
ITALIANATE (1850s-1880s)

The Italianate style is a 19th century interpretation of the architectural motifs of Italian Renaissance and Northern Italian vernacular architecture. The style was popular in England and the American East Coast beginning in the 1840s, and took hold in New Orleans in the 1850s. It was a very popular style during the 1860s and 1870s, and some of its elements appeared in a mixture with other styles until at least 1900.

Common characteristics of the Italianate style include tall, double hung, four-over-four, two-over-two or two-over-one windows with arched heads and hood moldings, symmetrical facades, hipped roofs, frequently hidden behind a parapet. Italianate-style buildings have horizontally protruding eaves visually supported by brackets, single or paired. Cladding on primary facades is usually weatherboard or wood drop butt siding, often with weatherboard on secondary facades. Corners are typically marked by molded or carved quoins, typically small raised blocks mounted on a flat board.

Elements of the Italianate style can be found mixed with other, later styles, most strikingly in the large number of "bracketed" shotgun type houses. This very popular hybrid style usually features oversized carved or turned wood brackets supporting a deep front overhang, Italianate window forms, drop siding, carved quoins, and Queen Anne "gingerbread" embellishment.

This Queen Anne home has a distinctive roof line with multiple dormers and a corner turret.



This shotgun has applied Queen Anne / Eastlake "brackets" at the porch columns that frame the span to appear like a series of arches.

Queen Anne / Eastlake (1870s-1900s)

The related Queen Anne and Eastlake styles came into vogue in New Orleans in the late 1870s and continued to be influential until the first decade of the 20th century. These styles were wildly popular across the United States, spread through the use of commonly available architectural pattern books and made possible by new mechanized woodworking techniques that made highly ornate embellishment fairly inexpensive. Elements of both styles are similar and often intermixed.

The most striking feature of Queen Anne and Eastlake styles is usually the use of pierced, cut, turned, and other patterned wooden trim, quoins, brackets, porch posts and rails, often in conjunction with wooden shingle siding in a variety of shapes and patterns. High-style Queen Anne and Eastlake style buildings frequently sport wrap-around porches, irregular floor plans, complex roof plans, bay windows, turrets or towers, patterned roofing shingles, decorative metal ridge caps and attic vents, and multi-light, specialty-shaped or stained glass windows.

New Orleans has many examples of high-style Queen Anne and Eastlake style buildings, but this number is dwarfed by the profusion of shotgun-type dwellings decorated with Queen Anne or Eastlake style elements. The use of the styles on shotguns ranges from modest turned wood brackets to porches and front façades that are highly embellished with decorative woodwork.

Neoclassical buildings often feature classically inspired details such as fluted porch columns, ornate cornices and pediments.

The double-hung window features a decorative multi-light upper sash with classically inspired surround.

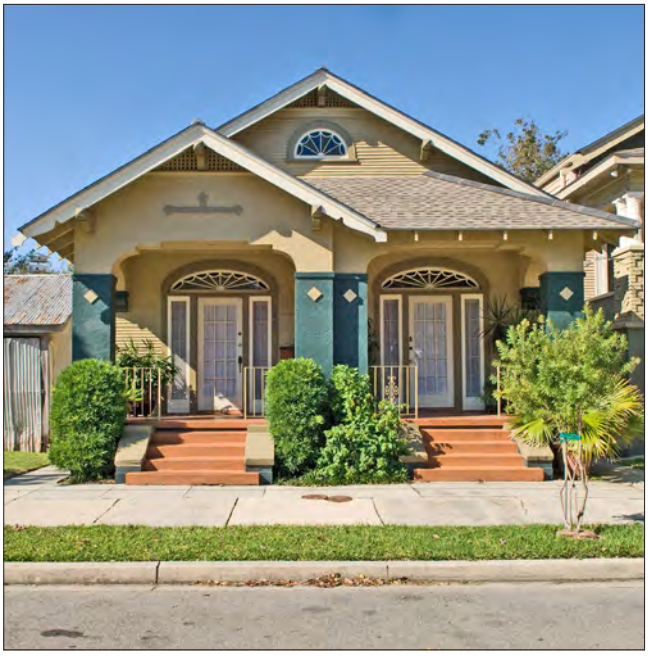
COLONIAL REVIVAL/NEOCLASSICAL REVIVAL/EDWARDIAN(1870s-1930s)

The Colonial Revival and Neoclassical Revival styles both owe their initial popularity to international expositions, the Colonial Revival to the Centennial Exposition of 1876 in Philadelphia and the Neoclassical to the 1893 Columbian Exposition in Chicago. Each represents a resurgence of interest in architectural styles associated with the symmetrical, classically-based architecture popular in the 18th century. Edwardian style refers to design that became popular between 1890 and 1920 whose primary distinguishing characteristics are a relative simplicity of form and detail, often embellished with elements of Colonial or Neoclassical Revival detail.

The Colonial Revival style includes stylistic motifs that include classical pilasters, six over six double hung windows, egg and dart and dentil moldings, porches supported by classical columns, and doors flanked by sidelights and topped with fanlights. Neoclassical Revival buildings tend to be more ornate than Colonial Revival, with fluted columns topped by complex capitals, friezes and entablatures embellished with garlanded or patterned carvings and massive porticos. Edwardian style homes tend to be simple rectangles in plan, 1- to 2-stories in height, with a front or cross gabled roof and subdued decorative elements.

Colonial and Neoclassical Revival stylistic motifs can frequently be found mixed with earlier Victorian styles and sometimes with later styles, like Arts and Crafts, and on shotgun type residences.

This high-style Arts and Crafts home features exposed rafter tails and fascia boards, various wood siding finishes and deep porches and overhangs.



This double shotgun has Arts and Crafts stylistic elements including deep overhanging eaves with decorative fascia boards.

Arts and Crafts (1900s-1940s)

The Arts and Crafts style in New Orleans is a combination of influences from the California Craftsman style, the English Arts and Crafts style, and the Prairie-style bungalows of the Mid-West. Early examples of the style arrived in New Orleans around 1900, but it was most popular in the 1920s and 1930s. Common design themes of the style include: the use of unadorned structural building parts, such as rafter tails, fascia boards, and roof and porch beams as decorative elements; the use of "natural" or "rustic" materials such as wood shingle siding and either roughhewn masonry or rusticated concrete block, often in combination; and the presence of deep porches, with robust porch columns and overhanging eaves.

In addition to these design elements, high-style Arts and Crafts residences frequently have irregular bungalow floor plans; rectilinear window bays; heavy, horizontal massing; windows composed of many small patterned panes and/or leaded glass windows; and, frequently, oversized windows under the porch overhang. They may also be raised a half story above grade, with a masonry or stucco foundation wall.

Arts and Crafts shotguns are also fairly common in New Orleans. Typically, on these structures the style is expressed through doors and windows with square or rectangular panes or patterns, plain shingles or wood cladding and tapered wood porch columns, usually with masonry bases.

This home is inspired by a Mediterranean villa and includes a hipped terra cotta roof, stucco walls and vertical arched window and door openings.

This corner tower feature has a pyramidal hipped roof covered with red terra cotta tiles. The textured stucco walls are framed by smooth "quoins".

Eclectic / Exotic Reivivals (1900s-1950s)

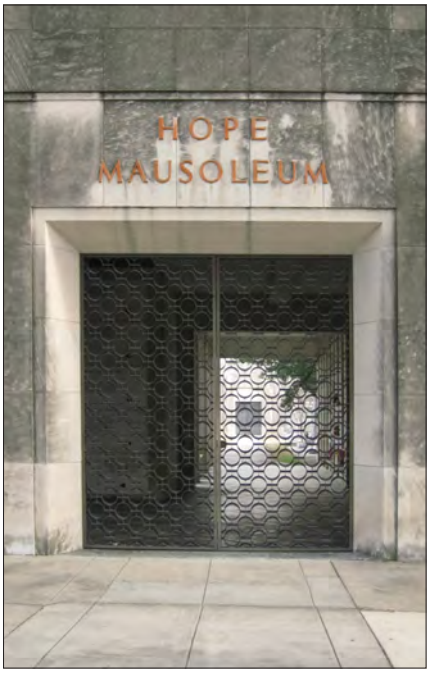
Beginning in the 1920s, popular architecture began to take forms loosely adapted from real or imagined historical forms. A variety of homes were built whose design drew inspiration from popular conceptions of Italian villas, Renaissance palaces, medieval English cottages, Gothic Revival church buildings, Spanish Mission architecture and many other picturesque architectural styles.

Assorted "Revival" styles can be found in New Orleans commercial and institutional architecture, as well as numerous homes. Homes in these styles ranged in scale from the palatial to very small starter homes, but the majority of "Revival" style homes were built for the middle class. The materials and motifs used in these styles were often scaled down from the original inspiration, so a Mission Revival cottage might feature a faux bell tower, a Norman Revival farmhouse reduced to 1,000 sq. ft., or a Renaissance palazzo translated to a one story, 1,200 sq. ft. foot home.

As time went by, these styles became even less faithful to their inspirations, and the motifs associated with them began to be the only expression of the style. So, for example, a building that was essentially a smooth-stuccoed rectangular box could become a Spanish Colonial Revival home with the addition of a Spanish tile roof, wrought iron window grilles, and an arched entryway, or pay homage to a Renaissance palazzo by adding twisted columns to window and door surrounds.

Charity Hospital is one of the most recognized Art Deco buildings in the city. The bold, geometric volumes are stepped to emphasize the building's verticality.

Art Deco was a style often used at institutional buildings including schools. The pale blue contrasts the simple white volume, with the pilasters adding to the vertical emphasis.



Art Deco (1920-1950)

The Art Deco style takes its name from the 1925 International Exposition of Modern Decorative and Industrial Arts held in Paris. The movement combines an interest in modernism with craftsmanship and fine materials. The style took cues from Picasso's Cubism and emphasized bold geometric forms. The forms, paired with bright colors, and the sheen of metallic materials and glass, made for a new style that firmly departed from the past.

Americans adopted the Art Deco style primarily for government buildings, sky scrapers, hospitals, movie theaters, airports, train stations and commercial enterprises. Iconic Art deco designs include the Chrysler building in New York City with its classic curvilinear spire and Rockefeller Center, also in New York Center. Characteristics of the style include an emphasis on various simple geometric shapes, verticality, rectilinear forms, smooth surfaces, bas relief ornamentation, zig zags, and simple, curvilinear metal accents. Art deco buildings were typically made of concrete, stucco, smooth faced stone and terracotta. Window and door openings were punched. Rooflines are flat but punctuated by vertical elements at the main facade. Stone and metal screens were incorporated as a decorative devices. Art deco buildings could be austerely monochromatic or wildly colorful, depending on the structure. Well known Art deco buildings in New Orleans include Charity Hospital and the Lakefront Airport.

The horizontality of the modern style is visible in the ribbon windows as well as the decorative banding that wraps the corner of this residence.

This plain concrete buildings feature continuous ribbon windows with chrome frames, which are interrupted by the central, decorative neon wall and blade signs.

MODERN (1920-1960)

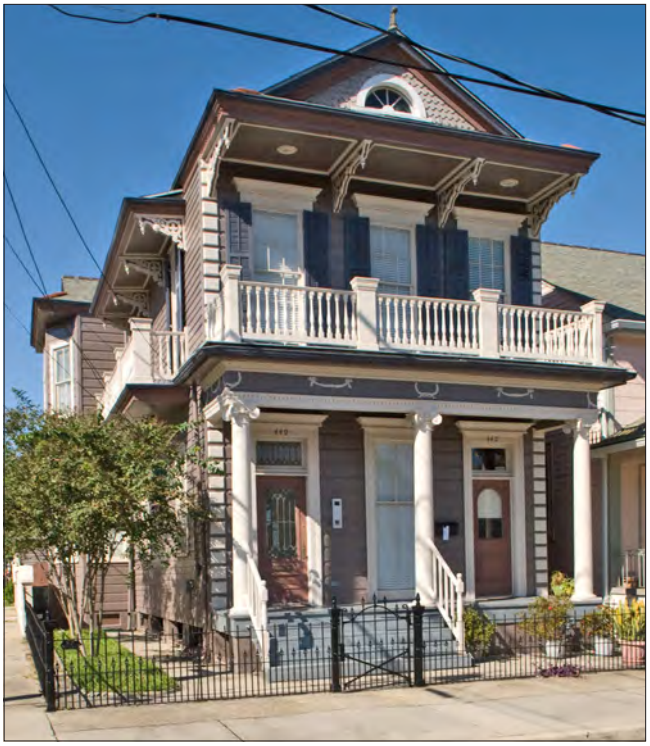
Following the turn of the 20th century, technological advances combined with a desire to abandon classicism, led European architects to design in a new idiom now recognized as the Modern Style. The Modern style includes several subcategories, including Art Moderne and the International Style. European designers rejected the prevailing ideals of classicism in favor of designs stripped of extraneous ornament and historical associations. American architects soon followed suit, abandoning Eclecticism in favor of designs which heeded the famous maxim: "form follows function." European architects championing the style in Europe and the United States included Mies Van der Rohe, Walter Gropius and Le Corbusier.

Characteristics of the style include an emphasis on horizontality, rectilinear forms, smooth facades, ribbon windows, large, uninterrupted expanses of glass, the use of reinforced concrete, steel and chrome accents and little to no ornament. New Orleans turned to the modern style to symbolize the City's post-war two progressive era of government. The Civic Center, including City Hall, the main branch of the Public Library, and the Civil Courts building on Loyola Avenue, were constructed between 1952-1956, and remain standing today. Many residences throughout the City were designed during this era by nationally recognized modern architects Curtis and Davis and Albert Ledner.

High Style Versus Individual Style

As owners modify their properties to reflect their personal tastes, it is not at all uncommon to see a building that includes more than one style. When any given building was designed, its owners worked with a builder or architect to create a structure that reflected both their needs and tastes, not one that fulfilled a checklist titled "Creole Cottage" or "Greek Revival Townhouse." Some buildings were designed by architects and others by builders, owners and commercially available plans. Individuals may have preferred pure Greek Revival forms, while others may have wanted a copy of a house they saw visiting California or on the Mediterranean Coast, with a porch just like one they saw on a house that morning, the windows from another and the roof of a third.

If a building seems to have all of the elements listed here under "Creole Cottage" but it has 5 openings on the front façade instead of 2 or 4, it is most likely an unusual Creole Cottage and not some other style or type of building entirely. If a building appears to have both Greek Revival and Italianate details, it is probably just that one style was waning in popularity, as another was becoming more fashionable, and the person who built it thought they looked nice together. Just because one building is a combination of two or three styles, another has all the characteristics of a style, and a third is a building with no style to speak of does not mean that one of them is any more "historic" or important than the other. Our City's unmistakable architectural character is attained through not only its diversity of building types and styles, but also each building's relationship to those around it.



This home features Italianate style elements at the 2nd floor and neoclassical elements, such as the porch columns and frieze, at the 1st floor.

Alterations to Building Types and Styles

At properties where modifications have been made over time, those changes, particularly those made before the mid-20th century, may have become significant character-defining features of its development. By contrast, more recent changes, particularly those with inappropriate materials or details, often compromise historic integrity. When considering alterations to a historic property, identifying the building type and style is a critical first step in ensuring a successful result. Simply stated:

- The HDLC encourages the removal of inappropriate later changes to make buildings and properties more historically appropriate.
- The HDLC discourages modern changes that further compromise a building's or property's historic type, style, significance and integrity.

Information About Appropriate Alterations

If considering altering a building and would like more information regarding whether the proposed change is appropriate for the building type or style, please contact the HDLC at (504) 658-7040 for more information.

This material is based upon work assisted by a grant from the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the Department of the Interior.

Prepared by Dominique M. Hawkins, AIA, LEED AP of Preservation Design Partnership, LLC in Philadelphia, PA., and Catherine E. Barrier. Building type drawings are largely based on Lloyd Vogt's *New Orleans Architecture: A House Watcher's Guide.*

CITY OF NEW ORLEANS

Historic District Landmarks Commission

Guidelines for Exterior Maintenance

Building Maintenance

The historic architecture of New Orleans features a well-constructed housing stock of early 19th through mid 20th century buildings. Many of these buildings continue to serve New Orleans residents because they have been maintained by previous and present owners.

A building is typically a family's or business owner's largest single investment. One of the best ways to help a property retain its value in the marketplace is to implement a regular and preventive maintenance schedule. Unlike the buyer of an automobile, a new property owner is not provided with an operator's manual or warranty book outlining a recommended maintenance schedule. As a result, many owners do little or no regular maintenance or repair until a serious problem develops. When the problem is finally noticed, the associated repairs can be significantly more involved and costly to address.

Section Index

The HDLC reviews all exterior maintenance that is visible from the public right-of-way including:

All applicants must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work. Please review this information during the early stages of planning your project. Familiarity with this material can assist in moving a project quickly through the approval process, saving applicants both time and money. Staff review of all details is required to ensure proposed work is appropriate to the specific property.

Additional *Guidelines* addressing other historic building topics are available at the HDLC office and on its web site at www.nola.gov. For more information, to clarify whether a proposed project requires Historic District Landmarks Commission (HDLC) review, to obtain property ratings or permit applications, please call the HDLC at (504) 658-7040.

Using These *Guidelines*

The first step in using these Guidelines is to understand the rating. The rating corresponds to the historical and/or architectural significance of properties and determines what will be permitted within local Historic Districts or at local Landmarks under the jurisdiction of the HDLC.

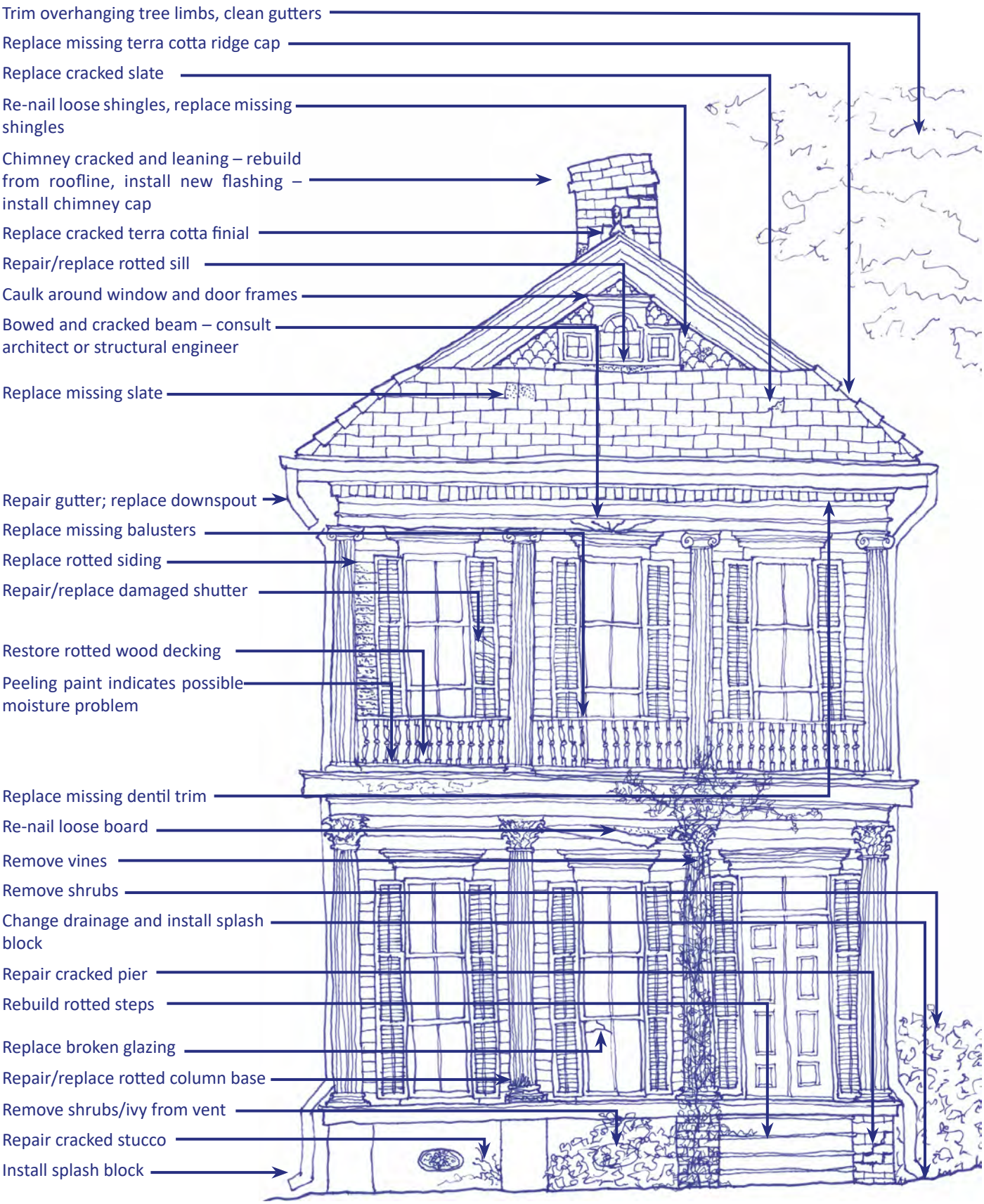
S *Significant Properties – Retain the highest degree of architectural and historical merit.*

C *Contributing Properties – Contribute to the overall District and city character.*

N *Non-Contributing Properties – Do not contribute to the overall District character.*

Typical Building Maintenance Needs

The applicant must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work.



The regular cleaning of gutters and downspouts is one of the most effective preventive maintenance tasks. This gutter is filled with leaves, twigs and debris preventing clear drainage and allowing rain water to overflow the gutter and damage exterior wall surfaces. Gutters and downspouts should be cleaned at least twice each year.

Building Envelope Deterioration

The exterior envelope of a building consists of various components that typically include roofing, walls, windows and doors. Each of these building components can be constructed of various materials within the same building envelope, such as a combination of shingle roofing at sloped surfaces and rolled roofing at flat surfaces. Overall, these components of various materials act together as a system to protect both the building and the interior from exterior environmental extremes. Some of the environmental influences affecting the exterior building envelope include:

- Moisture, storm water, humidity and groundwater
- Wind
- Sunlight
- Temperature variations
- Atmospheric chemicals and acid rain
- Insects, birds and rodents
- Vegetation, molds, algae and fungi

All building materials, new or old, will deteriorate over time. Each of the environmental influences listed above, individually and in combination, has the potential to react differently with materials and compromise a building's exterior envelope and cause deterioration. The potential reactions are further complicated by the way the materials are installed, joined together and their relative locations. By implementing a regular maintenance and repair program, the rate of deterioration can be dramatically slowed, allowing New Orleans' historic buildings to last for centuries.

Repairs and Replacement

Repairs are intended to make a building weather-resistant and structurally sound by concentrating specifically on areas of deterioration. Regular maintenance can minimize the need for repairs. Timely repairs can minimize large repair costs and additional deterioration. As an example, it might be possible to repair an existing wood window rather than incur the much higher expense of purchasing and installing replacement windows.

When repair is not possible, property owners are encouraged to replace in-kind. Although it is tempting to install newer materials such as vinyl siding, many of these materials are not compatible with historic building systems and can lead to costly future repair needs or an ongoing replacement schedule. In the case of vinyl siding, it can trap moisture behind it and within a wall cavity and rot the underlying framing.

Repair and Replacement Guide

The HDLC Recommends:

- Non-intrusive repairs, focused at deteriorated areas, stabilizing and protecting the building's important materials and features
- When repair is not possible, replacement in-kind to the greatest extent possible, reproducing by new construction the original feature exactly – using similar techniques to match the original material, size, scale, finish, detailing and texture
- When replacement in-kind is not possible, the use of compatible materials and techniques that convey an appearance similar to the original feature, similar in design, color, texture, finish, and visual quality to the historic elements
- Utilization of recycled and sustainable materials

The HDLC Discourages:

- Introducing modern materials that can accelerate and hide deterioration
- Removing or encapsulating decorative building features

Vegetation growing on or close to buildings can trap moisture in wall surfaces by blocking sunlight and reducing air circulation. The roots of climbing vines can also dislodge plaster and mortar from masonry walls, piers and chimneys.

Wood located on or next to a brick or a concrete foundation or pier is more likely to absorb moisture and rot as well as attract termites.

Regular Maintenance is Preservation

Regular maintenance helps to preserve buildings and property, protect real estate values and investments, and keeps New Orleans an attractive place to live, work and visit. Lack of regular upkeep can result in accelerated deterioration of building elements and features. Small openings or unpainted surfaces can allow moisture penetration and eventually rot. In the case of historic buildings, character defining elements that are difficult and costly to replace are often lost due to lack of maintenance. Long-term lack of maintenance can impact a building's structure, resulting in expensive repairs.

It is prudent for property owners to inspect their properties regularly to identify potential problems. If problems are detected early, smaller investments of money may not only improve a property's overall appearance and value, but also can prevent or postpone extensive and costly future repairs. Regular maintenance items typically include painting, and cleaning gutters and downspouts. It is also prudent to inspect the roof for any signs of moisture infiltration, open joints, and cracks or bulges.

Maintenance Guide

The HDLC Recommends:

- Semi-annual reviews of buildings and structures to identify maintenance and repair needs
- Prolonging the life of original materials on historic structures through regular maintenance
- Avoiding replacement of original materials with modern or substitute materials

Regular review of piers can alert property owners to when joint repointing or repair is needed.

Preventive Maintenance Checklist

The following pages include preventive maintenance checklists to assist property owners in recording the current condition of their building, as well as keeping track of maintenance tasks as they are performed.

The checklists refer to typical problems associated with various materials and possible recommended actions. The checklist should be modified to address the specific materials found at each property. If a building has serious problems, a more detailed inspection can be performed by a qualified architect or engineer who can recommend an appropriate treatment approach.

It is recommended that owners conduct two yearly property reviews, before winter and in the early spring. The spring review will help identify work that should be completed during the warm weather months while the fall review will assist in identification of weatherization projects needed before winter, as well as the identification of projects to be scheduled for the following year. Areas of deterioration or problems should be photographed during each inspection. Dating of the photographs can help document an ongoing problem's progression and assist in planning future repairs. (Refer to Page 04-14 for information on creating a Maintenance Manual.)

For more specific information regarding the various materials identified, please refer to the *Guidelines* brochures available at the HDLC office or on its web site at www.nola.gov.

Top 5 Spring / Fall Maintenance Tasks

Spring and fall reviews can alert property owners to potential problems early before they become costly repairs.

1. Review roof for signs of deterioration
2. Clean and review gutters and downspouts for proper drainage away from building
3. Review condition of exterior woodwork, windows and doors and need for repainting and signs of termite damage or rot
4. Review condition of masonry piers, walls and chimneys including plaster and mortar
5. Remove and/or review behind vegetation growing on or adjacent to buildings

The mineral granules on the asphalt shingles have almost completely worn away. Portions of shingles have broken off and can be found in the gutters and on the ground. Prior patching is evident at the edge of the roof. The top of the roof curves down from the chimney, a possible indication of a structural problem.

Roofing and Related Roofing Elements Checklist

As a general rule, roofing and the associated components should be reviewed every spring and fall, corresponding with the regular cleaning of leaves and debris from gutters and downspouts. In addition, it is best to review the gutters, downspouts and attic areas during a rainstorm to determine whether they are functioning properly. Flat roofs are best reviewed immediately following a rainfall to determine whether standing water or ponding is present. Care should be taken when reviewing or maintaining roofs since they are potentially dangerous, particularly when wet.

If there are questions regarding whether the severity of deterioration warrants replacement of an element, consultation with a professional is recommended. It is usually less costly to fix a small problem than to delay action resulting in more extensive deterioration and repair needs. For further information, please refer to the *Guidelines for Roofing*.

Material / Life Span	Inspection Review	Recommended Action
Roofing – General	• Sagging or bowing of roof ridge, surface or rafters	□ Can indicate significant structural problems – consultation with an architect or structural engineer is recommended, particularly if condition worsens
Slate, Terra Cotta Tile, Concrete Tile or Ridge Tiles 50+ years	• Laid on open sheathing or batten strips – verify from attic	□ If not, provide proper ventilation in attic
	• Broken or missing slates or tiles	□ Replace deteriorated individual units in-kind □ Consider roof replacement when over 20% of units are split, cracked, missing or deteriorate
	• Units delaminating or flaking apart • Slate or tile particles in valleys, gutters and downspouts	□ Replace deteriorated shingles with visually similar, non-asbestos roof shingle □ Consider roof replacement if deterioration is substantial or prevalent
Asbestos Shingles 30+ years	• Nails popping up or deteriorated	□ Re-fasten or replace affected nails
	• Moss, mold, algae growing on roof surface	□ Clean and treat surface to inhibit future growth □ Trim back overhanging tree limbs to allow direct sunlight onto roof surface
	• Individual shingles are cracked or uniformly thin from erosion	□ Replace deteriorated shingles with visually similar, non-asbestos roof shingle □ Consider roof replacement if deterioration is substantial or prevalent
Asphalt Shingles 20+ years	• Mineral granules in gutters and at the base of downspouts • Mineral granules almost totally worn off single surface • Edges of shingles look worn	□ Replace deteriorated individual shingles in-kind □ Consider roof replacement when over 20% of units are split, cracked, missing or deteriorated
	• Nails popping up	□ Re-fasten or replace affected nails
	• Moss or mold forming on roof surface	□ Clean and treat surface to inhibit future growth □ Trim back overhanging tree limbs to allow sunlight to hit roof surface

Material / Life Span	Inspection Review	Recommended Action
Flat Roofs	• Bubbles, separation or cracking of the asphalt or roofing felt • Roof feels loose or spongy underfoot • Water ponding on roof • Mineral granules or gravel worn away • Roofing felt looks dry or cracked	□ Consider patching of seams with compatible materials if area is isolated □ Consider roof replacement if deterioration is substantial or leaking is observed – verify condition of roof substrate
Metal Roofs 60+ years	• Substantial number of rust or corrosion spots • Signs of previous tar patch jobs	□ Tin, terne-coated steel and terne coated stainless all need regular repair and painting every 5-10 years and can last for decades if properly maintained □ Consider patching with compatible materials if area of deterioration is isolated □ Consider roof replacement if deterioration is substantial or prevalent
	• Punctures in the metal • Broken joints or seams	□ Consider patching or re-soldering with compatible materials if area is isolated □ Consider roof replacement if deterioration is substantial or prevalent – verify condition of roof substrate
	• Bounce in surface of flat metal roof • Ponding or standing water on surface	□ Consider roof replacement if deterioration is substantial or prevalent – verify condition of roof substrate
Flashing (Formed sheet metal at joint intersections to prevent moisture penetration)	• Loose, corroded, broken or missing flashing • Roofing cement or tar on flashing • Un-caulked openings or gaps at the tops of flashing • Vertical joint does not have both base and counter flashing	□ Consider patching or replacement with compatible materials if area of deterioration is isolated, such as around a chimney □ Consider roof replacement if deterioration is substantial
Roof Projections (Dormer, TV dish, antenna, vent, pipe, skylight, solar or mechanical equipment, lightning rod, cupola, etc.)	• Connections around roof projections are not properly flashed and watertight	□ Consider patching with compatible materials if area of deterioration is isolated □ Consider flashing replacement if deterioration is substantial
Chimneys	• Flashing around chimney is not watertight • Mortar joints in chimney are open or badly weathered • Masonry or stucco coating is cracked or crumbling • Chimney is leaning	□ Consider patching with compatible materials if area of deterioration is isolated □ Re-point deteriorated or open mortar joints □ Consider replacement if deterioration is substantial - replacement might necessitate chimney rebuilding from the roof surface up - replicate all chimney detailing in reconstruction
	• Chimney is not properly capped • Chimney is not properly lined	□ Install an appropriate chimney cap for the building style □ Install a chimney liner if wood-burning fireplaces are used or if masonry inside of flue is crumbling

Material / Life Span	Inspection Review	Recommended Action
Gutters & Downspouts	• Clogged gutters or downspouts	□ Review roof drainage during a rainstorm - water should collect in gutters and flow through downspouts without "spilling over" roof edge □ Clean out debris at least twice each year, in the spring and fall, or more frequently based on debris accumulation □ Install screens over length of gutters and/or strainers over downspout locations
	• Rusty, loose, askew or tilting gutters or downspouts • Open or missing seams in hanging gutters • Missing sections	□ Consider repair or patching with compatible materials if area of deterioration is isolated □ Consider gutter or downspout replacement if deterioration is substantial or sections are missing
	• Broken seams in metal lining of built-in box gutter	□ Re-solder open joints □ Consider replacement if deterioration is substantial
	• Water ponding adjacent to foundation	□ Re-grade area at foundation to direct water away from building □ Verify water exiting from downspouts is directed away from building foundation - install splash blocks or downspout extensions at base of downspouts

The chimney is leaning with several open joints visible. Rebuilding matching existing detailing is recommended.

The downspout is discharging immediately adjacent to the building onto a concrete surface. The bottom of the downspout is crushed, likely resulting in clogging. The storm water splashing onto the concrete surface can saturate the wood wall and masonry foundation. The wood adjacent to the downspout is bare with visible deterioration.

Exterior Woodwork Checklist

Generally, exterior woodwork should be reviewed every spring and fall. The spring review will alert a property owner to damage that occurred over the winter months and allow for immediate repair. Fall review allows a property to be prepared for winter and planning for spring repair and painting.

If there are questions regarding whether the severity of deterioration warrants replacement of a component or an element, consultation with a professional is recommended. For further information, refer to the *Guidelines for Exterior Woodwork* and *Guidelines for Windows and Doors*.

Portions of the siding are missing or dislodged, exposing the interior wall framing and interior plaster lath to the elements. Openings in walls can allow moisture penetration and result in rotting of structural framing and a path for rodents.

Material	Inspection Review	Recommended Action
Exterior Walls – General	• Exterior walls not plumb or vertically straight • Bulges visible at exterior walls • Door and window frames out-of-square • Siding has wavy surface	□ Can indicate differential or uneven foundation settlement or significant structural problems – consultation with an architect or structural engineer is recommended, particularly if condition worsens
Wood Siding, Shingles & Decorative Woodwork **Asbestos Siding** (Care should be taken in the handling, removal and disposal of asbestos. Refer to Page 04-16 for more information)	• Loose, cracked, missing or open joints at wood siding, shingles or decorative woodwork	□ Could lead to water infiltration and rot – repair or replace in-kind as appropriate □ Apply caulk to open joints – verify compatibility with adjacent materials
	• Loose, cracked, missing or open joints at asbestos siding	□ Fill hole or split with grout of Portland cement and water □ Replace damage shingles with non-asbestos shingles to match original
	• Thin or worn shingles	□ Attempt patching with compatible materials if area of deterioration is isolated □ Consider replacement in-kind if deterioration is substantial or prevalent
	• Open joints around window and door frames • Open joints between dissimilar materials (such as wood siding and gallery roof)	□ Re-caulk, repair or replace deteriorated flashing as appropriate – verify compatibility of caulk with adjacent materials
	• Mold, algae or mildew on siding or trim, especially on north side or shady areas	□ Indication of potential moisture problem – verify whether a vapor barrier is present in wall □ Clean and treat surface to inhibit future growth – do not use high pressure water since this could result in more significant problems □ Trim back shrubs and overhanging tree limbs to allow air circulation and sunlight to hit surface
	• Original siding or trim has been covered with vinyl or aluminum siding	□ Vinyl and aluminum siding and capping can trap moisture and hide rot and damage – if possible, vinyl or aluminum siding and capping should be removed and woodwork inspected for damage and repaired

Material	Inspection Review	Recommended Action
Water & Termite Damage	• Signs of dirt veins on exterior walls, particularly near foundation, steps, under galleries, porches, etc.	□ Possible indication of termite damage, contact extermination company to determine if active infestation and extent of damage
	• Wood is soft when stuck with a small blade or ice pick, particularly window sills, galleries, porches, steps, sills and siding (Refer to Guidelines for Exterior Woodwork, Page 06-6 for wood rot)	□ Possible indication of wood rot or insect infestation – eliminate source of moisture to control rot and replace defective elements in-kind, contact an extermination company for potential infestation
	• Wood is located on masonry foundation or pier or within 6 inches of ground	□ Wood on masonry foundation or piers or close to the ground can be a target for rot and termite infestation – review appropriate alternatives and conduct regular inspections □ Retain a pest management company to provide regular inspections
	• Vegetation, such as shrubs, are located immediately adjacent to foundation • Vines climbing on building	□ Vegetation can trap moisture in woodwork by blocking sunlight and air circulation – remove or thin vegetation close to a building or conduct regular inspections for rot behind vegetation □ Climbing vines can trap moisture and dislodge plaster and mortar – remove climbing vines
Windows & Doors (Refer to *Guidelines for Windows and Doors* for more information)	• Windows and doors do not fit or operate properly	□ Verify whether frame is wracked or out-of-square – possibly an indication of differential or uneven foundation settlement or deteriorated wall framing □ Verify whether windows are painted shut and hardware (including sash cord or chains) is operational
	• Wood rot, particularly at sills and lower rails	□ Repair or selectively replace deteriorated components in-kind □ Following repairs, verify deteriorated areas are well painted and joints caulked
	• Window is not operational	□ Verify whether window has been painted shut □ Verify whether sash cords are still attached to sash weights
	• Glass is cracked	□ Replace glazing to match existing
	• Glazing putty is missing, cracked or deteriorated	□ Replace glazing putty – verify compatibility with adjacent materials
	• Screen windows or doors are missing, deteriorated or non-operational	□ Repair or replace deteriorated units as appropriate □ Consider installing interior storm windows and doors – interior installation can minimize potential condensation between the storm and window, reduce drafts, are virtually invisible thus maintaining the exterior appearance of the building
Painting (Refer to Page 04-15 and *Guidelines for Exterior Woodwork* for more information)	• Chalky or dull finish	□ Surface cleaning might be all that is needed □ If repainting, additional preparation might be required
	• Paint surface worn	□ Wood generally needs repainting every 5 to 8 years
	• Peeling, curling, crazing and blistering	□ Possible indication of a moisture problem – review drainage, potential leaks and whether there is a vapor barrier in the wall □ Paint failures near roofs, downspouts, porch and gallery ceilings are often the result of drainage problems

Exterior Masonry and Stucco Checklist

Almost all buildings include some masonry, in some cases as a wall material, but typically as a foundation, pier or chimney. Since masonry is often used as part of the structural system for older buildings, it is critical that it is maintained to prevent serious problems. For the best results, it is recommended that all masonry and stucco repair and cleaning be conducted when the temperature is consistently between 40 and 90 degrees Fahrenheit to minimize potential spalling and problems associated with colder temperatures and shrinkage with warmer temperatures.

If there are questions regarding whether the severity of deterioration warrants replacement of an element, consultation with a professional is recommended. It is usually less costly to fix a small problem than to delay action resulting in more extensive deterioration and repair needs. For further information, please refer to the *Guidelines for Masonry and Stucco*.

Several different color stucco patches are visible suggesting various repair efforts. Repair with lime based stucco, colored and scored to match the historic finish, to protect the soft underlying bricks.

Material	Inspection Review	Recommended Action
Exterior Walls & Piers – General	• Cracks in masonry wall	□ Can indicate differential or uneven foundation settlement or significant structural problems – consultation with an architect or structural engineer is recommended, particularly if condition worsens □ Vertical or diagonal cracks or cracks that split individual bricks or stones tend to represent a more significant problem, such as differential settlement □ Horizontal cracks or hairline cracks limited to mortar joints or individual stones or bricks tend to be less severe □ Monitor and photograph condition after repair during each inspection to see if cracks return
	• Bows or bulges in wall plane • Leaning walls	□ Can indicate differential or uneven foundation settlement or significant structural problems – consultation with an architect or structural engineer is recommended, particularly if condition worsens
	• Water ponding adjacent to foundation • Vegetation, such as shrubs, are located immediately adjacent to foundation • Vines growing on walls • Damp walls • Moss or algae on masonry surface	□ Verify water exiting from downspout is directed away from building foundation – install splash blocks or downspout extensions at base of downspouts □ Vegetation can trap moisture in masonry by blocking sunlight and air circulation – remove or thin vegetation close to a building or conduct regular inspections for algae and mold behind vegetation, remove vines □ Re-grade area adjacent to foundation to direct ground water away from building □ Clean moss or algae from wall surface with low pressure water, with the possible use of gentle detergent and brushing
	• Efflorescence, i.e. water-soluble salts leached out of masonry and deposited on a surface by evaporation, usually as a white, powdery surface	□ Clean efflorescence from wall surface with low pressure water, with the possible use of gentle detergent and a natural bristle brush □ Review area for possible additional sources of moisture

Material	Inspection Review	Recommended Action
Mortar	• Soft and crumbling • Open joints or broken joint bonds	□ Consider patching with compatible mortar if area of deterioration is isolated – mortar should match original in appearance, profile, hardness and composition □ Consider replacement if deterioration is substantial
Stones & Bricks	• Spalling, chipping, flaking, cracking or crumbling of surface • Loose or missing stones or bricks	□ Consider patching with compatible materials if area of deterioration is isolated □ Consider replacement if deterioration is substantial
	• Pitted surface from sandblasting or pressure wash	□ Masonry with a damaged surface is more likely to absorb moisture leading to accelerated deterioration – consult a professional □ Monitor and photograph condition to see if it continues to deteriorate □ Review adjacent materials and interior finishes for signs of moisture infiltration and rot
Stucco / Plaster	• Cracks in surface	□ Consider patching with compatible stucco / plaster if area of deterioration is isolated □ Consider replacement if deterioration is substantial □ Substantial cracks might indicate differential or uneven foundation settlement or severe structural problems – consultation with an architect or structural engineer is recommended, particularly if condition worsens
	• Bulges in wall	□ Verify keying of stucco / plaster to lath or underlying substrate – if wall area moves when pushed, stucco/ plaster is not bonded and should be replaced with compatible material to avoid potential surface collapse
Painted Masonry	• Chalky or dull finish	□ Additional preparation might be required prior to repainting – preparation dependant on surface
	• Peeling, flaking, curling and blistering	□ Possible indication of a moisture problem – review drainage, potential leaks and whether there is a vapor barrier in the wall □ Paint failures near the roof edge, downspouts, gallery and porch ceilings and foundations are often the result of drainage problems
	• Paint surface worn	□ Similar to woodwork, painted masonry tends to need repainting every 5 to 8 years with compatible paint

The stucco plaster has not been maintained and the bricks under the porch post are collapsing. The dislodged bricks can lead to structural problems at the porch if not repaired.

Property Checklist

Exterior maintenance extends beyond a building's perimeter to include the surrounding property. Seasonal property maintenance includes cutting grass and raking leaves. Larger maintenance issues include water management on the site, trimming trees and regular repairs to metal galleries, fences, walls, walkways and paved surfaces.

The two downspouts at the right of the photograph are discharging directly onto the sidewalk, with some of the water pooling onto the street below. A green algae bloom is visible on the lower door panels suggesting the ongoing presence of moisture.

Material	Inspection Review	Recommended Action
Water Management	• Groundwater directed towards building foundation	□ Re-grade area at foundation to direct ground water away from building
	• Water ponding adjacent to foundation	□ Verify water from exiting downspouts is directed away from building foundation – install splash blocks or downspout extensions at base of downspouts
	• Vegetation, such as shrubs, are located immediately adjacent to foundation or vines are climbing on buildings	□ Vegetation can trap moisture in wall surfaces by blocking sunlight and reducing air circulation – remove or thin vegetation close to a building or conduct regular inspections for rot, algae, fungus and mold behind vegetation, remove climbing vines
	• Tree limbs extend over roof	□ Trim limbs 5 feet away from house – they provide shade from the sun that can lead to the formation of moss, fungus, mold or algae; leaves and debris collect and clog gutters and downspouts; tree limbs have the potential to cause severe damage if they fall during a storm
Metal Galleries, Metal and Wood Fences	• Metal galleries • Metal fences	□ Check for rust spots or bare metal – remove rust and prepare for re-painting
	• Wood fences	□ Check for deterioration, follow recommendations in the *Exterior Woodwork Checklist* □ Anticipate repainting or staining every 5 to 8 years
Walkways, Patios & Pavers	• Brick, flagstone or concrete pavers cracked or missing	□ Verify the condition of the sub-base and replace deteriorated or missing units in-kind
	• Water ponding on paved surface • Subsidence of paved surface	□ Verify the condition of the sub-base and reset individual units to allow appropriate drainage
	• Vegetation growing between individual units	□ Some vegetation has a substantial root structure that can dislodge individual paving units – remove vegetation if appropriate
Asphalt Paving & Driveways	• Cracked asphalt	□ Seal cracks to minimize potential water infiltration □ Consider sealing or repaving entire surface if cracks are substantial or prevalent
	• Water ponding on paved surface • Subsidence of paved surface	□ Verify the condition of the sub-base and patch to allow appropriate drainage

Interior Checklist

Exterior maintenance problems can be most evident at the interior of a building. The areas most likely to demonstrate exterior problems tend to be the least-visited parts of a house, such as the attic and crawlspaces. It is important to remember that attics and crawlspaces tend to be unique spaces with distinct conditions. Attics usually sit directly under roofs which can be highly susceptible to moisture infiltration. Similarly, crawlspaces are also susceptible to moisture and pest infestation and damage. These spaces tend to be unconditioned; without heat, air conditioning and moisture control to the same level as the rest of the building; as a result, problems can fester and become more severe before being noticed.

The dark areas at the top and side of the diagonal wood brace indicate moisture. The end of the diagonal wood framing is rotting. The cause of the moisture infiltration should be addressed and the wood framing repaired.

Material	Inspection Review	Recommended Action
Attic Space	• Water stains on rafters or roof boards – probably indicated by either a dark patch on the wood or plaster or possibly a white bloom representing salt crystallization	□ Review during or immediately following a rainstorm to understand whether staining is active or a past problem – pay particular attention to flashing locations around roof penetrations such as vent pipes, chimneys and dormer windows, as well as at valleys and eaves
	• Mildew on underside of roof structure • Dampness in attic space • Overheated attic	□ Verify whether the attic is sufficiently ventilated
	• Broken or missing collar beams • Cracked or sagging rafte	□ Potential structural problem – consultation with an architect or structural engineer is recommended, particularly if condition worsens
	• Inadequate insulation at attic floor or between rafters	□ Install appropriate insulation
Crawlspace	• Mortar of walls or piers is soft and crumbling • Damp or moldy smell • Evidence of dampness under first floor framing or around pipes • Evidence of wood rot or insect infestation at wood sills on top of foundation walls or first floor joists • Periodic flooding	□ Review for potential moisture infiltration □ Verify water exiting from downspouts is directed away from building foundation – install splash blocks or downspout extensions at base of downspouts □ Re-grade area at foundation to direct ground water away from building □ Verify that foundation vents are clear of debris □ Check underground water supply and drainage systems for cracked or clogged pipes □ Re-point areas of deteriorated mortar □ Apply stucco plaster to brick piers □ Retain a pest management company to provide regular inspections and contact immediately for potential infestation
	• Inadequate insulation around pipes, heating and air conditioning ducts	□ Install appropriate insulation – condensation can form on unheated equipment and pipes

Problems with the downspout have resulted in deterioration of the mortar joints and saturation of the brick wall. Plants (biological growth) are spreading across the surface with roots anchored in the former mortar joints. The prolonged presence of moisture could rust the wall-mounted electrical service box and increase the potential for a fire, as well as compromise the structural integrity of the wall and associated foundations.

Maintenance Manual

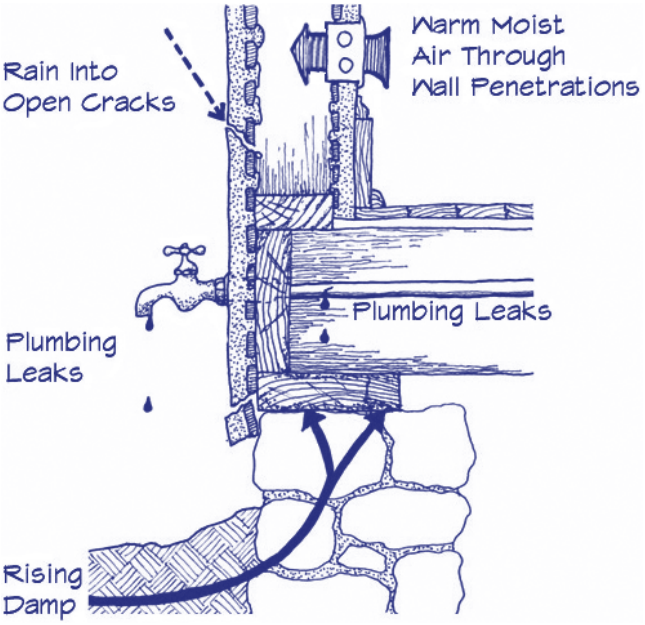
It can be helpful for property owners to develop a maintenance manual to keep track of conditions, problems, maintenance tasks and contractors who performed the work. This outline of conditions will assist property owners in diagnosing problems, prescribing remedies, and tracking the effectiveness of those remedies in a similar manner that a physician tracks a patient's health. The information in the manual generally falls into three categories:

1. **General information** should include the names and telephone numbers for emergency services and repairs, as well as basic information on specific building equipment.
2. **Documentation** information should include historical, construction, alteration and legal information that is specific to the property's past and current conditions.
3. **Inspection and Maintenance Requirements** should include the preventive maintenance checklists and include the items to be inspected; how often inspections occur; and information on particular repair and upkeep techniques of particular components, materials and equipment.

Moisture

Typically moisture is the primary agent of decay in a building and it can promote a wide range of deterioration including termite infestation. No matter how "waterproof" a building is, water vapor will find its way into the structure. Moisture saturated building materials can:

- Make wood desirable "food" for insect consumption
- Promote the growth of mold, algae and fungi
- Cause wood and masonry to swell when wet, exerting additional pressures, particularly during freezing temperatures
- Compromise the structural integrity of the building
- Cause chemical reactions that might deteriorate materials by transmitting salts and minerals through walls, particularly in masonry
- Damage or destroy interior finishes and furnishings



Rain and Precipitation *can enter the exterior envelope through damaged or cracked surfaces and crevices with adjacent materials including window and door frames.*

Rising Damp *is the migration of moisture from the soil into the building structure through capillary action. The soil adjacent to the foundation can become saturated through improper drainage from gutters and downspouts and vegetation planted adjacent to the foundation.*

Plumbing Leaks *include leaking bathroom fixtures, kitchen and laundry appliances, as well as both interior and underground piping.*

Condensation *occurs when warm moist air from kitchens, bathrooms and laundry facilities comes in contact with cold surfaces and changes to water droplets.*

Termite Prevention Checklist [1]

Do not give termites easy access to the house:

- Eliminate wood to soil contact.
- Install wood siding, door and window frames and latticework at least 6 inches above ground level.
- Support outdoor wood porches and steps on a concrete base extending at least 1 inch above ground level.
- Do not allow any non-structural wood and tree branches to touch a house.

Do not provide termites with moisture:

- Place gutters and slope yard so that surface water drains away from the house.
- Be sure air conditioning condensate drains away from the house.
- Be sure moisture does not enter around windows, doors and siding.
- Repair leaks of roof, gutter, downspouts and plumbing promptly.
- Ensure sufficient clearance between soil and structural wood in crawl space to have adequate cross-ventilation.
- Keep mulched beds and gardens at least 12 inches away from foundation.

Eliminate hidden access to a house:

- Do not fill dirt beneath porches, terraces or steps.
- Do not extend stucco or foam insulation below the ground.
- Do not disturb the chemical barrier after soil treatment. Prevent and fix cracks in concrete walls, piers and slabs.

Minimize the amount of wood available for termites:

- Remove all scrap wood, form boards and grade stakes used in construction.
- Remove wooden debris and cellulose material from under and around the house.
- Replace rotten or destroyed structural wood with properly pressure-treated wood or non-cellulose material.
- Store woodpiles away from the house, and make sure they are raised off the ground.
- Paint or seal all exterior wood.

Inspect your property frequently for termites:

If a property is to be treated, get at least three licensed companies to inspect the property. They will make a diagram of the property showing proposed treatments and give you an estimate. Ask for a copy of the company's bond, insurance and contract. Ask to see copies of the labels and material safety data sheets (MSDS) for the termiticides to be used. With the above information, you are able to compare the services offered and the prices the companies want to charge. Read the contract carefully. Remember, it is a LEGAL contract.

[1] From: *A Guide for Integrated Pest Management of Termites,* www.agctr.lsu.edu, Publication 2979. April 2000. Refer to *Guidelines for Exterior Woodwork* for more information.

Regular repainting is one of the best ways to prolong the life of exterior woodwork, windows and doors.

Painting

Paint is one of the most common ways to protect exterior materials from the elements. When the painted surface has been compromised, moisture and the elements can infiltrate the underlying material and accelerate potential deterioration.

In general, exterior surfaces should be repainted every 5 to 8 years, with potential touch-ups of high traffic, worn or deteriorated areas. If the frequency of complete repainting is greater, there might be an indication of another problem such as:

- Presence of excessive moisture
- Paint was applied with inadequate surface preparation or under adverse conditions
- Paint is not compatible to underlying material or previously applied paint

For further information regarding painting, including how to determine whether painting is necessary and appropriate preparation techniques please refer to the *Guidelines for Exterior Woodwork*, Page 06-14.

Paint Removal Safety

Paint removal is potentially hazardous work. Keep children and pets clear of work areas. Property owners should consult a professional for work that is unfamiliar or potentially unsafe.

- Always wear safety goggles
- Avoid heat tools – when using, wear appropriate clothing and keep a fire extinguisher nearby
- Paint dust from older buildings can contain lead – wear a dust mask, avoid open food or beverage containers in area of paint removal, and thoroughly clean exposed skin and launder work clothes

Safety Precautions

Building repair and maintenance can potentially be dangerous work. It is recommended that all manufacturers' recommendations be followed and appropriate safety precautions with ladders, tools, materials and processes be taken. Property owners should consult a professional for work that is unfamiliar or potentially unsafe.

Older buildings can contain dangerous materials such as asbestos, lead and mold that might be uncovered during work. Property owners should hire licensed professionals and familiarize themselves with these materials and their building's conditions before beginning work.

Information about potentially hazardous materials can be found from the following organizations:

Asbestos

Great care should be taken when working with broken asbestos products and during its removal.

US Environmental Protection Agency Hotline
(800) 368-5888 – www.epa.gov/asbestos
Louisiana Department of Environmental Quality
(866) 896-LDEQ
www.deq.louisiana.gov/portal/tabid/2883/Default.aspx

Lead

National Lead Information Clearinghouse
(800) 424-LEAD – www.epa.gov/lead
Louisiana Department of Environmental Quality
(866) 896-LDEQ
www.deq.louisiana.gov/portal/tabid/2883/Default.aspx
City of New Orleans Office of Safety & Permits
(504) 658-7130

Mold

Indoor Air Quality Information Clearinghouse
(800) 483-4318
www.epa.gov/iaq/molds/index.html

For additional questions or information, please contact:

- New Orleans Office of Safety and Permits at (504) 658-7130 for general questions, or
- Your personal physician for health-related concerns.

These asbestos shingles are cracking and wearing. The nail heads are beginning to rust. If replacement is considered, removal and proper disposal should be completed by a licensed contractor.

Building Codes

In the completion of construction projects, The City of New Orleans refers to The International Building Code, Residential Code, and Existing Building Code with local amendments. The intent of the Code is to protect the public health, safety and welfare of citizens against the hazards of inadequate, defective or unsafe conditions. The Code addresses the interior and exterior conditions of buildings, building systems and the surrounding property.

- When completing significant repairs where roof or wall framing is exposed, it is recommended that appropriate shoring and bracing be installed until work is completed.
- The property owner is responsible for complying with all applicable zoning and building codes and obtaining all required approvals and permits prior to commencing with work.
- Property owners are responsible for ensuring that all asbestos removal and disposal is handled in accordance with all applicable regulations and procedures. It is recommended that all asbestos related work be undertaken by a licensed contractor.

Hiring a Contractor

- All contractors are not necessarily experienced in historic buildings or building materials
- Verify whether contractor is licensed to work in the City of New Orleans
- Request a written estimate detailing the work
- Verify extents of warranty for materials and labor
- Check references, especially from 5 years prior, to understand how well their work has held up
- Hold final payment, such as 25%-30% of project cost, until all work has been completed properly

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CITY OF NEW ORLEANS

Historic District Landmarks Commission

Guidelines for Roofing

Roofs

A building's roof provides the first line of defense against the elements while its design greatly affects its overall appearance. Therefore, the following functional and aesthetic concerns should be evaluated when considering new roof construction or roof alteration:

- Weather-tight roofing preserves a building and provides shelter from storm water, wind and sun
- Roofing helps define the building's character, silhouette and architectural style
- The form, color and texture of the roof and its associated features affect the scale and massing of the building
- Roofing variations add visual interest to the streetscape

Section Index

The HDLC reviews all roof form modifications, materials, and features that are visible from the street including:

All applicants must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work. Please review this information during the early stages of planning your project. Familiarity with this material can assist in moving a project quickly through the approval process, saving applicants both time and money. Staff review of all details is required to ensure proposed work is appropriate to the specific property.

Additional *Guidelines* addressing other historic building topics are available at the HDLC office and on its web site at www.nola.gov. For more information, to clarify whether a proposed project requires Historic District Landmarks Commission (HDLC) review, to obtain property ratings or permit applications, please call the HDLC at (504) 658-7040.

Using These *Guidelines*

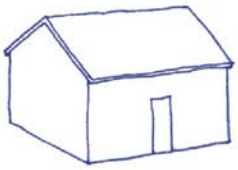
The first step in using these Guidelines is to understand the rating. The rating corresponds to the historical and/or architectural significance of properties and determines what will be permitted within local Historic Districts or at local Landmarks under the jurisdiction of the HDLC.

S *Significant Properties – Retain the highest degree of architectural and historical merit.*

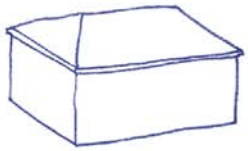
C *Contributing Properties – Contribute to the overall District and city character.*

N *Non-Contributing Properties – Do not contribute to the overall District character.*

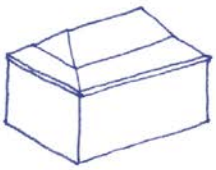
Front Gable



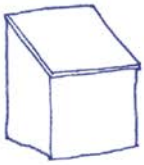
Side Gable



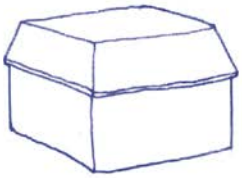
Hipped



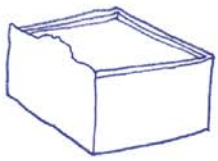
Double Pitched



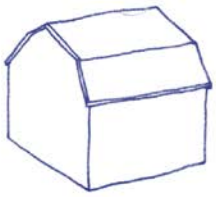
Shed



Mansard



Flat with Parapet



Gambrel

Historic Character of Roof Forms

The historic form of a roof is critical to the understanding of a building's type and architectural style. Alterations to a roof's shape can have a negative impact on the building's appearance. Roof forms can have various pitches and be combined in different manners to provide numerous roof types. Some of the most common roof forms found in New Orleans are illustrated above.

Roof Pitch and Materials

The pitch or slope of a roof helps define the appropriate materials for the roof. Low-pitched to flat roofs depend on a continuous or nearly continuous roof surface to minimize moisture infiltration. Material options for low-pitched roofs include built-up hot tar roofing; roll roofing; and soldered flat seam metal. Possibilities for moderately to steeply sloped roofs include unit materials such as slate, terra cotta, metal and asphalt shingles.

Roof Form, Parapet and Cornice Review	
Alterations of roof forms including the addition of dormers without evidence of prior existence	
S C	Architectural Review Committee.
N	Commission Review.
	HDLC Staff review.
Minor changes to flat or low-sloped roofs or rear shed addition roofs	
S C N	HDLC Staff review.
Modify parapets or cornices or install cap flashing	
S C	Commission appeal.
N	HDLC Staff review.

This commercial building row has decorative cornices and parapets at the front elevation with lower flat roofs behind. Retain all historic cornices and parapets.

Parapets are the portion of a wall that projects above an adjacent roof surface.

Cornices are projecting horizontal moldings towards the top of the building wall.

The parapet on this residential gallery features a central arch and conceals the low sloped gable roof beyond. The paired brackets at the cornice are typical of the Italianate style.

This distinctive slate roof with diamond patterns, terra cotta ridge caps, and Chinese caps are being retained as part of the rehabilitation project.

Roofing Materials

Historically, roofing materials were selected based upon practical and aesthetic criteria, including pitch, weather conditions and availability of materials and craftsmen. Prior to the fires of 1788 and 1794 in the City of New Orleans, roofing was generally wood shingles. Following the fires, roofs were typically replaced and new buildings constructed with terra cotta tiles and later slate.

Each material provides a specific color, texture and pattern to a roof surface. Terra cotta and slate provide a modulated surface with variations in color, shadow lines, texture, veining and thickness. Decorative slate shingles were also used, particularly in the Victorian period during the second half of the nineteenth century, to add additional colors or shapes to roof surfaces.

With industrialization at the end of the 19th century and beginning of the 20th century, new roofing materials were introduced, including metal roofing, asbestos and asphalt based shingles, as well as varieties of rolled or built-up roofing for flat installations. As time progressed, the variety of metal roofing was also expanded to include copper, galvanized sheet steel and aluminum.

More recently, a larger variety of substitute roofing materials intended to simulate historic materials have been developed, with some being more successful than others. These include "dimensional" or "architectural" asphalt-composition shingles; fiberglass, lightweight concrete, metal or recycled rubber shingles intended to evoke the appearance of terra cotta or slate.

Substitute Materials

Care is recommended when using substitute materials since they might not have the longevity promised and they can potentially damage historic building fabric.

Individual missing or damaged slates can often be replaced, extending the serviceable life of the roof and postponing costly replacement.

Slate

A slate roof can last 60 to 125 years depending on the roof slope,stone properties, formation, installation quality and regularity of maintenance. A failing slate often slowly delaminates, chips and absorbs moisture, causing the deterioration process to accelerate over time. Problems with slate roofs are typically the result of localized failure since many of the roof accessories and fasteners do not have the same 100-year life span as the slate itself. To extend the serviceable life of a roof, property owners are encouraged to address localized problems as they become apparent, using a qualified slate roofer.

Typical localized problems and possible repairs for slate:

- Loosening or corrosion of fasteners for slate or accessories – *Reattach or replace fastener*
- Split or cracked slate – *Install sheet metal under shingle, fill split or hole with roofing cement*
- Missing or damaged slates or roof accessories – *Replace to match original*

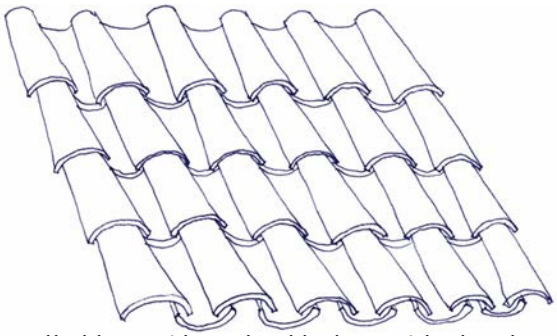
If over 20% of the roof slates are damaged or missing, replacement of the roofing might be warranted, although property owners are strongly encouraged to make every attempt to match decorative patterns and colors with replacement materials. Imitation slate is available in a variety of materials but many have not been available commercially for very long. Dimensional or architectural fiberglass asphalt shingles are manufactured by several companies, simulating the shapes, color and variegated color appearance of slate. Select flashing material that has a life span similar or longer than the new roofing.

Slate Roof Review	
Replace roof in-kind with slate	
S C N	HDLC Staff review.
Install new slate roof	
S C N	HDLC Staff review.
Remove slate roof and install other roof material	
S C	Commission appeal.
N	HDLC Staff review.

This concrete tile roof includes a finial and terra cotta ridge caps at the top of the main roof and along the roof hip.

Tile

A tile roof, which includes terra cotta and concrete tiles, can last over 100 years depending on the material's properties and manufacturing process, installation quality and regularity of maintenance. Similar to slate, problems with tile roofs are typically the result of localized failure since many of the roof accessories and fasteners do not have the same 100-year life span as the tile itself. In addition, the tiles are relatively fragile and susceptible to damage from falling tree limbs and other impacts. To extend the serviceable life of a roof, property owners are encouraged to address localized problems as they become apparent, using a qualified roofer.



Terra cotta tile provides a durable, fire resistant and distinctive roof finish. Spanish tiles are rounded and installed in an overlapping pattern.

Typical localized problems and possible repairs for tile roofing:

- Loosening or corrosion of fasteners for tiles or accessories – *Reattach or replace fastener*
- Cracked tile – *Install sheet metal under tile, fill split or reattach dislodged piece with tinted roofing cement*
- Missing or damaged tile or roof accessories – *Replace to match original, preferably with salvaged units with the same dimensions and similar visual characteristics*

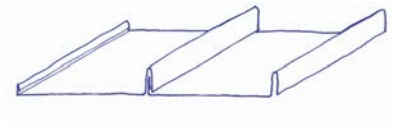
If over 20% of the tiles on a roof slope is damaged or missing, replacement of the roofing might be warranted, although property owners are strongly encouraged to make every attempt to match decorative shapes, patterns and colors with replacement materials. Other materials are used to simulate terra cotta, concrete or other tiles, but many do not have the same dimensional characteristics of the historic material or have not been available commercially for very long. It is often possible to reuse salvaged tiles taking care to verify availability of appropriate quantities of needed sizes, shapes and colors. **The HDLC does not approve red asphalt shingles as an alternative to terra cotta tile replacement.** When replacing a roof, select flashing material that has a life span similar or longer than the roofing.

Terra Cotta, Concrete and Tile Roof Review
Replace roof in-kind to match historic roofing S C N HDLC Staff review.
Install new tile roof S C N HDLC Staff review.
Remove historic tile roof and install other roof material S C Commission appeal. N HDLC Staff review.

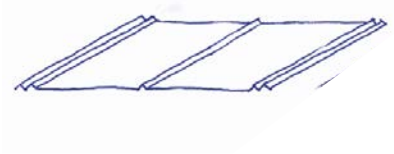
The top of this church tower includes a standing seam copper roof, copper finials and a weathervane. Copper roofing is known for its longevity with relatively little required maintenance.

Metal Roofing Color

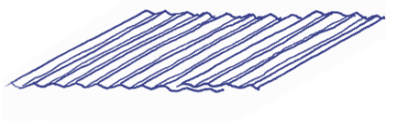
Metal roof colors in New Orleans tend to be natural metal or natural copper, or if a painted finish is desired, colors that are similar to metal, such as silver to grey or muted green. In the region, red metal roofs are more commonly found in agricultural settings and are generally not appropriate within the City. **The HDLC Staff provides final approval for metal roofing colors.**



Standing Seam
Approved for all building types



5-V Crimp
Approved only for sheds, garages and some residential



Corrugated
Approved only for shed, garage, commercial, overhangs

R-Panel
Approved only for Non-Contributing commercial

Rib-Panel
Approved only for Non-Contributing commercial

Metal

Metal was popularized for roofing after sheet metal production was expanded following the mid 19th century, and can be found on commercial and industrial buildings, as well as residences and outbuildings. Traditional sheet roofing metals include lead, copper, zinc, tin plate, tern plate and galvanized iron. Many metal roofs require regular painting with traditional colors including silver, grey or green to minimize the potential for corrosion.

On shallow pitch roofs like galleries, porches, cupolas or domes, small rectangular pieces of flat seam metal roofing were installed with edges crimped together and soldered to form a weather-tight surface. On steeper pitched roofs, long continuous seams were used, typically in a standing seam configuration, providing regular ridges down roof slopes. Corrugated or other paneled metal roofing was also common on commercial and industrial buildings as well as outbuildings, such as sheds and garages.

Deterioration of the metal surface tends to occur from wearing of the protective painted or galvanized surface, chemical action, rusting, pitting or streaking, airborne pollutants, rain or material acids, or galvanic action. Galvanic action occurs when dissimilar metals chemically react against each other and corrode, and can come from adjacent metals, such as fasteners and non-adjacent metals, such as roof cresting via rainwater.

If the roof is generally rusting, splitting, pitted, severely buckled or warped, or many of the seams or edges are open or disfigured, replacement of the roofing might be warranted. If considering replacement, applicants are encouraged to make every attempt to match seam patterns and color with the replacement material. Not all types of metal roofing are appropriate at all building types and styles. In addition, the installation should not negatively impact a building's style or detailing. Special attention should be paid to ensure sympathetic edge conditions including eaves, ridges, parapets and flashings.

Typical localized problems and possible repairs for metal:

- Worn paint, galvanizing or coating – *Repaint*
- Slipping sheet, panel, open seam or solder joint – *Refasten and/or re-solder*
- Isolated rusting or holes – *Replace to match original*

Metal Roof Review

Metal roofs are typically not appropriate for highly visible roof slopes or where the historic roofing material would have been slate, especially on high-style buildings. Metal roofs may be considered for installation where minimally visible.

Replace in-kind with metal roof material of same material and design

S C N HDLC Staff review.

Replace copper roof with other material

S C N Commission appeal.

Install standing seam metal roofing when appropriate for building type and style

S Commission review.

C N HDLC Staff review.

Install corrugated metal roofing at sheds, garages, commercial buildings

S C N HDLC Staff review.

Install 5-V crimp when appropriate for building type and style

S Commission review.

C N HDLC Staff review.

Install Rib Panel or R-Panel at non-commercial buildings

S C N Commission appeal.

Remove metal roofing and install other material

S Commission appeal.

C N HDLC Staff review.

The asbestos shingle roof has terra cotta caps on the ridge and hips and a triangular louvered vent at the front gable. The ridge caps and louvered vents should be retained. Gutter installation is recommended.

Asbestos

Asbestos became a popular roofing material at the beginning of the 20th century. Asbestos roofing is made from asbestos mineral fibers and either Portland or hydraulic cement and it provides a durable, lightweight, economical, fireproof, rot and termite resistant alternative to slate, terra cotta and corrugated metal roofing.

With appropriate maintenance an asbestos shingle roof can be expected to last well over 30 years, with cracking and rusting nails being the most typical cause of failure.

Although the manufacturing of asbestos roofing essentially ceased when asbestos was banned by the EPA in 1973, the HDLC encourages the retention of existing asbestos roofing that continues to provide a watertight roof surface. If the roofing is damaged, consultation with a professional to determine whether repair is feasible is recommended. It should also be noted that asbestos roofing is often available at architectural salvage suppliers.

Typical localized problems and possible repairs for asbestos shingles:

- Split or puncture – *Install sheet metal under shingle, fill split or hole with grout of Portland cement and water*
- Loosening or corrosion of fasteners for asbestos shingle or accessories – *Reattach or replace fastener*
- Moss or fungi on surface – *Trim back adjacent trees allowing sun to dry out roof surface*
- Missing or damaged shingles or roof accessories – *Replace shingles with non-asbestos shingles to match original and roof accessories in-kind*

If over 20% of the asbestos shingles on a roof slope are damaged or missing, replacement of the roofing might be warranted. Property owners are encouraged to consider installing salvaged asbestos roofing or non-asbestos fiber-cement products that visually duplicate traditional asbestos tiles. Other alternative roofing materials are hard roofs, such as slate, terra cotta, metal or simulated slate or terra cotta.

Repair and Removal of Asbestos Shingle

Great care should be taken when working with broken asbestos products and during its removal. It is recommended that all asbestos related work be undertaken by a licensed contractor.

Property owners are responsible for ensuring that all asbestos removal and disposal is handled in accordance with all applicable regulations and procedures.

The asbestos roof has some non-asbestos replacement shingles of a similar size and shape as the existing roofing.

Asbestos / Simulated Slate Roof Review	
Replace asbestos / simulated slate roof with slate, imitation slate "architectural" or "dimensional" asphalt or metal material	
S C N	HDLC Staff review.
Remove asbestos /simulated slate roof and install other roof material	
S C	Commission appeal.
N	HDLC Staff review.

Asphalt Shingle and Simulated Slate Roofing Color

The colors for asphalt shingle and simulated slate roofs in New Orleans should simulate the appearance of slate. This typically will include a range of grays. Brown shingles, which simulate wood, are not appropriate in New Orleans. Applicants are not encouraged to install decorative color patterns or shaped shingles in replacement roof installations.

HDLC Staff provides final approval for asphalt shingle and simulated slate roofing colors.

This dimensional asphalt shingle hipped roof features ridge tiles at the hips and a perimeter gutter.

Asphalt

Asphalt became a popular roofing material at the beginning of the 20th century providing a relatively inexpensive and easily installed roofing material. Early roofing was generally made of asphalt-saturated felts in a variety of shapes, styles, textures and colors. Today, asphalt shingles are made with fiberglass, generally as 3-tab, "architectural" or "dimensional" shingles, which include multiple layers of material with simulated shadows suggesting wood or slate.

An asphalt shingle roof can be expected to last from 15 to 25 years with "architectural" or "dimensional" shingles lasting longer due to their multiple layers. Over time, asphalt shingles can curl, lose their mineral coating, be dislodged by wind or become brittle.

Typical localized problems and possible repairs for asphalt:

- Split or puncture – *Install sheet metal under shingle, fill split or hole with roofing cement*
- Moss or fungi on surface – *Trim back adjacent trees allowing sun to dry out roof surface*
- Missing or damaged shingles or roof accessories – *Replace to match original*

If over 20% of the asphalt shingles on a roof slope are damaged or missing, replacement of the roofing might be warranted.

Asphalt Roof Review
Replace existing asphalt roof in kind S C N HDLC Staff review.
Replace existing 3-tab asphalt roof with new "dimensional" or "architectural" asphalt shingles to simulate slate S C N HDLC Staff review.
Remove "dimensional" or "architectural" asphalt shingles and install 3-tab asphalt roofing S C Commission appeal. N HDLC Staff review.

Flat Roofing Systems

Although very few roofs are truly "flat", low-sloped, generally defined as a pitch below 3:12 slope, (3" rise for 12" run), require a watertight roofing system. There are a variety of flat or low-slope roof systems including: metal roofing; built-up roofing, single-ply roofing, and modified bitumen roofing.

By contrast steeper pitched roof systems generally employ shingles; in materials such as slate, terra cotta and asphalt; to shed storm water.

Typical localized problems for flat roofs include:

- Splits, punctures, or cracking of surface
- Standing water or poor drainage

In selecting the most appropriate roofing material it is important to verify that the design addresses the building's drainage and specific details of the existing conditions including attachment, substrate and weight limitations. Other factors include maintenance requirements, anticipated life span in New Orleans' climate and hurricane resistance.

Flat or Low-Sloped Roof Review
Install new flat or low-sloped roof visible from a public right of way S C N HDLC Staff review.

A flat or low-sloped roof is located behind the parapet and bracketed cornice.

Ridge caps are located along the roof hips, cresting is along the top ridge and a finial is found at the end of the main roof gable. Chimney placement reflects the internal organization of the residence and Chinese caps provide roof ventilation.

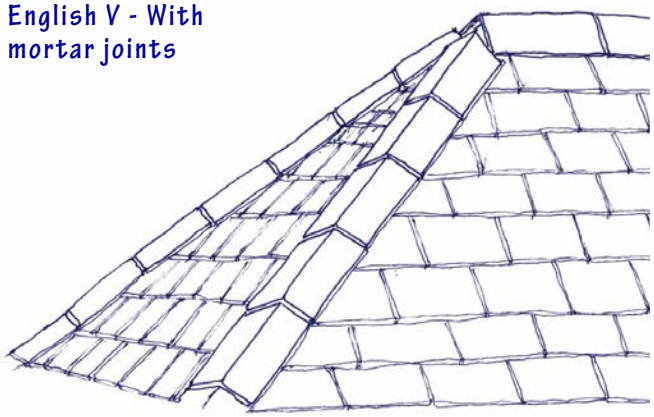
ROOF FEATURES

Roof features are decorative and sometimes functional elements that help define the profile of a roof against the skyline and should complement the building's style. Historic rooftop features include ridge caps, cresting, finials, roof vents, flashing, gutters, downspouts, chimneys, dormers, bell towers, turrets and monitors. More recent additions include skylights, mechanical and television equipment and solar panels.

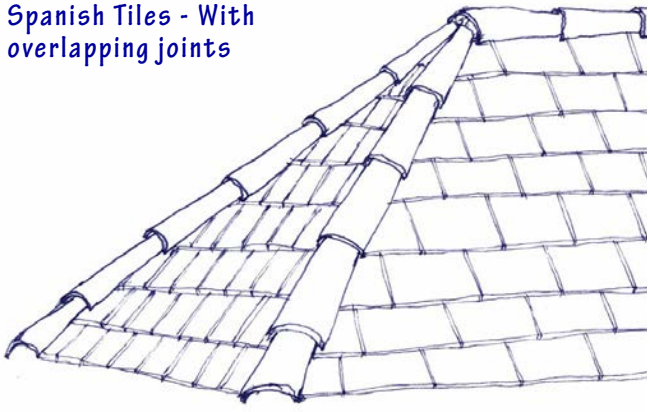
Ridge tiles, cresting and **finials** can be found on a variety of building types and styles in New Orleans, and more specifically on sloped slate, terra cotta, asbestos and asphalt roofs. They are visually important features, accentuating the changes in roof slopes, and the HDLC encourages their retention. Most prevalent are those made from terra cotta, in either overlapping barrel forms or in an English-V mortared between joints. In addition, ceramic and cast iron versions are also still extant. Ridge caps are typically located along a top ridge or hip of a roof, and cover the intersection where two roof slopes meet. Cresting is similarly located to ridge caps, but its location tends to be limited to the upper portions of a roof. Finials are often found at the end of a gable roof form or dormer.

Ridge Tile, Cresting and Finial Review	
Install ridge tiles, cresting or finials	
S C N	HDLC Staff review.
Remove ridge tiles, cresting or finials	
S C	Commission appeal.
N	HDLC Staff review.
Remove ridge tiles, cresting or finials for the installation of an appropriate standing seam metal roof	
S	Commission review.
C N	HDLC Staff review.

English V - With mortar joints



Spanish Tiles - With overlapping joints



Ridge tiles in New Orleans are often in an English-V profile with mortar between adjoining tiles as seen in the top drawing or in overlapping Spanish tiles as seen below.

Roof ventilation systems are generally located along or on the roof ridge and can greatly reduce the heat in an attic and home in the summer months.

Chinese Cap
Most appropriate for all buildings in Historic Districts

Turbine Ventilator
Not appropriate – Can only be installed as a replacement in-kind

Power Roof Vent
Approved only in less visible locations

Ridge Vent
Approved only where ridge tiles are not present

In addition to ventilation systems, residential roof penetrations will typically include plumbing vents and could include kitchen and laundry vents. To minimize the visual impact of roof vents, they should be placed in an orderly fashion below the roof ridge. Any roof or wall vent 4" diameter or larger is subject to HDLC review. (Refer to *Guidelines for Commercial Buildings, Page 11-21* for roof-mounted building equipment.

Roof Ventilation Systems Review
Install Chinese caps, replacement in-kind of turbine ventilators, power roof vents, ridge vents S C N HDLC Staff review.
Install turbine ventilators, highly visible power roof vents or ridge vents in place of ridge tiles S C N Commission review.
Install roof vents or systems 4" in diameter or larger that are visible from the street S Commission review. C N HDLC Staff review.

An inverted "V" cap is at the top of the chimney and flashing at its base.

Chimneys were typically designed to complement the style of a building and period of construction. In New Orleans, most are constructed of brick, some of which have been covered by stucco or plaster, and they are most often located within the building walls rather than be attached to an exterior wall. The rhythm and placement of chimneys typically reflect the internal organization of a building and represent an important building feature.

Most building types and styles, including shotguns and colonial revival buildings, tend towards square or rectangular chimney shafts, sometimes with molded tops, are often covered with inverted "V" shaped caps. Victorian period chimneys can include decorative detailing including corbelling, varied patterns, undulating and molded surfaces and decorative terra-cotta chimney pots. **Removal of historic chimneys is only approved by the HDLC if they are structurally deficient.** The visibility of new chimney flues should be minimized, and new flues can generally be clad in brick or stucco.

This row of three chimneys suggests the division of rooms on the interior of the building. The central chimney includes an inverted "V" cap and English V ridge tiles with mortared joints marking the top of the roof.

Chimney Review
Remove structurally deficient chimney or installation of visually unobtrusive chimney S Commission review. C N HDLC Staff review.
Remove or install all other chimneys S C Commission appeal. N HDLC Staff review.

Satellite dishes should be installed towards the rear of the building so they are minimally visible from the street.

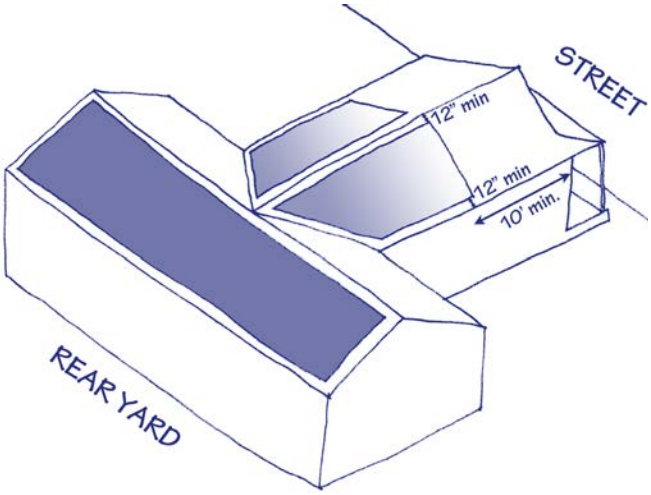
Solar collectors provide a renewable energy source. The City of New Orleans encourages solar collectors for space heating, hot water and electricity. However in Historic Districts, property owners are encouraged to locate solar collectors where they are minimally visible or hidden from public view. **Solar collectors shall be located as far back from the front of the building wall as possible, and a minimum of 10'-0" from the front building wall.** When visible, the HDLC recommends using products and installation methods that allow the panels to blend with their surroundings. Examples include the use of black panels on black mounts, rectangular array configurations and thin film panels installed on standing seam metal roofs. On Significant buildings and corner properties, it might be more appropriate to locate solar collectors on the ground in the rear yard.

Some skylights were historically located in warehouse and commercial buildings, providing natural interior light and ventilation. The visibility of new skylights should be minimized.

Skylights are sometimes historically found in commercial buildings. They are occasionally appropriate in sloped roof building types and townhouses where dormer windows are not present. **Property owners are encouraged to select skylights that do not extend more than 8" above the roof surface; minimize the overall number; locate skylights a minimum of 10'-0" back from the front building wall, and 12" below the roof ridge, in unobtrusive locations, arranged in an orderly fashion.** The installation should minimize alteration of the roof structure with the long dimension oriented down the roof slope.

Roof monitors are more typically found on commercial buildings and often provide interior light and ventilation.

Roof monitors are structures that project up from the roof, used for ventilation with louvers, or for light or lookouts with windows. Monitors are often found on warehouse buildings. Property owners are encouraged to retain historic roof monitors.



Roof Mounted Equipment, Solar Collector and Skylight Review

Refer to *Equipment and Systems, Guidelines for Site Elements*, page 10-8 for additional requirements

Install unobtrusive roof mounted equipment, solar collector or skylight – Minimum 10'-0" from front building wall, less than 8" above roof surface:

S — Commission review.

C N — HDLC Staff review.

Install new visually prominent roof mounted equipment or skylight

S C N — Commission appeal.

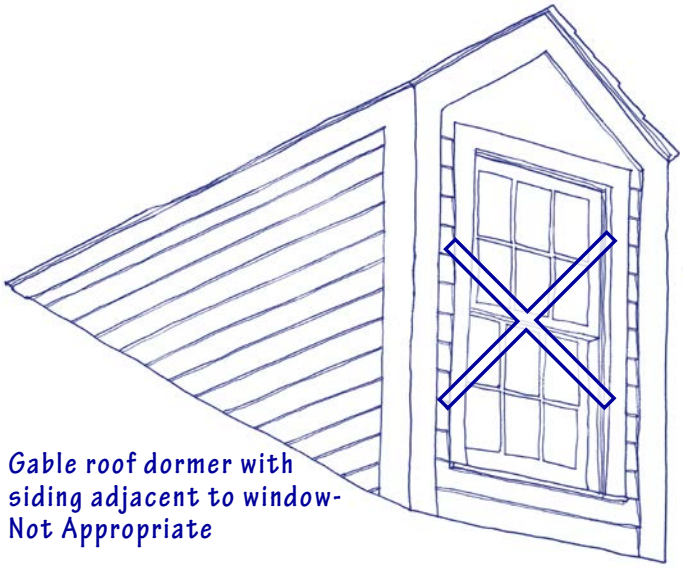
HDLC Staff review.

Install new, visually prominent roof mounted solar collector on non-street facing roof slopes if they meet the following criteria:

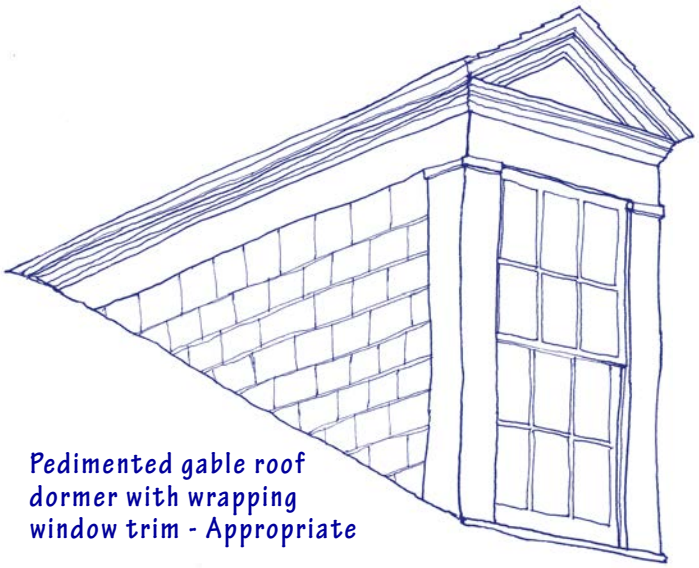
- Minimum 12" from roof eave and ridge
- Minimum 10' from street facing wall
- Rectangular and contiguous arrangement
- Low profile racking system
- Rails do not extend more than 3" past panel
- Minimally visible conduit
- Black racking and frame, low contrast panels

S C N — Commission review.

HDLC Staff review.



Gable roof dormer with siding adjacent to window- Not Appropriate



Pedimented gable roof dormer with wrapping window trim - Appropriate

Both gable roof dormers have 6/6 double hung windows. However, the dormer to the left has simple wood trim along the eaves and rakes, with siding flanking the window at the face of the dormer and is inappropriate. The more traditional example at the right is more appropriate with a pedimented gable end with trim framing the window and wrapping to meet the slate at the cheek walls.

Dormers, also known as dormer windows, protrude from the roof surface with a window providing light and additional headroom under roof eaves. Dormers can have various roof shapes but are typically gables. Property owners are encouraged to retain existing historic dormers and reconstruct dormers on buildings where there is clear evidence that they existed. Evidence can be historic photographs indicating a dormer or visible within attic roof framing.

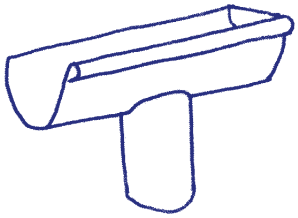
New dormers at historic buildings are not always appropriate. Certain building types and architectural styles did not traditionally include dormer windows. (Refer to *Building Types and Architectural Styles*.) For those buildings that historically included dormers, they were often located on certain roof slopes; set back a certain distance from the roof eave; centered or evenly spaced relative to architectural features below; had a standard form, most often a gable roof form; with window types and styles similar to the remainder of the building; and trim complementing the building's architectural style.

When considering a new dormer, particularly at historic buildings, property owners are encouraged to consider comparable buildings of the same style and period including the location, form, spacing, dimensions, proportions, style and detailing. For example, dormers are not typically appropriate on side elevation roof slopes. Similarly, oversized dormers to accommodate egress windows or to capture additional interior square footage are often inappropriate.

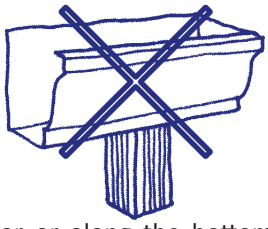
Cheek wall cladding materials vary with building materials. **On masonry buildings, dormer cheek walls should be slate unless the roof is metal, in which case they can be metal. On wood frame buildings, dormer cheek walls can be slate, wood or cementitious clapboard siding.**

This gable roof dormer is appropriately located, proportioned and detailed for the building and include slate cheek walls. Spanish tile ridge caps should be retained.

Dormer Review
Reconstruct previously existing dormer – Must provide evidence of previous dormer, scaled elevations, sections and detail drawings: S C N HDLC Staff review.
Install new dormer – Must provide scaled elevations, sections and detail drawings S C Commission review. N HDLC Staff review.



Half-Round Gutter,
Round Downspout
Preferred



K-Style Gutter,
Corrugated Downspout

Gutters are typically located near or along the bottom edge of a roof slope to collect rainwater. Although many New Orleans buildings were not designed with gutters, installing them can significantly reduce the water damage to building walls, foundations and piers. Built-in gutters are hidden from view from the ground within or behind architectural features such as cornices or parapets. Pole gutters are located near the bottom edge of a roof slope and project perpendicularly to the roof surface. Both built-in gutters and pole gutters are formed of flashing materials typically wrapped around or within wood forms.

Hanging gutters are located just under the roof slope edge and are usually metal with a half-round or profiled cross sections. Gutter materials have different life spans. Generally, copper has the longest potential life span, followed by steel, with aluminum being highly susceptible to punctures, tears, dents and galvanic reaction to other metals. Vinyl can become brittle and fracture in low temperatures. When installing or reinstalling gutters, property owners should reproduce any special molding, strap or bracket used to support or attach a gutter to a building and repair or replace wood eave detailing and trim. Refer to *Guidelines for Exterior Woodwork* for additional information.

Gutter and Downspout Review
Replace gutters in kind; or install k-style or half-round gutters where they do not exist S C N HDLC Staff review.
Install K-style gutters or gutters with built-in leaf and debris covers S C N Commission appeal. HDLC Staff review.

Decorative cast iron boots should be retained.

Downspouts, also known as rainwater conductors, are generally surface mounted to a building's exterior to conduct a gutter's water down the face of the building to the ground or an underground drainage system via a cast iron boot. Similar to gutters, downspouts can be fabricated of copper, galvanized metal, aluminum and vinyl with similar characteristics, in a round or rectangular profile. When adding downspouts to a structure for the first time, they should be arranged in an orderly fashion and mounted to the building rather than to galleries or porches.

Keep in Mind...

- Roofing work is potentially dangerous and should be left to professionals
- All roofers are not experienced in all materials, obtain references and verify that roofers have appropriately completed comparable work
- Verify the extent of both the material and installation warranties and company histories
- Verify whether removal of existing roofing is required before installation of new roofing; too much weight can damage structural elements
- Use appropriate fasteners for New Orleans' hurricane-strength winds
- Inspect attics periodically after a storm to catch small leaks early to minimize the potential for interior damage
- Verify the condition of underlying materials for rot or decay and make necessary repairs, including the sheathing or lath, and structural elements
- Install gutters and downspouts while maintaining the existing eave conditions and clean them regularly, typically every spring and fall

This material is based upon work assisted by a grant from the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the Department of the Interior.

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CITY OF NEW ORLEANS

Historic District Landmarks Commission

Guidelines for Exterior Woodwork

Exterior Woodwork

Wood siding, shingles and trim on a building's wall surface serve both functional and aesthetic purposes. Functionally, exterior woodwork acts as the "skin" of the building, shedding water and deflecting sunlight and wind. Aesthetically, woodwork is an important design feature that helps define the style, period and character of a building. Exterior woodwork:

- Establishes a weather-tight enclosure, providing protection from rain, wind and sun
- Acts as an important design feature, helping to define a building's architectural style and adding pattern and casting shadows on wall surfaces

Section Index

The HDLC reviews all alterations to and replacement of visible exterior woodwork including:

While the HDLC does require that exterior woodwork be painted, the HDLC does not regulate paint color.

All applicants must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work. Please review this information during the early stages of planning your project. Familiarity with this material can assist in moving a project quickly through the approval process, saving applicants both time and money. Staff review of all details is required to ensure proposed work is appropriate to the specific property.

Additional *Guidelines* addressing other historic building topics are available at the HDLC office and on its web site at www.nola.gov. For more information, to clarify whether a proposed project requires Historic District Landmarks Commission (HDLC) review, to obtain property ratings or permit applications, please call the HDLC at (504) 658-7040.

Using These *Guidelines*

The first step in using these *Guidelines* is to understand the rating. The rating corresponds to the historical and/or architectural significance of properties and determines what will be permitted within local Historic Districts or at local Landmarks under the jurisdiction of the HDLC.

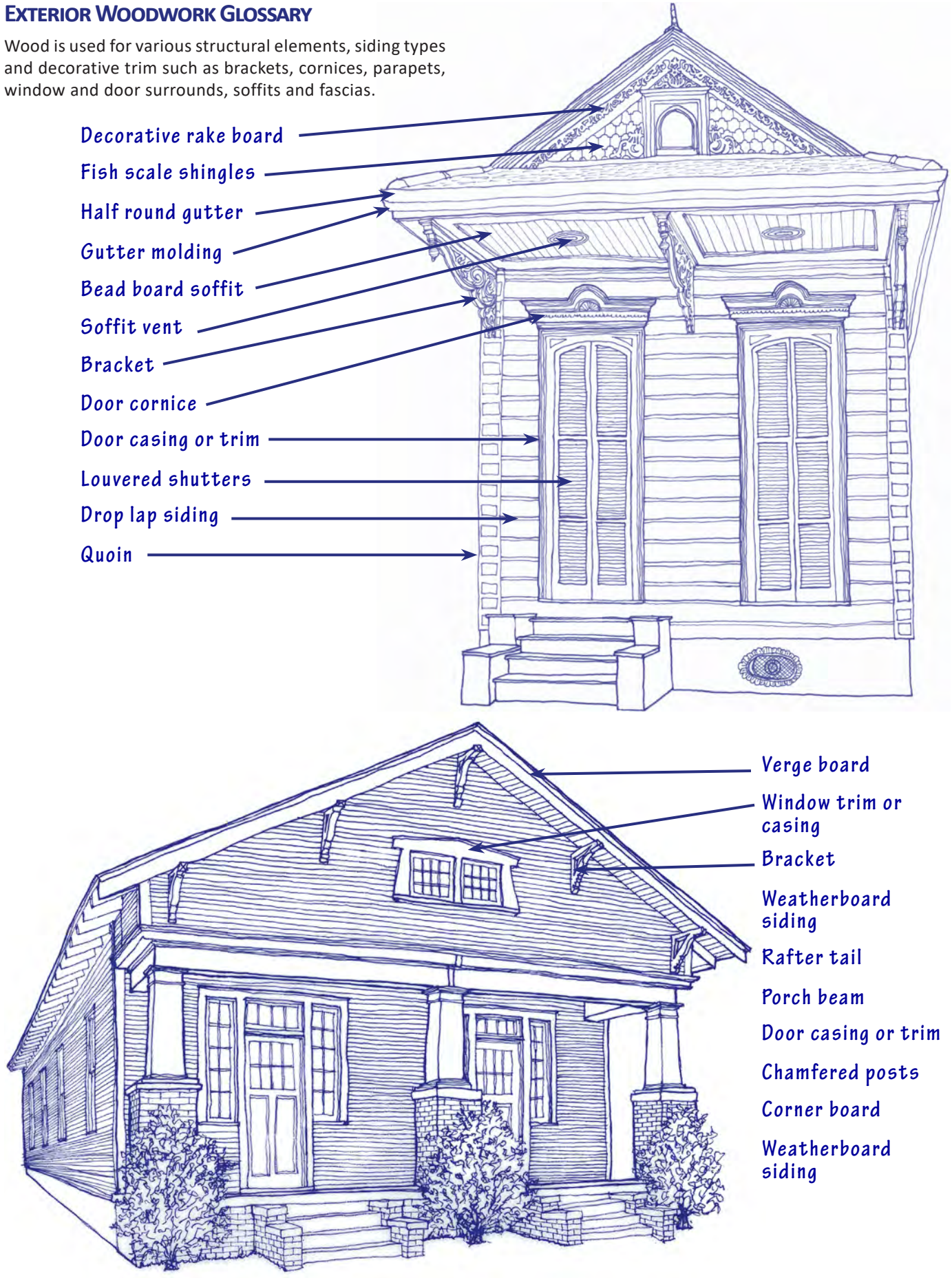
S *Significant Properties – Retain the highest degree of architectural and historical merit.*

C *Contributing Properties – Contribute to the overall District and city character.*

N *Non-Contributing Properties – Do not contribute to the overall District character.*

Exterior Woodwork Glossary

Wood is used for various structural elements, siding types and decorative trim such as brackets, cornices, parapets, window and door surrounds, soffits and fascias.



Due to their exposure to the weather, porches and galleries tend to need more maintenance than other exterior woodwork elements. Typical areas or problems include porch or gallery posts and flooring. Ground water can also migrate up through brick foundations and rot underlying framing. Refer to Guidelines for Porches, Galleries and Balconies.

Wood Trim and Ornament

Visually, exterior wood trim frames areas of wood siding or shingles and serves as the transition between elements such as doors, windows, cornices and porches. Functionally, it seals siding and shingles at joints and openings, providing a weather-tight building enclosure. Wood trim includes window and door frames, corner boards, rake boards, eaves and wood sills. In addition to wood trim, there are numerous types of wood elements applied to buildings, including quoins, brackets, balustrades and newel posts. (*Refer to Guidelines for Porches, Galleries and Balconies*.)

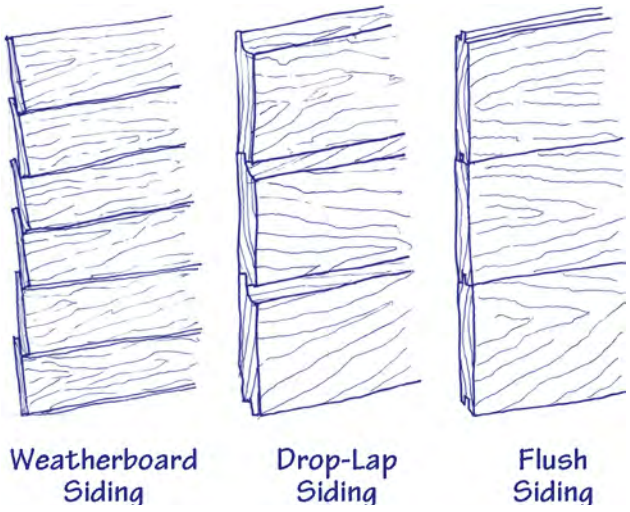
Historically, wood trim and ornamental profiles, details and sizes varied with the style of the building and whether it was "high-style" or simple. As a result, wood trim and ornament are considered an important feature and the HDLC strongly recommends the retention, maintenance and repair of existing wood trim and ornament. Similarly, great care should be taken when applying new trim and ornament to an existing building to ensure it is compatible with the building style. One of the best means to ensure the ongoing preservation of exterior woodwork is to keep it properly attached to the building and painted. (*Refer to Exterior Paint*, Page 06-14.)

Alternate Materials for Trim and Ornament

Although the HDLC strongly recommends the preservation of existing wood ornament and trim at historic buildings, it recognizes that in limited conditions, a replacement material that is less susceptible to rot might be an acceptable alternative. The HDLC provides greater flexibility when considering alternate materials for trim and ornament at new construction and additions to historic buildings when the final appearance is identical to painted wood.

For an alternate material to be considered as matching wood, the dimensions, profiles and detailing must be identical to the historic wood element. In addition, it must be a solid material that is not subject to shrinkage or warping, with a smooth, field-painted finish that matches painted wood in color and sheen. At historic buildings, alternate trim and ornament materials are typically not appropriate for window and door surrounds, corner boards, fascia or soffits, although they can be considered for additions and new construction. Additionally, dimensional lumber or pressure treated wood is never an appropriate material for trim or ornament.

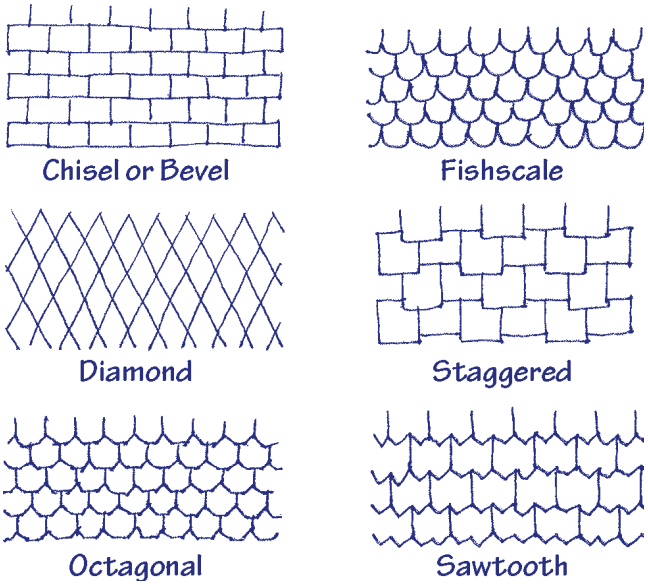
Wood Trim and Ornament Review
Samples or dimensioned drawings of proposed wood trim and ornament including all details must be submitted and approved by the HDLC Staff prior to any installation
Maintain, replace or install appropriate exterior wood trim and ornament in-kind to match existing **S** **C** **N** HDLC Staff review.
Replace exterior trim and ornament with non-wood material **S** **C** Architectural Review Committee. **N** HDLC Staff review.
Remove or install all other exterior trim and ornament **S** **C** Commission appeal. **N** HDLC Staff review.



Common Siding Types

The most common type of wood siding for residences in the City of New Orleans is weatherboard siding followed by drop lap siding.

- **Weatherboard Siding**, also known as clapboard or beveled siding, is made from long boards, tapered across the width. Weatherboards are installed by nailing an upper board overlapping a lower board with joints staggered across the wall surface. Historically, the boards were square, and in the second half of the 19th century tapered siding became common. The profile of replacement siding should be historically appropriate and should be consistent and align around building corners.
- **Drop Lap Siding**, also known as ship lap siding, is a flat faced board, about 12" wide with a concave top and notched bottom. Drop lap siding is installed by nailing the notched bottom of the upper board over the concave top of the lower board in a staggered joint pattern. It is typically found only on the fronts of buildings.
- **Flush Siding** is flat faced boards nailed edge to edge to form the appearance of a flat wall. It is generally limited to Greek Revival residences and installed at front façades under protective porches or galleries.



Common Shingle Types

Although generally limited to the front gable ends, there are a variety of decorative wood shingles in New Orleans. Similar to weatherboard siding, wood shingles are tapered and installed in an overlapping pattern with staggered joints to minimize potential moisture infiltration. Types of wood shingles include:

- **Chisel or Bevel**: Rectangular shape, similar to roof shingles
- **Fishscale**: Bottom edge of shingle cut in a U shape with multiple rows forming a fishscale pattern
- **Diamond**: Bottom edge of shingle cut in a V shape with multiple rows forming a diamond pattern
- Staggered: Chisel or bevel shingles with alternating greater and lesser exposure
- **Octagonal**: Bottom corner of shingle cut with 45˚ angle with multiple rows forming an octagonal pattern
- **Sawtooth**: Bottom corner of shingle cut in a W shape with adjacent shingles forming a sawtooth pattern

Decorative wood shingles are most often found in the front gables of residential buildings in New Orleans.

Porches, galleries and other areas where the woodwork is laid horizontally or located close to the ground are often first to deteriorate. Ongoing exposure to moisture can lead to rot of the column bases, porch deck and apron.

Woodwork Maintenance and Repair

Exterior woodwork is a significant feature in defining the style, period and character of a building. However, property owners generally do not notice their exterior woodwork unless a problem occurs, or there is desire to improve the appearance or to reduce maintenance. Typical exterior woodwork concerns include peeling paint, infestation, rot or deterioration often due to the lack of regular maintenance. Property owners will often hide these problems with materials, such as vinyl, without addressing the root cause of the problem, resulting in further deterioration.

The actual condition of un-maintained exterior wood is generally better than its appearance. In addition, a deteriorated component or area typically does not necessitate the replacement or covering of all exterior woodwork. In most instances, selective repair or replacement of damaged parts and implementation of a regular maintenance program is all that is required. Full exterior woodwork replacement or encapsulation with artificial siding or another material is rarely necessary and should be avoided whenever possible.

The side elevation has been covered with vinyl siding. The appearance is much flatter particularly at the windows.

Woodwork Maintenance Guide

The HDLC requires:

- **Conducting semi-annual inspections** of all exterior wood elements to verify condition and determine maintenance needs. Look for signs of deterioration including peeling paint that might indicate moisture problems. Look for veins of dirt on the exterior walls that might be termites. (Refer to Wood Rot, Page 06-6 and Termites, Page 06-8.) Clean exterior surfaces annually in warm weather with a garden hose, household detergent and a bristle brush. Avoid using power washers that can force water into wall cavities through crevices and damage decorative details and accentuate the grain of the wood.
- **Maintaining and repainting** exterior woodwork on a regular basis. A high quality paint job can last 5 to 8 years. Address any moisture or deterioration problems prior to painting. Hand scrape and sand where possible to avoid removing or damaging decorative details. Apply high quality and compatible primer and paint to clean and dry surfaces.
- **Repairing smaller areas of deterioration** by reinforcing or patching. Small cracks and checks can be repaired with an exterior wood filler, glue or epoxy. Loose elements can be refastened with careful nailing or drilling.
- **Selective replacement** of deteriorated elements when they are beyond repair. Replacement wood pieces should be the same size, shape and design as the historic wood element. It might be helpful to take a sample of the historic wood to the lumber yard or millwork shop to ensure the best match. Wood filler between the seams of the new and old wood will help provide a smooth finish.
- **Replacement** of exterior wood might be necessary if deterioration of exterior woodwork is severe and extensive. Decorative woodwork should be retained whenever possible since it is a character defining element. Replacement wood elements should have the same appearance as the historic woodwork including the size, profile and visual characteristics. Replacement siding materials should be installed in the original pattern, matching the original exposure and alignment relative to historic building elements such as door and window frames. Select appropriate replacement wood species for use and location.

The HDLC does not permit:

- Removing or encapsulating of siding, trim, decorative features and trim elements such as brackets, spindles, cornices, columns, posts, etc.

Wood Rot

Almost all wood rot is caused by fungi that break down dead wood to return it back to the earth. Spores of decaying fungi are continuously produced and airborne at the interior and exterior of buildings. Rot-causing fungi need four basic elements to thrive: oxygen, moisture, food and moderate temperatures. If one of these elements is missing, rot can be controlled.

Since oxygen and moderate temperatures are prevalent in the environment and most historic buildings are full of wood, an excellent food source, the best hope to minimize rot is to control moisture. Moisture that leads to wood rot generally comes from one of four sources: ground water, precipitation, plumbing leaks and condensation.

Ground water can migrate from the soil into a building by: direct contact between wood and soil; improper drainage away from the foundation; vegetation that is too close to the foundation or growing on the building; and capillary action or rising damp in masonry foundation walls or piers carrying water several inches up to wood sills.

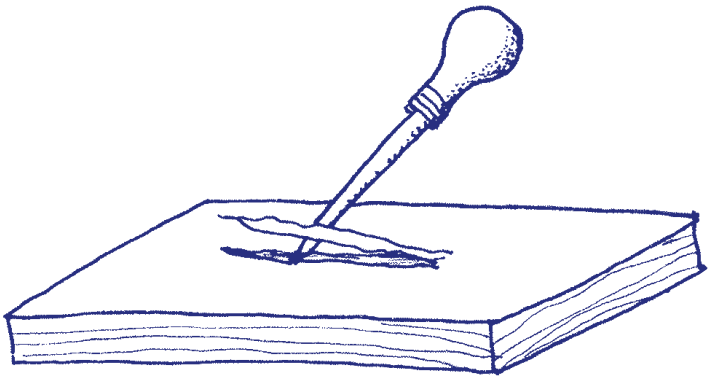
Precipitation in all of its forms, such as rain, snow, hail, mist, etc. can find its way into a building through small openings and crevices, trapping moisture within a wall cavity. Painted surfaces and caulked joints can reduce the potential for moisture infiltration. Blocked or undersized gutters and downspouts can overflow and direct water towards building surfaces. Rainwater splashing on hard ground surfaces can rebound, saturating exterior woodwork. In cold weather, ice build-up along roof eaves without appropriate flashing could back-up under shingles and melt.

Leaky plumbing can be both sudden, such as a cracked pipe; or slow, where a gradual, unnoticed leak can soak a wood structure until significant damage occurs. Cracks in grout and tiles on floors and around bathtubs, sinks and washing machines can discharge enough water to rot wood framing. Periodic inspections for signs of leaking behind bathtub access panels, within sink vanities and around washing machines and dishwashers can help catch a problem before it becomes serious.

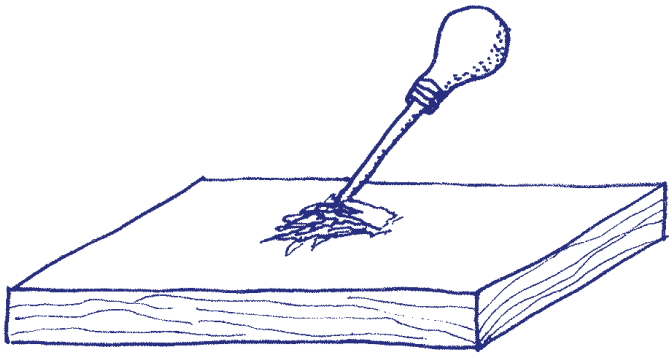
Condensation is an insidious source of moisture since the water comes from air vapor rather than an obvious source such as rain or a cracked pipe. Condensation occurs when warm moist air contacts a cold surface. Warm air can hold more moisture than cold air. If warm moist air comes in contact with a cold surface that is below the dew point temperature, the excess moisture changes to water droplets on the cold surface. Some common areas for condensation and possible solutions include:

- High humidity in kitchens, bathrooms and laundries – **Consider**: *Exhaust fans directing humid air to the outside and exterior clothes dryer vents*
- Crawl spaces beneath a building where water can condense on framing members such as sills and joists, especially in corners with poor air circulation or if occupied spaces above are air conditioned – **Consider**: Plastic sheathing on the ground
- Cold water pipes in humid weather – **Consider**: Pipe insulation
- Exterior wood framed wall on top of foundation wall or piers – **Consider**: Exterior wall insulation with no vapor barrier or an exterior-facing vapor barrier, painting of interior wall surface with latex paint and installation of interior humidity control

The vertical wood corner boards were removed adjacent to the downspout exposing the structural wood post. Additional exploration revealed that there was significant rot of the post that extended deep into the thickness of the wood, compromising its structural capacity. It is likely that a persistent leak at the juncture of the roof gutter and downspout made the situation much worse.



Less penetration and long splinters are an indication of healthy wood.



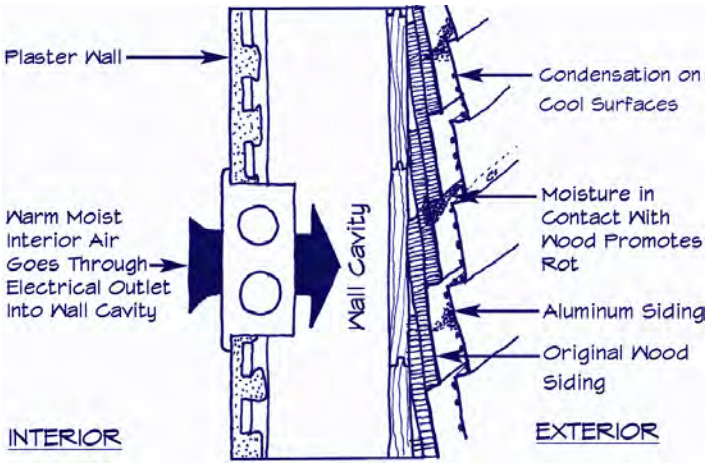
Greater penetration and short splinters against the grain are a possible indication of rot.

Condensation

As a result of changes in our living standards, condensation has become a significant problem in historic buildings. Today's buildings include central heating and air conditioning to stabilize temperatures and relative humidity, as well as insulation that can trap moisture. Buildings also include moisture-intensive conveniences such as plumbing, bathrooms, laundry and cooking facilities. While interior conditions have stabilized and moisture laden activities increased, exterior temperatures and relative humidity are continuously changing.

The differences in temperature and relative humidity between the interior and exterior of our buildings are "bridged" through the thicknesses of exterior building walls. If the temperature is below the dew point at any location within the wall, condensation will occur causing the moisture to change into water droplets. Installing artificial siding or impervious coatings over wood can make this problem much worse and hide deterioration until it is severe.

Unlike wood, vinyl and aluminum do not "breathe" and can trap moisture within a building's wall cavity, leading to rot, mold and insect damage of the wood structure. As a result, it is important to inspect and repair potential water sources to minimize the moisture within the wall cavity.



Detecting Wood Rot

A simple means of testing for rot is to stab the wood member perpendicular to the grain with an awl or ice pick, particularly where the wood is darker in color. Then measuring the penetration depth and evaluating the type of splintering using the following criteria:

- If the penetration is less than 1/4", the component does not need replacement
- If the penetration is more than 1/4", the component might need replacement
- If long, dry splinters are produced, the wood is healthy and the component does not need replacement
- If short sections broken across the grain are produced, the component might need replacement

If replacement is required, it is recommended that the replacement wood be decay resistant and match the size, profiles and detailing of the historic woodwork.

Decay-Resistant Wood

There are some woods that are naturally decay resistant, while others have a higher propensity to rot. These naturally decay-resistant woods tend to be denser than woods, such as pine. In some cases, these naturally decay-resistant woods are more expensive than common woods, but are not necessarily suited for all uses, such as detailed trim work. Therefore, it is important to understand the proposed location and final finish when selecting wood for a project. Available decay-resistant woods include:

- Cedar
- Mahogany
- Redwood
- Air-dried, pressure treated, southern yellow pine
- New growth or salvaged Cypress – Refer to *Salvaged Woodwork,* Page 06-13
- Pressure treated wood for framing members

Termites have eaten the wood along the grain, weakening the strength of the wood sill. The pressure from the wood stud has crushed the top of the weakened wood sill causing structural problems at the wall above.

TERMITES[1]

Termites eat wood and wood-based materials. This job is a natural part of the environment, but termites become destructive pests when they try to recycle houses or living trees. There are about 2,500 species of termites worldwide. Although only about 2% of them are frequent invaders of wood structures used by humans, termites must be managed because they can and will cause great damage.

There are two major groups of termites in Louisiana: drywood and subterranean termites. The subterranean termites are divided into two subgroups: the native subterranean termites and the Formosan subterranean termite. The former is native to Louisiana and includes several species; the latter was introduced into the state and refers to one species.

- **Drywood Termites:** They are always found inside dry wood and require neither soil contact nor external moisture. They do not build mud tubes and there is no soil in the wood they infest, but they eat and build galleries both across and within the wood grain and produce dry, six-sided seed-like fecal pellets. The pellets are often ejected from their galleries.
- **Subterranean Termites:** They can be found in both the wood and the soil. They start colonies in the soil, require moisture, build mud tubes to access above-ground wood, and bring soil into the wood they infest. Most prefer to eat wood along the grain. They do not produce fecal pellets, but may build cartons to make above ground nests. A carton is composed of chewed wood, saliva and excrement.

1 All information on Termites is extracted from: A Guide for Integrated Pest Management of Termites, www.agctr.lsu.edu, Publication 2979. April 2000. Refer to the original publication for more specific information.

UNDERSTANDING THE THREAT FROM TERMITES

The damage termites cause might not be as dramatic as a fire or tornado, but eventually it can threaten the structural integrity of a building. Their presence is not readily noticed, and damage is often discovered before the termites are seen.

Drywood Termites

Drywood termites live entirely in dry wood, have small colonies containing a few thousand individuals. Thus, it takes a long time before drywood termites cause much structural damage. Structures may be infested with drywood termites for years without being noticed. Drywood termites disperse naturally through alates that take flight. Shipment of infested wood or furniture may relocate entire colonies or nests.

Subterranean Termites

Subterranean termites usually make their nests in the ground, excavate passageways connecting nests and tunnel through the soil in search of moisture and food. They break into houses through construction elements such as expansion joints, hollow bricks, crevices in walls, support structures, concrete slabs, plumbing and utility penetrations, under exterior facings such as stucco and wooden siding as small as 1/32 of an inch. They build mud tubes to reach aboveground wood and are capable of establishing isolated aboveground infestations in buildings where they have access to water from condensation, leaking pipes, roofs or other sources. Subterranean termites have large colonies ranging from hundreds to thousands of millions. Termites from a single colony may attack more than one structure. They cause serious damage much faster than drywood termites. Subterranean termites feed on dead wood, and often injure living trees and shrubs.

Native subterranean termites have colonies ranging up to several hundreds of thousand termites and forage territories up to 1/3 acre. The foraging distance from the colony may be over 200 feet. They may be found injuring living trees, but usually feed on dead tissue.

Formosan subterranean termites eat wood much faster than native subterranean termites and grow the largest colonies of termite species in North America. A mature colony has up to 10 million termites or more and may extend passageways 10 feet underground and over ½ acre in area. Formosan termites are more likely than native subterranean termites to be in a structure without ground contact. Although an infested tree is not usually killed by Formosan subterranean termites, the injury weakens the trunk, branches and roots, making them susceptible to breakage during high winds. To reach cellulose materials or a water source, Formosan subterranean termites will chew through and destroy many non-cellulosic materials, such as thin sheets of soft metal, electric lines, plastics, mortar, plaster, rubber insulation, stucco, neoprene and seals on water lines.

Treatment for Termites

The goal of termite integrated pest management is to prevent or reduce problems caused by termites. There are several options for treating an existing structure for termites. Qualified pest control operators should be consulted for options to be used because treatments vary according to termite species, degree of damage, building construction, environmental conditions, etc. Since proper treatment includes the use of specialized equipment, large quantities of diluted insecticide and frequently involves drilling concrete foundations, bricks or walls, it is not recommended that untrained people attempt to treat a structure for termites.

Application of Termiticides – Soil Treatment

This is the standard practice for treating a structure. A termiticide is placed into the soil under and around a structure to create a continuous chemical barrier which blocks potential routs of termite entry. A trench at least 4-inches wide and 6-inches deep is dug around slabs, piers or other supports touching the soil. The soil put in the trench is saturated with termiticides. Any material that has a void and touches the soil must be drilled and the void treated with termiticide. Currently labeled soil termiticides will protect a structure for approximately five years. Wood treatment can be used either as a preventative measure or for a treatment of termite-infested wood. Termicide foams have been used recently as a way of improving chemical barriers, especially in callback situations (a return call on a customer to give re-treatment service on a treated house). Termiticide foams are very useful in treating structural voids by providing a full surface cover of the voids.

The Bait System

This is a new technology for treating subterranean termites. Two types of stations have been used. In-ground bait stations are placed around a house in the soil. Generally, monitoring stations are installed first and inspected several times a year for signs of termite activity. Monitoring stations contain a cellulosic material, such as wood or cardboard. After termites are found in the station, the cellulosic material is replaced by a termiticide-treated cellulosic material. Above ground stations are placed on walls and in floors directly or adjacent to termite activity or infestation. Termite baits work by killing workers that eat the toxin directly or termites that have shared the toxic food with workers or by eating intoxicated termites. Thus, colonies can be reduced. There are not attractants other than cellulose in the baits.

Fumigation

In this process, structures are covered with a tent and lethal gas is released into the structure. This treatment kills termites in the structure, but not termites in the soil. It is effective in killing drywood termites as they infest and live self-contained in the wood structure. It is not recommended without other treatments for controlling subterranean termites because termites in the soil may re-enter the structure as soon as 24 hours after fumigation.

Treating Trees

Termites in living trees can be controlled by drilling holes and injecting Termiticide into the void made by the termites. A new technique of foaming termiticide in infested trees has been developed and is more effective than using liquids. It is not known how long trees will be protected from termites after treatment.

Inspect Your Property Frequently For Termites

If a property is to be treated, get at least three licensed companies to inspect the property. They will make a diagram of the property showing proposed treatments and give you an estimate. Ask for a copy of the company's bond, insurance and contract. Ask to see copies of the labels and material safety data sheets (MSDS) for the termiticides to be used. With the above information, you are able to compare the services offered and the prices the companies want to charge. Read the contract carefully. Remember, it is a LEGAL contract.

Pest Management Service

Termite management should be handled by a qualified company. The HDLC strongly recommends establishing a pest management service agreement with a provider who will check your property regularly and be available when treatment for an infestation is required. Discuss the option of using boric acid based treatments or termite shields with your pest management company.

The installation of a brick façade on a wood framed building can dramatically change the historic appearance and is not appropriate.

Artificial Siding and Veneer

Artificial siding materials include asbestos siding, asphalt and more commonly vinyl and aluminum siding and capping. Veneer includes stucco, brick or stone applied at or over traditionally wood sided buildings. These materials can significantly change a building's character and appearance and are not necessarily maintenance free. Contrary to manufacturer's claims, most forms of artificial siding can trap moisture within a wall thickness, accelerating rot and decay of underlying framing.

Asbestos siding is often embossed with a wood grain pattern. The removal of asbestos siding can be hazardous and should be undertaken by trained professionals.

Asbestos Siding

Asbestos became a popular wall surface material at the beginning of the 20th century. Asbestos wall shingles are made from asbestos mineral fibers and either Portland or hydraulic cement and they provide a durable, lightweight, economical, fireproof, rot and termite resistant alternative to wood siding and shingles.

With appropriate maintenance, asbestos shingles can be expected to last well over 30 years with cracking and rusting nails being the most typical cause of failure.

The manufacturing of asbestos shingles essentially ceased when asbestos was banned by the EPA in 1973. If the shingles are damaged, consultation with a professional to determine whether repair is feasible is recommended. It should also be noted that asbestos shingles are often available at architectural salvage suppliers. The HDLC encourages the removal of asbestos siding and restoration of underlying wood siding.

Typical localized problems and possible repairs for asbestos shingles:

- Split or puncture – *Install sheet metal under shingle, fill split or hole with grout of Portland cement and water*
- Loosening or corrosion of fasteners for asbestos shingle or accessories – *Reattach or replace fastener*
- Moss or fungi on surface – *Trim back adjacent trees allowing sun to dry out surface*
- Missing or damaged shingles– *Replace shingles with non-asbestos shingles to match original and wall surface in-kind*

If over 20% of the asbestos shingles on a wall surface are damaged or missing, replacement of the wall material might be necessary. Property owners can install salvaged asbestos shingles or non-asbestos fiber-cement products that visually duplicate traditional asbestos tiles. Other alternative wall surfaces include wood clapboard or drop siding or smooth finish cementious siding.

Wood siding is located on the front elevation to the left and asbestos siding, with the wavy bottom edge, on the side elevation to the right.

Repair and Removal of Asbestos Shingles

Great care should be taken when working with broken asbestos products and during its removal. It is recommended that all asbestos related work be undertaken by a licensed contractor.

Property owners are responsible for ensuring that all asbestos removal and disposal is handled in accordance with all applicable regulations and procedures.

The vinyl siding has been partially removed. If not repaired, the remainder of the vinyl is likely to be pulled off in hurricane strength winds. Asbestos shingles are visible under the vinyl, which are likely covering wood siding. Complete removal of vinyl and asbestos siding, and restoration of wood siding is recommended.

Artificial Siding

Vinyl and aluminum siding typically simulate wood. Because vinyl and aluminum are extruded pieces of plastic and metal, they do not accurately recreate the appearance of wood and tend to trap moisture. It should also be noted that in the event of a fire, the fumes from vinyl are very toxic. The **HDLC does not permit the installation of new vinyl or aluminum siding on the street elevation of any building.**

Replacement of this aluminum siding section would be the best way to repair the puncture. Since siding colors tend to fade from sunlight, the replacement siding probably would not match the existing adjacent siding.

Asphalt siding often simulates brick or stone wall surfaces.

Fiber-Cement Siding

Fiber-cement siding is a lightweight, solid material that is both durable and visually more compatible with wood than vinyl or aluminum siding. When it is manufactured in similar sizes and shapes to wood siding and shingles, and with a smooth, painted finish, it can be compatible with historic fabric. The installation method is similar to wood, allowing historic alignments around window and door frames. It can be cut to shape on-site using hand tools, and painted to match any color scheme. Manufacturers indicate that fiber-cement products are resistant to rot, termites, fire and delamination, and are dimensionally stable, allowing paint to last longer. Fiber-cement products cost more than vinyl or aluminum siding but much less than wood siding. They are increasingly common in this region, and some manufacturers offer warranties for as long as 50 years. The Staff can approve the installation of smooth finish fiber-cement siding. The installation of wood-grained fiber-cement siding can be appealed to the Commission.

Fiber-cement siding material is a good economical alternative for new construction or an addition to a historic building. It can be painted to match the existing paint scheme.

Remove Artificial Siding and Veneer

New Orleans' property owners might consider removing artificial siding and restoring underlying woodwork. Artificial siding removal allows buildings to function as originally designed and exposes problems that might have developed since its installation. If removing artificial siding from woodwork:

- Expect to replace about 20% of woodwork
- Anticipate surprises such as removed ornament and trim
- Sell aluminum siding for recycling

Siding and Shingle Replacement

In New Orleans, many of the historic buildings were originally clad with wood siding. As a result, the installation of artificial siding over a traditional wood sided building alters the overall character of the building. In addition, most artificial siding materials, particularly vinyl and aluminum siding, must be installed at a consistent vertical spacing, as defined by the manufacturer. They do not allow flexibility to accommodate historic spacing or exposure.

The installation of artificial siding or veneers can often damage or require the removal of significant wood casings and trim. The loss of these features can significantly alter the character of a building. Artificial siding installation over existing materials can also increase the wall thickness, causing the existing wood trim to appear set back from the wall rather than projecting from it. This can further diminish the visual characteristics of the building.

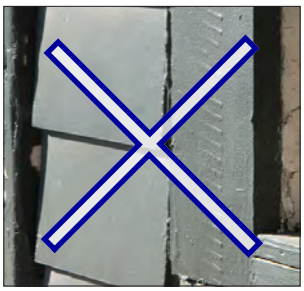
Aluminum capping has been installed over the window frame. Aluminum capping usually lacks the profile and detail of wood trim. It can also trap moisture within the wall surface that can accelerate rot and deterioration

The window frame has been completely covered with the vinyl siding. The depth and articulation formerly provided by the frame has been eliminated. The visual dimensions of the window are changed and character of the building diminished.

Salvaged Woodwork

To find the best quality replacement woodwork a good place to start might be an architectural salvage store. Because of the quality of the wood historically used in New Orleans' buildings, salvaged and repaired woodwork will often outlast new replacement woodwork.

Similar to when installing new replacement woodwork, take care with salvaged woodwork to match the size, shape, type, profiles and detailing of existing historic woodwork. Just because it is old does not mean it is appropriate. Caution should also be taken when installing salvaged woodwork to prevent introduction of termites into a building.



Siding should not extend past face of window trim. The window should also have a sill.

Keep In Mind...

- Changes in siding materials and characteristics should correspond with natural breaks in buildings such as corner boards
- Buildings that traditionally had wood siding should not have veneers of stucco, brick or stone
- When replacing siding it might be necessary to install temporary bracing to prevent racking of the structure in high winds
- Repair, maintenance, installation and painting of woodwork can be potentially dangerous work
- Verify whether contractor is licensed in New Orleans
- Request a written estimate detailing the work, verify extents of warranty for materials and labor and check references
- Hold final payment, such as 25%-30% of project cost, until all work has been completed properly

Siding and Shingle Replacement Review

Maintain or replace existing exterior siding or shingles in-kind to match existing; Replace existing asbestos siding with vinyl or aluminum

S C N — HDLC Staff review.

Replace exterior wood siding or shingles with smooth finish fiber-cement siding or shingles to match existing wood siding or shingles

S — Commission appeal.

C N — HDLC Staff review.

Replace exterior wood siding or shingles with vinyl or aluminum siding; install veneer at traditionally wood sided building; Install wood-grained fiber-cement siding

S C — Commission appeal.

N — HDLC Staff review.

These paint colors are non-traditional but highlight the various architectural features of this residence.

Exterior Paint

Paint is one of the most common ways to protect exterior materials, particularly wood without natural or chemical preservatives, from the elements. When the painted surface has been compromised, moisture and the elements can infiltrate the underlying material and potentially accelerate deterioration.

Exterior paint provides a layer of protection to a building by adding a barrier that limits moisture infiltration and damage from the sun, pests and other forms of deterioration. Exterior woodwork without natural or chemical preservatives is susceptible to moisture-related wood deterioration of the exterior envelope and underlying framing. Although paint is an important protective layer that improves the longevity of a historic resource, it must be viewed as a temporary barrier that is subject to deterioration through cyclical temperature and humidity changes and requires re-application to maintain its protective properties. In general, exterior surfaces should be repainted every five to eight years, with potential touch-ups of high traffic, worn or deteriorated areas. If a building requires frequent repainting, it might be an indication of another problem including moisture intrusion, inadequate surface preparation and non-compatible paint.

In addition to providing a protective layer, paint colors can highlight a building's architectural features and style, visually tie the parts of a building together, as well as reflect personal taste. A building's style, period of construction, materials and setting can all help identify appropriate paint colors.

Paint Analysis

Paint analysis is a useful tool to accurately determine the color of historic paint or finish through microscopic analysis. Paint analysis specialists can analyze a finish sample and identify previous colors to allow duplication, accounting for intermittent fading and dirt layers. Paint analysis is not required by the HDLC, but is an option for a property owner who desires an accurate building restoration.

Oil & Latex Paints

There are two types of readily available wood paint for a building, oil and latex. Both types consist of three principal components: a pigment, a binder to adhere the pigment to a surface as the paint dries and a solvent that makes the mixture loose enough to apply with a brush. Even though latex was developed in the mid 1940s, oil was the dominant paint type until about 1970 and is found on many historic buildings today.

Oil paint generally adheres better to problem surfaces because the oils are small enough to seep into the wood or microscopic openings in old, even chalky paint. Latex paint is less likely to peel from a building with excessive interior moisture, although multiple layers of paint can create an impermeable moisture barrier. **Because of oil paint's adhesion properties and the fact that multiple layers of latex paint forms an impermeable moisture barrier, oil-based paint is recommended at exterior woodwork surfaces.**

Stains

Exterior stains are typically applied to wood and generally fall into one of two categories, semitransparent and opaque. Semitransparent stain, generally known as varnish, allows some or all of the wood's color, grain and texture to show through, and was historically limited to doors. However, in many cases, what appears to be historically stained woodwork was more likely grained wood. (Refer to *Wood Graining, Specialty Paints*, *Page 06-14*.) Semitransparent stain tends to deteriorate quickly in New Orleans' climate, and are generally not recommended. Historically, their use was limited to main entrance doors protected from the weather.

Opaque stain provides a consistent color finish allowing more surface texture than paint. Opaque stain appears similar to paint; however, a stain weathers differently than paint because it does not build up into a thick film that can peel off. Rather it slowly fades when exposed to weather conditions, particularly when exposed to direct sunlight. Because opaque stain needs to penetrate wood to bond, ideally it should be applied to clean bare wood and limited to a small wood site element, such as a fence, gate and/or shed.

Semitransparent stains and varnishes are not recommended by the HDLC because they tend to deteriorate quickly in New Orleans' climate, leaving wood exposed and vulnerable to deterioration.

Repainting

In general, all exterior surfaces should be repainted every 5 to 8 years, with touch-ups of high traffic, worn or deteriorated areas as needed. When considering repainting, the following five steps are recommended:

1. **Determine Whether Painting is Necessary**: Prior to beginning a painting project, determine whether complete repainting is required, or if cleaning and/or spot repainting is more appropriate. By painting more often than necessary, paint layers build up, increasing the potential for future paint failure.
   - Wash with a mild detergent solution and natural bristle brush to freshen a surface's appearance and verify whether repainting is required
2. **Inspect Existing Paint for Cause of Failure**: To ensure that new paint will last as long as possible, a property owner should inspect existing paint for signs of failure.
   - Remove damaged paint down to sound paint surface or to bare wood, sand smooth and repaint

Specialty Paints

Elastomeric or Encapsulating Paint

Use of encapsulating paint is problematic because it can trap moisture in woodwork, promote rot and/or provide a desirable environment for pests such as termites. It is often referred to as "liquid siding," "liquid stucco" or "liquid ceramic coating". **Use of encapsulating paint is not permitted by the HDLC**.

Masonry Paint

Refer to *Removing Paint from Masonry* and *Masonry & Stucco Painting, Guidelines for Masonry & Stucco*, *Page 06-11*. **Painting previously unpainted brick or stone is not permitted by the HDLC.**

Metal Paint

The paint selected must be compatible with the type of metal and existing coatings. In the case of an iron-based metal, typically found at a balcony or gallery, paint preparation should include the removal of rust to bare metal, cleaning the surface and quickly applying a rust-inhibiting primer to prevent corrosion. Refer to *Ornamental Metals, Guidelines for Balconies, Galleries & Porches*, *Page 08-8*.

Wood Graining

Exterior wood that appears to be stained is often wood grained, using primer and multiple layers of glazes that have been textured to imitate wood, particularly rare and costly wood. Graining was common in the 19th century, and is most often applied to front entrance doors.

Semitransparent Stain

Semitransparent stain can highlight wood graining, and provide limited protection from the elements due in New Orleans' climate. (Refer to *Stains*, page 6-13.) Similar to wood graining, semitransparent stain should be limited to front entrance doors.

Paint Colors

The HDLC requires that all exterior woodwork such as siding, shingles, windows, shutters, ornament and trim be painted with opaque paint. Wood graining or semitransparent stain should be limited to exterior front doors if appropriate. (Refer to left.) The choice of paint colors are not subject to HDLC review. However, the HDLC does mandate minimum requirements for building maintenance including painting. (Refer to *Demolition by Neglect, Page 01-13* of the *Guidelines Introduction*.)

The following may be helpful in the selection of paint colors:

- When adding a new element to a historic building that was traditionally painted, the paint should complement the historic building
- New Orleans is a hot, tropical environment and its color palette tends to be light and vivid, resulting in similarities to Caribbean architecture
- Large areas of highly saturated color can appear incompatible within the historic context – it is generally more appropriate to apply muted colors to a large area and apply more saturated contrasting colors at shutters and other architectural details
- Colors with the same name produced by different manufacturers are not consistent in appearance
- Color palettes should be harmonious; highlight colors should be restricted to drawing attention to details
- Regardless of style, the floor of a gallery, balcony or porch is generally light gray and porch ceilings and overhangs are generally painted a light color
- All shutters and associated hardware, including hinges, should be painted the same color as the shutter, and the pintel, attached to the door or window frame, should be painted the frame color

Some common paint failures are:

- **Wrinkling:** Typically the result of the top coat drying before the underlying coat
- **Peeling**: Possible causes are painting under adverse conditions, inadequate surface preparation and/or moisture infiltration
- **Blistering:** After cutting into a blister, if wood is visible, the cause is likely moisture related; if paint is visible, the probable cause is that the area was painted in direct, hot sun
- **Cracking or Crazing**: Typically the sign of a hard surface that does not expand and contract with the underlying material
- **Alligatoring:** Severe cracking and crazing

3. **Repair Causes of Failure**: Before repainting, all causes of paint failure should be repaired. A substantial amount of paint failure is due to moisture infiltration near a roof line, gutter, downspout or the ground; infiltration at a horizontal surface such as window sill and/or stoop; and migration from the interior of a kitchen, bathroom or laundry room through the exterior wall.

   Eliminate all sources of moisture and then repair all damaged wood or substrate material prior to repainting. Remediation of moisture can include repairing a gutter and/or downspout; reducing moisture migration through a wall by installing an interior dehumidifier; directing perimeter drainage away from the building foundation; and removing perimeter shrubs and other vegetation. (Refer to the *Guidelines* sections, in particular the *Guidelines for Exterior Maintenance, Guidelines for Masonry & Stucco* and *Guidelines for Site Elements*.)

4. **Prepare Surface**: To ensure a long-lasting painted surface, appropriate surface preparation should be undertaken prior to repainting:
   - Begin by washing the painted surfaces with a mild detergent solution and a natural bristle brush, then carefully scraping and sanding to a smooth finish, removing any paint that is not tightly bonded to the surface
   - Putty or caulk countersunk nails, window glazing, gaps, joints and openings
   - Allow substrate to thoroughly dry before applying primer or paint
   - Spot-prime bare wood, areas of repair and replaced wood including unexposed and cut ends

5. **Repaint**: Using high quality paint applied in accordance with the manufacturer's recommendations should improve the life of a paint job. In general, it is best to use compatible primer and paint from the same manufacturer, and apply two coats of paint to previously painted bare wood.
   - Apply paint during appropriate weather conditions, generally between 50˚F and 90˚F and relative humidity recommended by paint manufacturer, while avoiding direct sunlight
   - Apply finish paint soon after oil primer – Surface compounds affecting adhesion can form within 2 weeks

The paint at this door has alligatored, with severe cracking visible. Paint loss has exposed bare wood. Both conditions allow storm water to come into direct contact with the wood surface, potentially leading to moisture deterioration. In this case, removal of all paint layers and proper door repair are recommended prior to repainting.

Complete Paint Removal

If the existing paint has failed, it might be necessary to strip all or portions of the paint from the surface. Although there are a variety of tools and chemicals available to strip paint, many of them are potentially hazardous and can cause significant damage to historic building materials. Therefore, it is generally recommended that flaking or unbonded paint be removed to sound paint, with complete paint removal only in limited cases.

Complete paint removal might be necessary when the existing paint on a surface has completely or substantially failed. Examples where complete paint removal would be appropriate include:

- Where wholesale blistering or peeling of an element reveals the underlying substrate
- Where continuous patterns of deep cracks are prevalent in the surface of painted wood
- When windows, doors or shutters have been painted shut
- Where a smooth transition is needed to a new wood element or a Dutchman repair
- When deterioration of a historic building feature or material will otherwise occur

Painting References

Paint colors can highlight a building's architectural features and reflect personal taste. Generally, Colonial Revival homes would historically have a two-color paint scheme; Victorian homes might have a three- or four-color, earth-tone, paint scheme. Please refer to the appropriate *Guidelines* and the *Guidelines for Exterior Maintenance* for information on painting additional materials. The following book is a good source for appropriate historic building paint colors:

Moss, Roger W. ed. *Paint in America: The Colors of Historic Buildings*. New York: John Wylie & Sons, 1995.

Paint Removal Guide

The HDLC Recommends:

- Hand washing with mild detergent and bristle brush
- Hand scraping
- Hand sanding

The HDLC Suggests Care Using:

- Rotary tools – disks can leave circular marks and wires can tear into surface
- Heat guns and heat plate – can ignite paint or underlying surface if left in one location too long
- Chemical paint removers – can raise grains, be expensive and potentially volatile; runoff can be hazardous and should be collected to reduce harm to children, pets, vegetation and ground water

The HDLC Strongly Discourages:

- Flame tools such as blowtorches to soften paint – smoldering sparks can start a potentially devastating fire; lead components in paint can vaporize and create highly toxic fumes
- Sandblasting – can be abrasive to surface, wear away protective exterior coating and raise the wood grain
- High pressure water wash – forces water into open joints affecting interior finishes and structural framing; can be abrasive to exterior surface and raise the grain

Paint Preparation and Removal Safety

Lead may be a component in historic paint, making paint preparation and removal potentially hazardous work. Keep children and pets clear of work area. A property owner should consult a professional for work that is unfamiliar or potentially unsafe.

- Follow all manufacturers' recommendations during the paint removal process
- Comply with City and Environmental Protection Agency (EPA) requirements for paint preparation, removal and work at a location where lead-based paint may be disturbed (Refer to *Safety Precautions, Guidelines for Exterior Maintenance*, *Page 03-16*)
- Use caution around paint dust from an old building as is may contain lead – Wear a respirator and safety goggles, avoid open food or beverage containers in area of paint removal, thoroughly clean exposed skin and launder work clothes
- Avoid using heat tools – User should wear appropriate clothing, **keep a fire extinguisher nearby and monitor area of work for at least one hour after stopping work**

Paint color can highlight architectural features and materials. The choice of paint colors and application locations should complement a building's architectural style, as in this Italianate example.

Murals

A mural is a geometric or artistic painting or other work of art applied directly to a wall, which often includes components with more than one paint color. Murals are not permitted at street facing elevations of Contributing or Significant buildings. In addition, murals are not permitted to be installed on previously unpainted brick or stone walls, nor on elevations of Contributing or Significant buildings that include windows or doors.

The HDLC only reviews the proposed location of a mural; the subject matter is not considered. (Refer to *Signs and Awnings, Guidelines for Commercial Buildings* page 11-12 for additional information regarding signage.)

Mural Review	
Install mural on fencing or non-street facing elevations without windows or doors	
S	Commission review.
C N	HDLC Staff review.
Install mural on street facing elevation; on an elevation with windows or doors; or on previously unpainted brick or stone	
S C	Commission appeal.
N	HDLC Staff review.

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CITY OF NEW ORLEANS
Historic District Landmarks Commission

Guidelines for Masonry and Stucco

Masonry and Stucco

Exterior masonry includes stone, brick and stucco. Historically, a building's exterior masonry surface serves both visual and functional purposes. Visually it is an important design feature that establishes the rhythm and scale of a building. Historic exterior masonry:

- Acts as an important design feature, helping to define a building's architectural style
- Establishes a building's scale, mass and proportion
- Adds pattern and casts shadows on wall surfaces

Functionally, historic exterior masonry typically acts as the principal load bearing system for the building, as well as its "skin", shedding water and typically deflects sunlight and wind. Historic exterior masonry:

- Acts as a principal element in the structural system
- Establishes a weather-tight enclosure, providing protection from rain, wind and sun

Section Index

The HDLC reviews all modifications to exterior masonry and stucco. This section includes:

All applicants must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work. Please review this information during the early stages of planning your project. Familiarity with this material can assist in moving a project quickly through the approval process, saving applicants both time and money. Staff review of all details is required to ensure proposed work is appropriate to the specific property.

Additional *Guidelines* addressing other historic building topics are available at the HDLC office and on its web site at www.nola.gov. For more information, to clarify whether a proposed project requires Historic District Landmarks Commission (HDLC) review, to obtain property ratings or permit applications, please call the HDLC at (504) 658-7040.

Using These *Guidelines*

The first step in using these Guidelines is to understand the rating. The rating corresponds to the historical and/or architectural significance of properties and determines what will be permitted within local Historic Districts or at local Landmarks under the jurisdiction of the HDLC.

S *Significant Properties – Retain the highest degree of architectural and historical merit.*

C *Contributing Properties – Contribute to the overall District and city character.*

N *Non-Contributing Properties – Do not contribute to the overall District character.*

Types Of Masonry and Stucco in New Orleans

The photographs below represent some common types of masonry and stucco found in New Orleans. For more information on the care and maintenance of local brick, please refer to the *"Vieux Carré Masonry Maintenance Guidelines"* published by the Vieux Carré Commission.

19th Century Brick *–A soft, fired-clay, fairly regularly shaped building component; often with color and surface variations; used primarily in walls, piers, foundations and exterior pavers.*

20th Century Brick *–A hard, dense, fired-clay, regularly shaped building component; sometimes with a glazed surface; used primarily in walls, piers, foundations and exterior pavers.*

Wire Cut Brick *–A dense, fired-clay, regularly shaped building component; with a ridged surface; used primarily in 20th century building walls.*

Limestone *– A sedimentary rock; used for building walls, window sills and lintels, ornamental stone trim, sculpture and for producing lime.*

Granite *– A hard rock, consisting of small, yet visible, grains of minerals, which can be highly polished or textured; used for walls, piers and street curbs; commonly in gray, black and pink.*

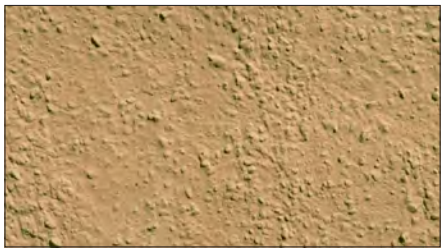
Marble *– Typically fine grained and able to be highly polished; it has a wide range of colors and patterns; used for steps and stoops, statuary and fine masonry.*

Terra Cotta *– Fired-clay, non-structural building components, often with colored glaze, used for decorative, ornate details and wall finishes.*

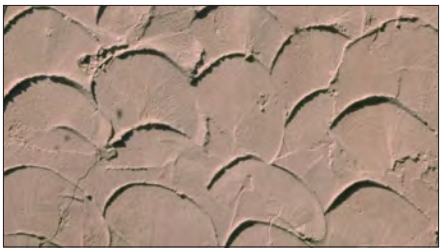
Concrete Block *– A structural building material made by mixing water, cement, sand and aggregate, placing the mix in forms and hardening; commonly used for foundations, walls and piers.*

Textured Concrete Block *– A structural building material made by mixing water, cement, sand and aggregate, placing it in forms and hardening; commonly used for foundations, walls and piers, popular in the early to mid-20th century.*

Scored Stucco *– Smooth finish with scoring to simulate stone joints.*

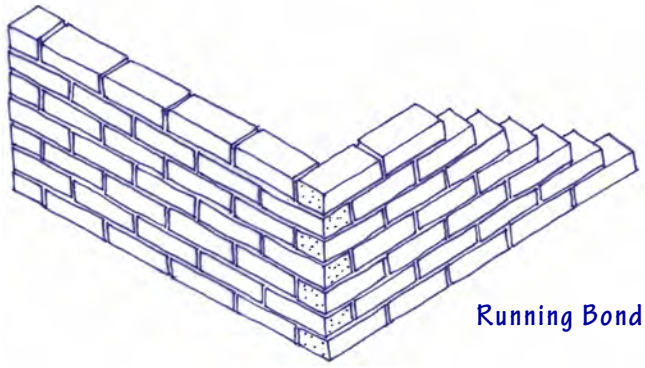


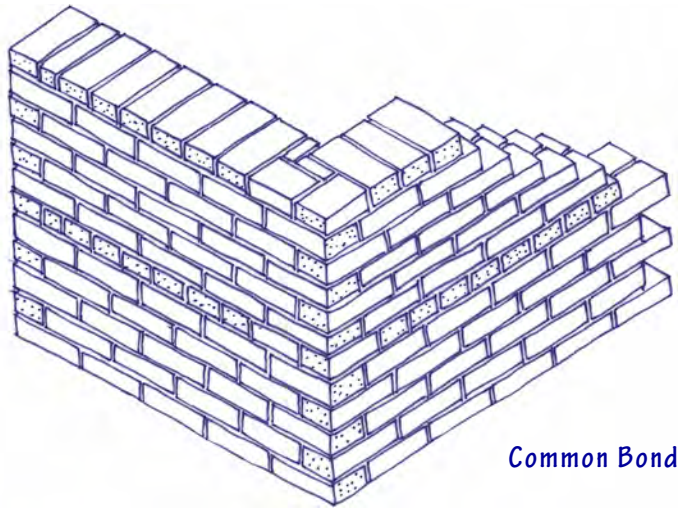
Dash Finish Stucco *– Textured finish with pronounced aggregate at the surface.*



Trowel Finish Stucco *– Highly stylized finish with pronounced ridges and shadows from trowel application.*

Brick Bonding Patterns


Running Bond


Common Bond

The most frequently constructed brick bonding pattern is common bond, which is built of stretcher courses with header course every sixth row. Another familiar bonding pattern is running bond, comprised only of stretcher courses.

Components of Masonry Walls and Piers

Masonry walls and piers were historically constructed of either bricks or stones, stacked on top of each other. The individual units are bonded by mortar, which serves to hold the masonry units together and fill the gaps between them. Historically the masonry was bearing, meaning it carried its own weight to the ground as well as the load of other building elements such as walls, floors and roofs.

Bricks

Brick is by far the most common masonry material in New Orleans and can be found at some of the City's earliest buildings as well as those constructed today. Bricks are made by inserting clay into a mold and then firing or baking the brick at very high heat. The result is a standardized unit, generally 8" by 4" by 2-1/4" in size.

The color of brick can vary, but red is by far the most common. Other colors include yellow, orange and brown. The color is determined by the chemical and mineral content of the clay, and the temperature and conditions of the kiln or oven. Similar to the color, the strength or hardness of brick is determined by the clay ingredients and the firing method, but it is also affected by the way the brick is manufactured.

- Lake bricks, also known as mud bricks, tend to be very soft and can be found on buildings and structures built during the 19th century. They were made by pressing wet clay into a wood or metal mold, historically by hand; the shaped clay was dried and then fired. In the process, small air pockets and impurities were trapped in the clay, and the bricks were often slightly irregularly shaped with holes or voids and rounded edges and corners. Because lake bricks are very soft, they were often covered with stucco to protect them from the weather.
- Dry pressed bricks are similar to lake bricks except the clay used is drier, is pressed into the molds with greater force and fired longer. The result is a harder brick with sharper corners and edges. Dry pressed bricks gained in popularity in the second half of the 19th century.
- Extruded bricks were popularized in the early 20th century and are the hardest bricks. Unlike mud bricks and dry pressed bricks which tended to be made near the construction site, extruded bricks are typically made in large factories and shipped to the site. To make extruded bricks, very dry clay is forced through a form to create a long ribbon before being cut into individual bricks. With large-scale production it is easier to achieve higher quality control of the color and hardness.
- Veneer bricks are thin layers of bricks, often about 1/4" thick, adhered to an underlying surface. Brick veneers have no structural capacity.

Concrete Masonry Units

Concrete masonry units (CMUs), also known as concrete blocks, are similar to bricks in that they are formed structural elements. They are made by mixing water, cement, sand and aggregate, which is placed in forms to harden. The blocks are typically 8" by 8" by 16" in size and typically include voids. Similar to brick, they are typically stacked and bonded with mortar. They are most often laid in a running-bond pattern, and should not remain exposed in historic settings. Instead, CMU walls should be parged or stuccoed when visible from a public way.

Stone

Stone buildings are relatively rare due to the lack of local building stone. The most common type of stone in New Orleans is granite piers and lintels found on Greek Revival buildings. Historically, stone walls and piers were weight bearing and constructed of individual stone units bonded with mortar. In the mid 20th century, stone veneers were popularized, which are thin slabs of masonry, (typically marble or granite) "hung" on an underlying structural support system.

MORTAR

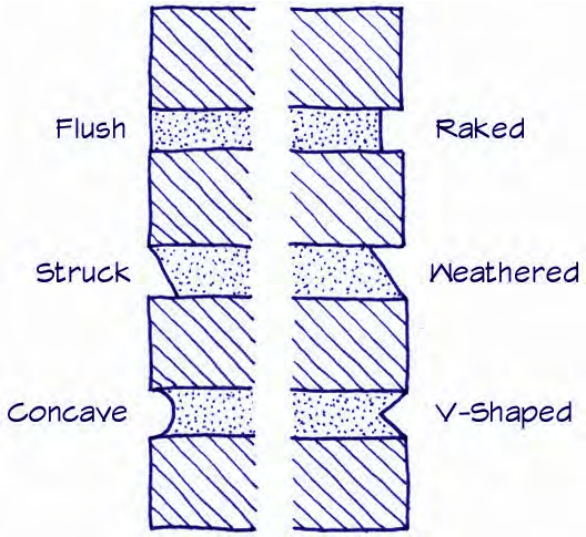
Historically, mortar was generally composed of a few ingredients: sand, lime and water, and possibly additives such as animal hair or oyster shells. Starting in the mid-19th century, a small amount of Portland cement was added into the mix to improve the workability and hasten the setting time. In the early 20th century, the amount of Portland cement in mortar was increased, resulting in harder mortar corresponding with the manufacturing of harder bricks.

Sand is by far the largest component of mortar and defines its color, character and texture. Since masons would use products that were readily available, sand from historic mortars tended to have weathered, rounded edges and was available in a great variety of grain sizes and shades of white, grey and yellow. Most sand available today has sharper edges from being mechanically broken and is sieved into standard sizes. As a result, mixing sand colors and sizes might be needed to match historic mortar.

Lime and Portland Cement act as binders for the mortar. High lime mortar is soft, porous and varies little in volume with seasonal temperature fluctuations. Because lime is slightly water-soluble, high-lime mortars can be self-healing and reseal hairline cracks. By contrast, Portland cement can be extremely hard, resistant to water movement, shrinks significantly upon setting and undergoes relatively large thermal movements. Portland cement is available in white or grey, and the two colors can be mixed to achieve a desired color. **In general, high lime mortars are recommended for nearly all repointing projects at 18th and 19th century construction to ensure a good bond with original mortar and masonry.** It is possible to add a small percentage of Portland cement to a high lime mixture to improve workability and plasticity. Portland cement can generally be increased when repointing 20th century buildings or structures.

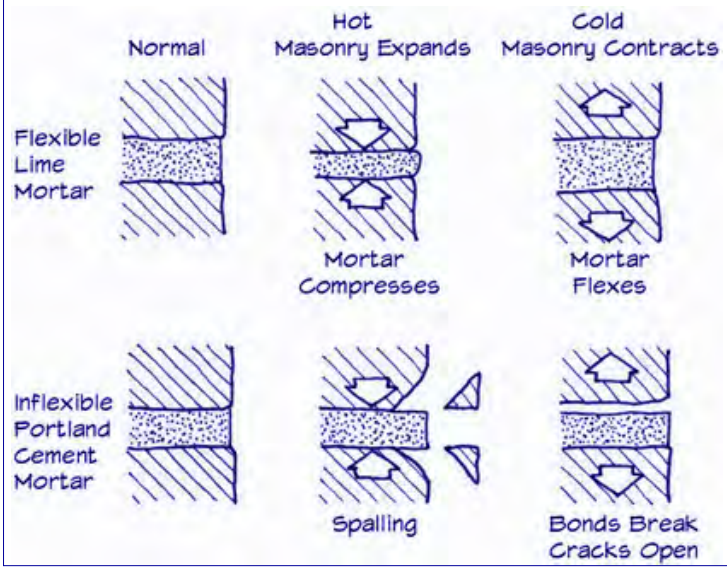
Water needs to be clean and free of salts, harmful minerals and acid. If not, it can break down the mortar and adjacent masonry and discolor finished surfaces.

Historic Additives included oyster shells, animal hair, clay particles, etc. To duplicate the character of historic mortar, it might be necessary to include additives to match the original. (Refer to Page 07-9 for mortar analysis information.) It should be noted that there are several types of chemical additives available today including those that increase or reduce the setting time or expand the recommended temperature installation ranges. The use of newer chemical additives is strongly discouraged unless they have been specifically tested over an extended period of time with similar historic materials as the proposed installation conditions.



There are numerous joint profile types, with each producing different shadow lines and highlights. When repointing an area of masonry, it is important to tool the mortar to match the existing joint profile for a consistent appearance.

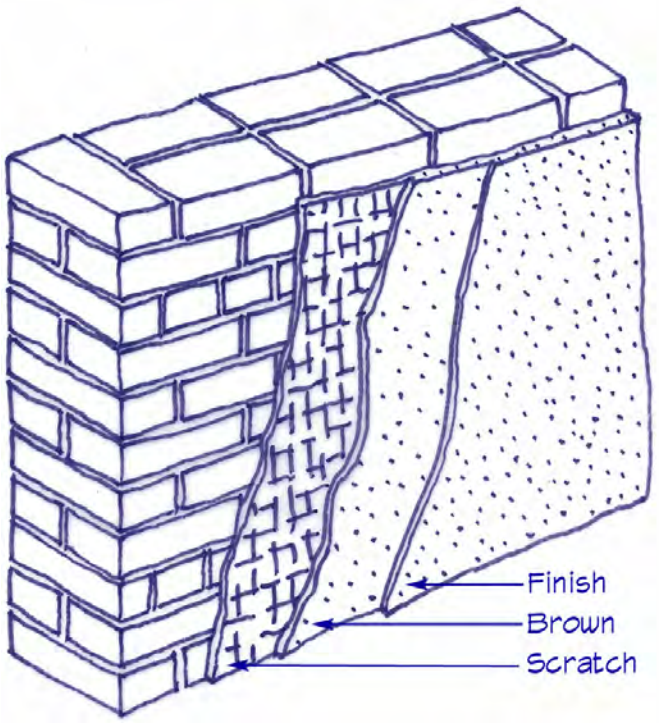
MORTAR HARDNESS AND MASONRY



Temperature changes cause masonry units to expand when heated and contract when cold. The expansion and contraction of the masonry units results in compression and flexing of the adjacent mortar joints.

Lime based mortar is pliable and is more likely to compress and flex through temperature cycles. If properly installed, it should also be softer than the adjacent masonry.

Portland cement based mortars are significantly harder than lime based mortars and far less elastic. In addition, cement mortars tend to be substantially harder than historic masonry. When masonry units expand in warm temperatures, they press against the harder cement mortar and tend to spall at the edges. During colder temperatures, masonry units tend to pull away from mortar, resulting in open cracks that can allow moisture penetration.



Traditionally stucco was applied in 3 layers; the scratch, brown and finish coats.

Stucco

Stucco is a relatively inexpensive material that can provide a more finished appearance to brick, stone or wood framed buildings. In some cases, the surface was scored to look like stone. It acts as a weather repellent coating, protecting the building from the elements including rain, snow, sunlight and wind, and can moderately increase its fire resistance. Stucco can also provide an insulating layer to a wall, reducing the passage of air, as well as improve a building's fire resistance.

In New Orleans, stucco was traditionally applied at the time of construction over "lake brick" as a protective coating. Beginning in the 20th century, it was also applied on wood framed buildings in revival styles of architecture. It was also applied on some buildings and structures, years after the original construction, as a remodeling material to vary the original appearance or to conceal deterioration.

The components of stucco are similar to pointing mortar and include sand, lime, Portland cement, water, and possible binders like animal hair or straw. In some cases, pigments were added to the mix, to alter the finished color.

Stucco Application

Stucco is essentially a layer of mortar held in position by the bond formed with the underlying material. Historically at masonry walls, one of the best ways to achieve a bond was to "rake-out" the mortar joints about 1/2" to form a groove that holds the stucco in place. (Refer to *Raked Joint* at *Joint Profiles*, Page 07-4.) When installed on masonry, stucco becomes an integral part of the wall when it sets. When stucco was installed historically on wood framed walls, the stucco was generally "hung" on strips of wood called lath that were nailed to wall studs. By the mid 20th century metal lath replaced wood lath for stucco application on wood framed buildings.

A stucco wall surface is generally about 1" thick and applied in the following 3 coats:

- The **Scratch Coat** is approximately 3/8" thick and applied directly to the wall surface. It is forced into the raked joints or pushed into the lath to provide a strong bond. The surface of the scratch coat is deeply cross scratched to allow bonding of the brown coat.
- The **Brown Coat** is also approximately 3/8" thick and finished with a wood float for a smoother surface.
- The **Finish Coat** is generally about 1/4" thick with the overall thickness being determined by the finish style.

Synthetic Stucco

The Exterior Insulation and Finish System, or EIFS, is a synthetic stucco system that was popularized in the United States in the late 20th century. It generally consists of 3 layers:

- An inner foam insulation board secured to the exterior wall surface, often with adhesive
- A middle polymer and cement base coat that is reinforced with glass fiber mesh
- An exterior textured finish coat

One of the significant problems with EIFS is that it does not "breathe" and can trap moisture within the wall thickness. This can lead to powdering or melting of soft lake bricks and rotting of wood sills and framing. If the problem persists, mold and mildew can develop in the building, providing a desirable home for termites.

Although the surface of EIFS can be finished to match many types of stucco, there are some differences. In larger areas of wall surface, EIFS is typically installed with control joints or grooves to allow the surface to expand and contract with temperature changes. These joints are typically not needed with lime based stucco and can result in odd wall patterns. Also, EIFS if properly installed should not come in contact with roofing, wood trim or porch and gallery floors to reduce the possibility of moisture infiltration. Instead, these joints are often filled with sealant that can crack and eventually allow moisture to penetrate.

Because of the differences in the visual characteristics of EIFS from stucco and the potential to harm historic building fabric, the HDLC does not permit the application of synthetic stucco or EIFS at any Significant or Contributing building or structure.

Typical Masonry And Stucco Problems [1]

Many problems associated with historic masonry result from the failure to keep masonry mortar joints or stucco coatings in good repair. Deteriorated mortar joints and stucco surfaces allow moisture to penetrate the masonry and cause severe interior and exterior damage. There are five principal causes of mortar joint and stucco failure:

- **Weathering** of mortar or stucco occurs when rain, wind and pollution erode softer historic mortar over time. (Historic mortar and stucco was purposely soft to allow the masonry wall to expand and contract with seasonal temperature changes.)
- **Uneven Settling** of masonry walls and piers may result in cracks of stucco surfaces, along masonry joints or within masonry units.
- **Temperature Cycles** can cause masonry, stucco and mortar to expand and contract at different rates, breaking the masonry's bond with the stucco and mortar. This situation can be worsened if moisture enters an open joint, then freezes and expands, potentially popping out the surface of the stucco, mortar and the masonry, also known as spalling.
- **Poor Original Design and Materials** can cause ongoing problems if the masonry and mortar are incompatible or inappropriate for their installation location, or if the masonry does not properly shed water. Lake brick, which is very soft, erodes if exposed to the elements and not protected by lime-based stucco.
- **Insufficient Exterior Maintenance** may result in water entering a masonry wall and accelerate deterioration. Potential areas of concern are: poorly functioning gutters, downspouts and flashing; rising damp from saturated soil; standing water at foundations; water splashing back off hard surfaces onto walls; or water-entrapping vegetation such as vines or shrubs on or near masonry walls, foundations, piers, chimneys, etc.

Definitions:

Efflorescence: Water-soluble salts leached out of masonry or concrete by capillary action and deposited on a surface by evaporation, usually as a white, powdery surface

Spalling: Chipping of masonry

1 These *Guidelines* are intended to provide an overview of masonry issues and potential repairs. The care of masonry, particularly "lake brick", requires specialized professional knowledge, which is outside of the scope of these *Guidelines*. Please refer to the "Vieux Carré Masonry Maintenance Guidelines" published by the Vieux Carré Commission for additional information.

What to Look for

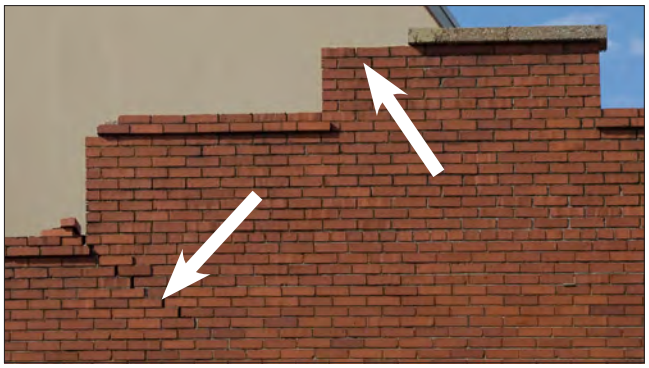
It is important to identify masonry problems early to minimize damage. This is particularly true of masonry that is exposed to moisture. Once water is permitted to penetrate a masonry wall, the rate of deterioration accelerates very quickly, becoming more severe and costly. The following images include some typical masonry problems in New Orleans and possible repairs. Specific conditions might require professional evaluation by an architect or engineer, particularly settlement issues.

Deterioration of bricks and mortar at chain wall – *The surface of the bricks appear to be "melting" suggesting they are lake bricks. The mortar between the bricks is also eroding, increasing the potential for moisture infiltration.*

Recommendation – *Most chain walls, particularly those made from soft lake bricks should have a protective stucco coating. Replace missing brick. Repoint open joints with compatible mortar, as soon as possible, to minimize storm water entering wall. Apply compatible 3-coat stucco. Verify that the ground is sloping down away from the building and storm water is not pooling next to the foundation.*

Open joints at brick pier – *The mortar is missing in the brick pier joints. This may be an indication of settlement or movement in the building.*

Recommendation – *Review the wall structure above the pier to verify whether the wood structure has shifted or is bulging or misaligned in response to pier movement. Repoint mortar joints with compatible mortar. Inspect pier every 3 to 4 months to see if joint has reopened, which would likely suggest the movement is still occurring.*

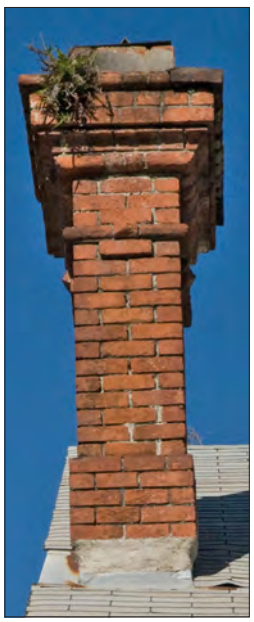


Missing parapet cap stone, stepped crack at wall – *Part of the cast stone cap stone is missing at the top of the wall and there is a step crack following the mortar joints that suggests building movement.*

Recommendation – *Review wall structure to verify whether it has shifted or is bulging in response to movement or settlement. Repoint mortar joints with compatible mortar and install new matching cap stone to keep water from entering the top of the wall. Inspect crack every few months to see if joint has reopened, which suggests the movement is still occurring.*

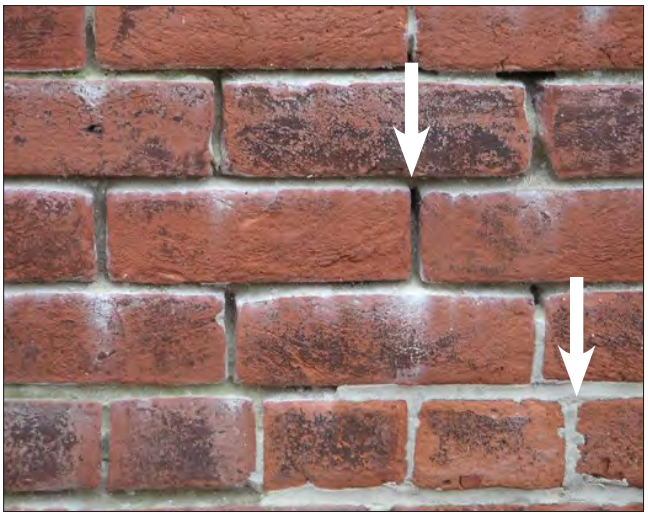
Plant growth and staining at downspout– *Plants are growing in the mortar joints around the top of the downspout and there is dark brick staining below. Both conditions suggest the presence of moisture and saturation of the brick wall.*

Recommendation –*Verify that the downspout is clear and draining. Remove plant growth. Repoint open mortar joints with compatible mortar.*



Leaning chimney– *The chimney is leaning and has deteriorated bricks and eroded mortar.*

Recommendation – *Review chimney structure to verify whether it has shifted significantly and requires rebuilding to match existing. Remove plant growth. Repoint mortar joints with compatible mortar and install inverted "V" chimney cap or mortar wash at top of chimney to reduce water infiltration. Inspect crack every 3 to 4 months to see if joint has reopened, which would suggest continuing movement.*



Disintegration of mortar from masonry surface – *The mortar between the bricks has deteriorated particularly at the vertical joints, increasing the potential for moisture infiltration. The area at the lower right of the photograph has been recently repointed and mortar smeared into joints rather than properly tooled.*

Recommendation – *Repoint open joints with compatible mortar as soon as possible to minimize storm water entering wall. Consider repointing lower right section to ensure a tight bond with compatible mortar.*

Masonry infill areas – *The brick infill area is clearly visible. The infill area uses bricks of a different size and color than the historic bricks and is outlined by a thicker mortar joint rather than being "keyed" into the adjacent brickwork.*

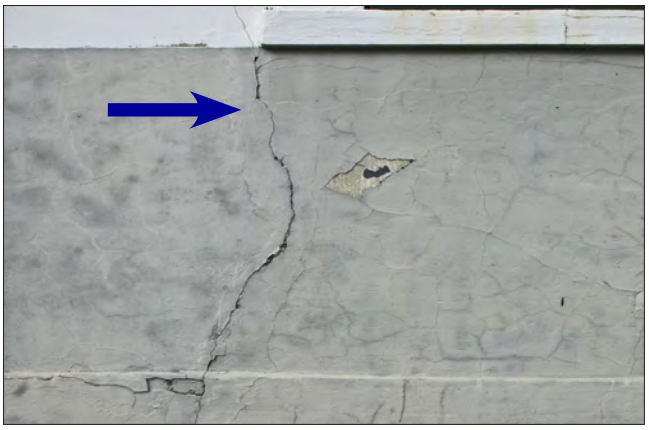
Recommendation – *The bricks and mortar used in the infill areas should be the same size, color, texture, appearance, profile and hardness as the adjacent historic bricks. The repair should also be "toothed" into the adjacent brick to appear continuous with the wall surface.*

Plant growth in stucco crack – *The cracks in the stucco are supporting plant growth suggesting moisture in walls. Also note the rusting lintel above the door.*

Recommendation – *The lintel is likely expanding due to the rust. Repair lintel, remove plants, repair crack and apply lime based masonry paint for a uniform appearance.*

Algae growth at stucco foundation – *The algae along the foundation suggests significant moisture in the ground immediately next to the building. Continued moisture can cause the stucco to delaminate, and fall off the wall.*

Recommendation – *Verify that the slope of the ground next to the foundation is draining away from the building and that no downspouts are discharging next to the area. Clean stucco and if required apply lime based masonry paint for a uniform appearance.*

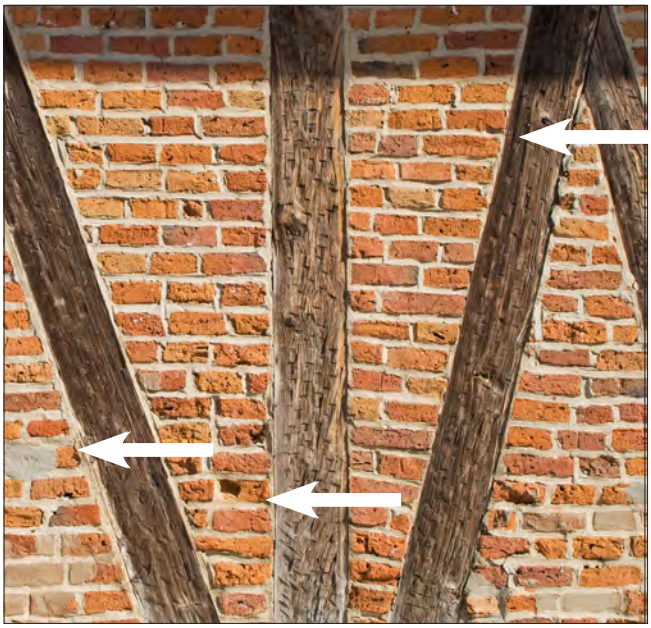


Stucco cracking– *The crack from the window sill might be an indication of building movement.*

Recommendation – *Review wall for other signs of movement and/or settlement. Repair crack and apply lime based masonry paint for a uniform appearance.*

Stucco removed near roof – *Stucco was often used as a less expensive means of achieving the prominence and grandeur of masonry. In this example, the stucco was scored to resemble stones and molded to form the details of the window surrounds and cornice. The failure of the stucco has exposed the soft, underlying brick to the elements.*

Recommendation – *Verify whether there is a roof drainage issue that caused the stucco to fail. Apply compatible stucco to match historic profiles and finish and lime based masonry paint for a uniform appearance.*



Stucco removed at brick between post construction – *The removal of the stucco has exposed the soft, underlying brick to the elements. The brick is deteriorating quickly. Note the spalling and delamination of the brick surfaces, open joints and stucco patches replacing prior bricks.*

Recommendation – *Apply compatible stucco and lime based masonry paint for a uniform appearance.*

Repointing Historic Masonry

Repointing work can last at least 50 years when completed properly. However, it can be time consuming and expensive. Repointing requires a great deal of hand labor by skilled craftsmen to remove the existing mortar without damaging adjacent masonry, achieve the appropriate mortar mix and hardness, apply the mortar, and tool it to match the historic joint style and appearance. As a result, it is generally recommended that repointing projects be limited to areas of deterioration rather than an entire building.

To achieve the best results, repointing work is best completed when the temperature ranges between 40˚F and 90˚F for at least two days after the installation of the mortar to help the mortar bond to the masonry. Mortar should be placed in joints in layers of no more than 3/8" thick and allowed to harden. The final layer should be tooled to match the historic joint profile.

Spalling of the masonry surface – *The center brick surface has spalled. The repointing mortar likely includes too much Portland cement and is harder than the bricks. The mortar should be removed and replaced with soft mortar.*

Widened and extended joints – *A power tool was used to cut-out the joints during repointing, extending vertical joints. The joints have also been widened and are too large.*

Matching Historic Mortar and Stucco

Most pre-mixed mortar available from hardware stores is generally inappropriate for historic masonry as it contains too much Portland cement and is too hard. The most exact method of matching historic mortar and stucco is to have it analyzed by a professional lab. However, there are several mortar mixes provided in the "Vieux Carré Masonry Guidelines" published by the Vieux Carré Commission. The HDLC is also available to provide specific guidance based upon the type, location and condition of the masonry.

Patching Stucco

Similar to repointing mortar, stucco should be applied in moderate weather conditions, avoiding extreme heat, sun and freezing temperatures. The final appearance should duplicate the existing as closely as possible in strength, composition, color and texture. Successful patching of stucco surfaces generally requires the services of a skilled craftsman. Similar to stucco application, stucco repairs are applied in three coats. (Refer to Stucco, Page 07-5.) Similar to pointing mortar, if stucco patches are too hard, they could cause additional damage to the adjacent historic stucco surfaces or lead to the formation of cracks that can allow water migration into the wall.

When repairing stucco, hairline cracks can generally be filled with a thin slurry coat of the finish coat ingredients, while larger cracks need to be cut-out and prepared for a more extensive repair. Similarly, bulging wall surfaces need to be cut-out to a sound substrate. For the best appearance, the area to be patched should be squared off and terminated at a building joint or change in materials such as a window or door frame.

When applying stucco directly to a masonry wall, it is important to rake out the masonry joints to a sufficient depth to allow the stucco mortar to be bonded to the masonry and keyed into the joints. When applied to a wood framed building, the lath should be securely attached to the substrate. The use of metal lath at masonry buildings is strongly discouraged since it can be prone to rust and eventually lead to the spalling of the stucco surface unless it is galvanized.

The peeling paint is likely incompatible with the stucco or caused by moisture. Loose and flaking paint should be removed and the cause for failure addressed before repainting.

Painting Stucco

The HDLC encourages the painting of stucco with lime based masonry paint. Similar to lime based mortar and stucco, lime based paint is "flexible" and "breathes." By contrast, multiple coats of latex paint can act as a barrier, trapping moisture and eventually peeling.

Repaired stucco will often need to be repainted for a uniform appearance. When selecting paint, it is important that the new paint is compatible with earlier coats of paint and the stucco material, and applied following the manufacturer's recommendations.

The rough texture and uneven surface suggest that an aggressive cleaning method was used. Stucco patches replace bricks and efflorescence, a white powdery substance, can be seen on the surface.

Masonry Cleaning

Appropriate masonry cleaning can enhance the character and overall appearance of a building. However, improper cleaning of historic masonry can damage to the historic surfaces and cause more harm than good both physically and visually. Masonry cleaning methods fall within three general categories:

- Low pressure water, with the possible use of gentle detergent and brushing with a natural bristle brush
- Mechanical cleaning including sand blasting, power washing, grinding, sanding and wire brushing
- Chemical cleaning

Because of the potential damage to historic surfaces, cleaning should be completed only when absolutely necessary using the gentlest means possible. In many cases, soaking the masonry with low pressure water can remove much of the surface dirt and deposits. If the soaking method is not successful, it might be necessary to add a non-ionic detergent, such as dish washing detergent, or brush the wall surface with a natural bristle brush.

The use of mechanical methods, including abrasive blasting, power washing, sanding or grinding, can potentially remove decorative details and the protective surface of the masonry, resulting in an eroded surface and permanent damage. Abrasively cleaned masonry usually has a rougher surface that can hold additional dirt and be more difficult to clean in the future. Chemical cleaners can etch, stain, bleach or erode masonry surfaces. Both mechanical and chemical cleaning methods can destroy the protective layer, making the masonry surfaces more porous and deteriorate mortar joints, allowing for increased moisture penetration and acceleration of deterioration.

In instances where a severe stain or graffiti is present, it might be necessary to use a chemical cleaner in specific areas. Caution should be taken to test the effects of the proposed cleaner on a discrete area of the building before using it on a principal elevation. It is recommended that the most diluted possible concentration be used to minimize potential damage of the masonry surface. It should be noted that many chemical cleaners are hazardous and require special handling, collecting and appropriate disposal of the chemicals and rinse water.

Masonry Cleaning Guide

The HDLC Requires:

- Cleaning using the gentlest means possible
- Repointing prior to cleaning to ensure mortar joints are sound and building is water-tight before water cleaning – typically results will be more uniform
- Using clean water without excessive salts, acids, minerals or traces of iron or copper that can discolor masonry
- Conducting water cleaning a minimum of 1 month before freezing temperatures to minimize the potential for spalling
- Minimizing water pressure to reduce potential etching of masonry surfaces (generally no more than 100 psi)
- Using non-ionic detergent and natural bristle brushes when water soaking is not successful
- Hiring a contractor with specialized knowledge of masonry cleaning when gentler cleaning methods are not successful

The HDLC Discourages:

- Using chemical cleaning

The HDLC Does Not Permit:

- Cleaning with harsh chemicals, sand blasting, power washing, metal brushes or grinders that can damage the protective exposed surface

Masonry Coating

Water repellent and waterproof coatings are generally applied to prevent water from entering a masonry wall, but tend to be unnecessary on weather-tight historic buildings and problematic long term. Water infiltration through masonry buildings is often caused by other moisture related problems including open mortar joints and poor or deferred maintenance. In instances where the surface of the masonry has been severely compromised, such as sandblasted brick, the use of water repellent coatings might be appropriate.

Water Repellent Coatings, also referred to as "breathable" coatings, keep liquid from penetrating a surface but allow water vapor to escape. Many water repellent coatings are transparent or clear when applied, but might darken or discolor over time.

Waterproof Coatings seal surfaces and prevent water and vapor from permeating the surface. Generally, waterproof coatings are opaque or pigmented and some include bituminous coatings and some elastomeric coatings and paint. Waterproof coatings can trap moisture inside of a wall and can intensify damage. Trapped moisture can freeze, expand and spall masonry surfaces.

The peeling paint is likely incompatible with the brick or may be caused by moisture. The plant growth indicates moisture trapped in the wall. The paint should be removed.

Masonry and Stucco Painting

If the exterior of the masonry surface has been compromised through previous sandblasting, moisture infiltration or the use of harsh chemicals, appropriate painting can provide a degree of protection; however, applying stucco is typically the more appropriate option. Proper application of a water repellent paint can prevent water from penetrating while allowing water vapor to escape. Waterproof coatings or inappropriate paint can trap moisture within a masonry wall.

When repainting masonry or stucco, proper preparation is critical to a successful project and includes removal of vegetation and loose or flaking paint; maintenance of adjoining materials, such as leaking downspouts or gutters; and repointing of open joints. Finally, it is important to select a type of undercoat and paint that is appropriate for the type of masonry or surface coating on the building and apply them following manufacturer's recommendations.

Murals

Refer to *Murals, Guidelines for Exterior Woodwork*, page 06-16 for additional information.

Removing Paint from Masonry

When considering whether to remove paint from a masonry surface, it is important to determine whether removal is appropriate. In some instances the building might have been meant to be painted or paint was used to hide deterioration, later changes or additions. It might be appropriate to consider stripping paint if the existing paint has failed; the paint was applied to cover other problems such as a dirty building; or to reduce the long term maintenance requirements associated with repainting. Caution should be used since some older paints include lead, requiring proper collection and disposal techniques.

Signs of failed paint include paint that is badly chalking, flaking or peeling, possibly due to moisture penetration. Prior to repainting, it is recommended that the cause of the moisture infiltration be repaired to minimize the potential for future peeling. It is also prudent to review whether the masonry has been "sealed" by excessive layers of paint or by waterproof coatings. The underlying masonry might not be able to "breathe" and dispel the internal moisture and salts. Eventually, pressure from moisture and salts can build up under paint layers and possibly cause the paint to peel and masonry to spall.

If paint is stable, complete paint stripping might not be necessary. However, new paint should be compatible with previously paint layers and surface for best adhesion.

Masonry Coatings and Paint Guide

The HDLC Does Not Permit:

- Applying water repellent or waterproof coatings including paint that can trap moisture and prevent the wall from "breathing"
- Applying waterproof coatings on masonry above the surface grade level
- Painting previously unpainted historic brick or stone because the paint can: damage the historic masonry; alter the visual characteristic of the building and obscure the craftsmanship of the masonry including colors, texture, masonry and joint patterns; and paint on masonry is not easily removed

Hiring a Contractor

- The repair, maintenance, installation and cleaning of masonry and stucco can be potentially dangerous work and should be left to professionals
- All masons are not necessarily experienced in all materials; choose a contractor with demonstrated experience in working with historic masonry, verify warranty for materials and labor, check references to understand how well their work has held up
- Hold final payment, such as 25%-30% of the project cost, until all work has been properly completed

Masonry and Stucco Guide

The HDLC Requires:

- Replacement masonry that matches the historic in type, color, texture, size, shape, bonding pattern and compressive strength
- Repointing mortar or stucco of the same hardness or softer than the original mortar or stucco and always softer than the original masonry – typically of high lime content with limited Portland cement
- Using mortar and stucco that matches the appearance, color, texture, pattern, joint size and tooling of the historic mortar and stucco
- Replacement masonry toothed into existing masonry and continuing the adjacent pattern

The HDLC Recommends:

- Carefully removing algae, moss, vines and other vegetation from masonry and stucco walls and removing shrubs from the building perimeter
- Completing masonry and stucco work in fair weather

The HDLC Discourages:

- Using power tools to remove existing mortar from joints since they can damage historic masonry
- The use of modern chemical additives
- Installing pointing mortar in a single layer greater than 3/8" deep

The HDLC Does Not Permit:

- Widening or extending the existing mortar joints or overlapping the new mortar over the masonry surface
- Removal or covering of historic masonry surfaces or details
- Removal of historic stucco from masonry surfaces or from "brick between post" construction exposing the soft, underlying brick to the elements
- Creating or maintaining the appearance of delaminated stucco, exposing brick behind
- Installing stucco over brick, stone or wood framed buildings that were not intended to be stuccoed unless covering previously damaged masonry
- Installing modern brick for patching historic masonry, even if they are "antiqued", since they are generally much harder and do not match the historic masonry
- Exposing painted or unpainted concrete masonry units
- Using pre-mixed mortar or stucco that contains a high percentage of Portland cement
- Using pre-mixed mortar that does not match the appearance of the historic mortar

Masonry and Stucco Review

Install or replace masonry in-kind to match the hardness, size, color, pattern, texture and porosity with matching mortar joint

S C N HDLC Staff review.

Install inappropriate masonry

S C Commission review.

N HDLC Staff review.

Replace mortar in-kind to match the hardness, appearance, color, texture, tooling and mortar joint size

S C N HDLC Staff review.

Install inappropriate mortar

S C Commission review.

N HDLC Staff review.

Install or repair appropriate 3-coat traditional stucco of hardness, appearance, color and texture for the substrate and style

S C N HDLC Staff review.

Install other stucco including EIFS systems

S C Commission appeal.

N HDLC Staff review.

Paint stucco, repaint previously painted masonry or remove paint from masonry

S C N HDLC Staff review.

Apply coating or paint to previously unpainted brick or stone

S Commission appeal.

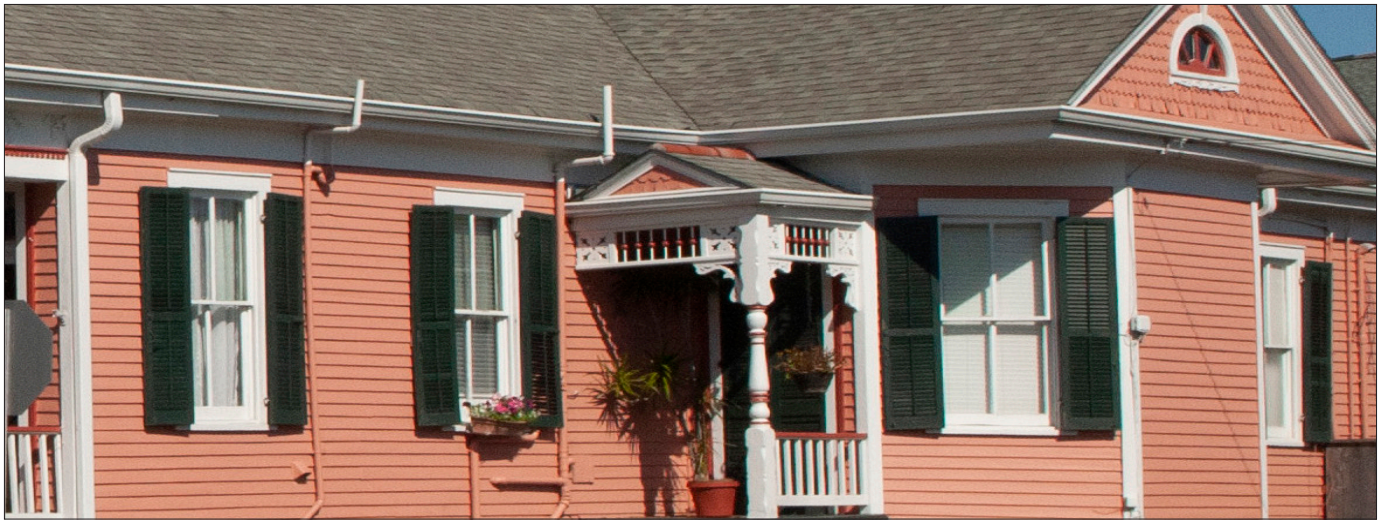
C N HDLC Staff review.

This material is based upon work assisted by a grant from the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the Department of the Interior.

Prepared by Dominique M. Hawkins, AIA, LEED AP of Preservation Design Partnership, LLC in Philadelphia, PA.

CITY OF NEW ORLEANS
Historic District Landmarks Commission

Guidelines for Windows and Doors



Windows and Doors

Windows and doors typically comprise at least one quarter of the surface area of exterior walls of most historic buildings. Windows and doors, in addition to their shutters, trim and associated features are important elements of historic buildings because they can:

- Define the character of each individual building and provide a visual feature on the streetscape
- Help define architectural style, building type
- Help date the age of construction
- Provide natural light and ventilation
- Act as a transition from the exterior to the interior
- Windows act as the "eyes" of a building
- Doors can be welcoming for visitors

Section Index

The HDLC reviews all alterations to and replacement of visible exterior windows and doors:

All applicants must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work. Please review this information during the early stages of planning your project. Familiarity with this material can assist in moving a project quickly through the approval process, saving applicants both time and money. Staff review of all details is required to ensure proposed work is appropriate to the specific property.

Additional *Guidelines* addressing other historic building topics are available at the HDLC office and on its web site at www.nola.gov. For more information, to clarify whether a proposed project requires Historic District Landmarks Commission (HDLC) review, to obtain property ratings or permit applications, please call the HDLC at (504) 658-7040.

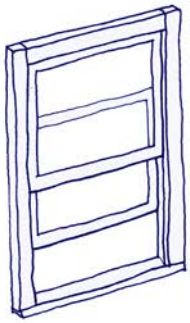
Using These *Guidelines*

The first step in using these Guidelines is to understand the rating. The rating corresponds to the historical and/or architectural significance of properties and determines what will be permitted within local Historic Districts or at local Landmarks under the jurisdiction of the HDLC.

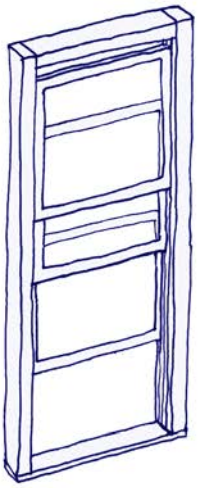
S *Significant Properties – Retain the highest degree of architectural and historical merit.*

C *Contributing Properties – Contribute to the overall District and city character.*

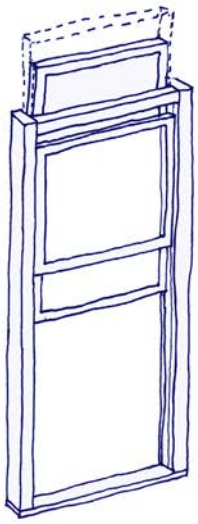
N *Non-Contributing Properties – Do not contribute to the overall District character.*



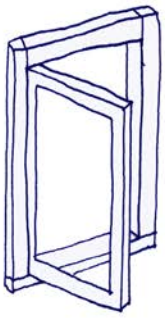
a. Single-hung



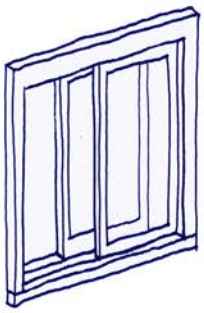
c. Triple-hung



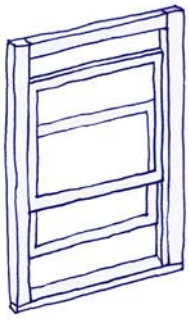
e. Slip Head



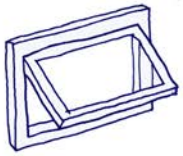
g. Casement



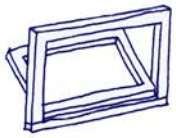
j. Sliding



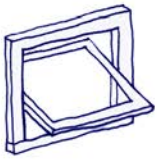
b. Double-hung



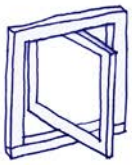
d. Awning



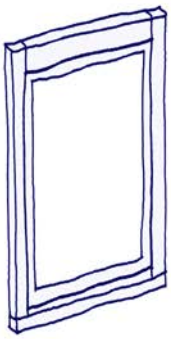
f. Hopper



h. Horizontal pivot



i. Vertical pivot



k. Fixed

COMMON WINDOW TYPES

All of the identified window types can have different muntin patterns or configurations. (Refer to *Definitions*, Page 08-3.) Window type is closely linked to building style. As a result, not all window types are appropriate for all buildings. Double-hung windows are the most common type of window found in New Orleans.

A benefit of the double-hung, triple-hung and slip head window type is that the top sash can slide down. This allows heat within a room to escape and promotes cross ventilation. Maintaining operation of the top sash can be very beneficial in New Orleans' climate.

a. Single-hung: Fixed upper sash above a vertically rising lower sash

b. Double-hung: Two sashes that can be raised and lowered vertically – the most common window type in New Orleans

c. Triple-hung: Three sashes that can be raised and lowered vertically and extend to the floor to allow passage through the window – limited to the 1830s

f. Awning: Hinged at the top and projects out at an angle

d. Slip Head: Two sashes that can be raised and lowered vertically with a taller bottom sash that can be raised into a pocket in the head (top) of the window allowing passage through the window

f. Hopper: Hinged at the bottom and projecting in at an angle

g. Casement: Hinged on one side, swinging in or out - typical in French influenced architecture before 1830 when casement sashes were always hung on the inner face of an exterior wall, made to swing inward, and includes exterior shutters; early 20th century installations were mounted at the exterior wall thickness and open out

h. Horizontal pivot: Pivots horizontally along a central axis

i. Vertical pivot: Pivots vertically along a central axis

j. Sliding: Either a fixed panel with a horizontally sliding sash or overlapping horizontally sliding sash – generally not appropriate for historic New Orleans buildings

k. Fixed: Non-operable framed glazing – generally only appropriate in storefronts as display windows

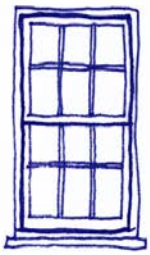
OTHER WINDOW TYPES:

Storefront windows and doors: Refer to *Guidelines for Commercial Buildings*.

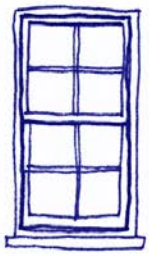
Porch and Gallery Enclosures: Refer to *Guidelines for Porches, Galleries and Balconies*.

Window Configurations

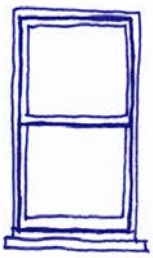
Different window configurations are associated with specific architectural periods and styles. Altering the window type, style, shape, material, size, component dimension, muntin pattern or location can dramatically alter the appearance of the building.



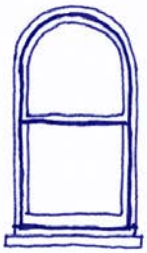
6/6 Double-hung Window
Creole, Greek Revival



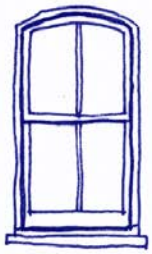
4/4 Double-hung Window
Italiante
Eastlake



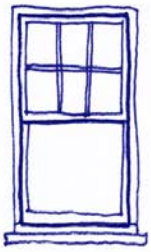
1/1 Double-hung Window
Queen Anne, Colonial Revival
Neoclassical



1/1 Round-head Window
Italiante, Neoclassical



2/2 Arched-head Window
Italiante, Eastlake



6/1 Double-hung Window
Mediterranean, Craftsman

Window Styles

Window patterns and configurations are linked to a building's period of construction and style. Pre-1850 buildings were typically constructed with small individual pieces of glass within an operable sash. As technology developed at the end of the 19th century, smaller pieces of glazing were replaced with larger pieces of glass allowing for more expansive views. This coincided with the beginning of the Victorian period, which encouraged varied shapes of windows and more elaborate frames, casings, applied ornament and trim. When the Colonial Revival style was popularized beginning in the 20th century, the use of multi-paned windows with simpler frames and casings was more prevalent.

Since all of the components and details of a window are essential to defining the construction period and style, the pattern and configuration of proposed replacement windows should be historically appropriate for each building. (For guidance on window and building styles, please refer to the *Guidelines for Building Types and Architectural Styles* for additional information.)

Definitions:

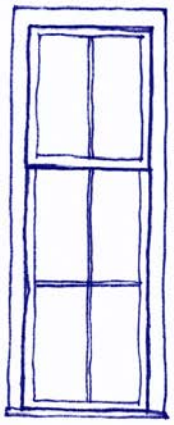
Mullion: The vertical element separating two window or door frames.

Muntin: The narrow molding separating individual panes of glass in a multi-paned window sash.

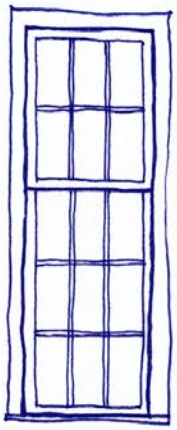
Sash: The part of the window frame that holds the glazing, especially when movable.

True Divided Light: A window or door in which the glass is divided into several small panes.

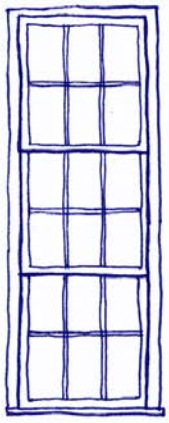
Windows that typically open to provide passage onto a porch or gallery:



2/4 Slip Head Window
Italiante, Neoclassical



6/9 Slip Head Window
Greek Revival, Italianate



6/6/6 Triple-hung Window
Greek Revival

Window Type, Configuration and Style Review

Replace existing windows with true divided light windows to match existing

S C N HDLC Staff review.

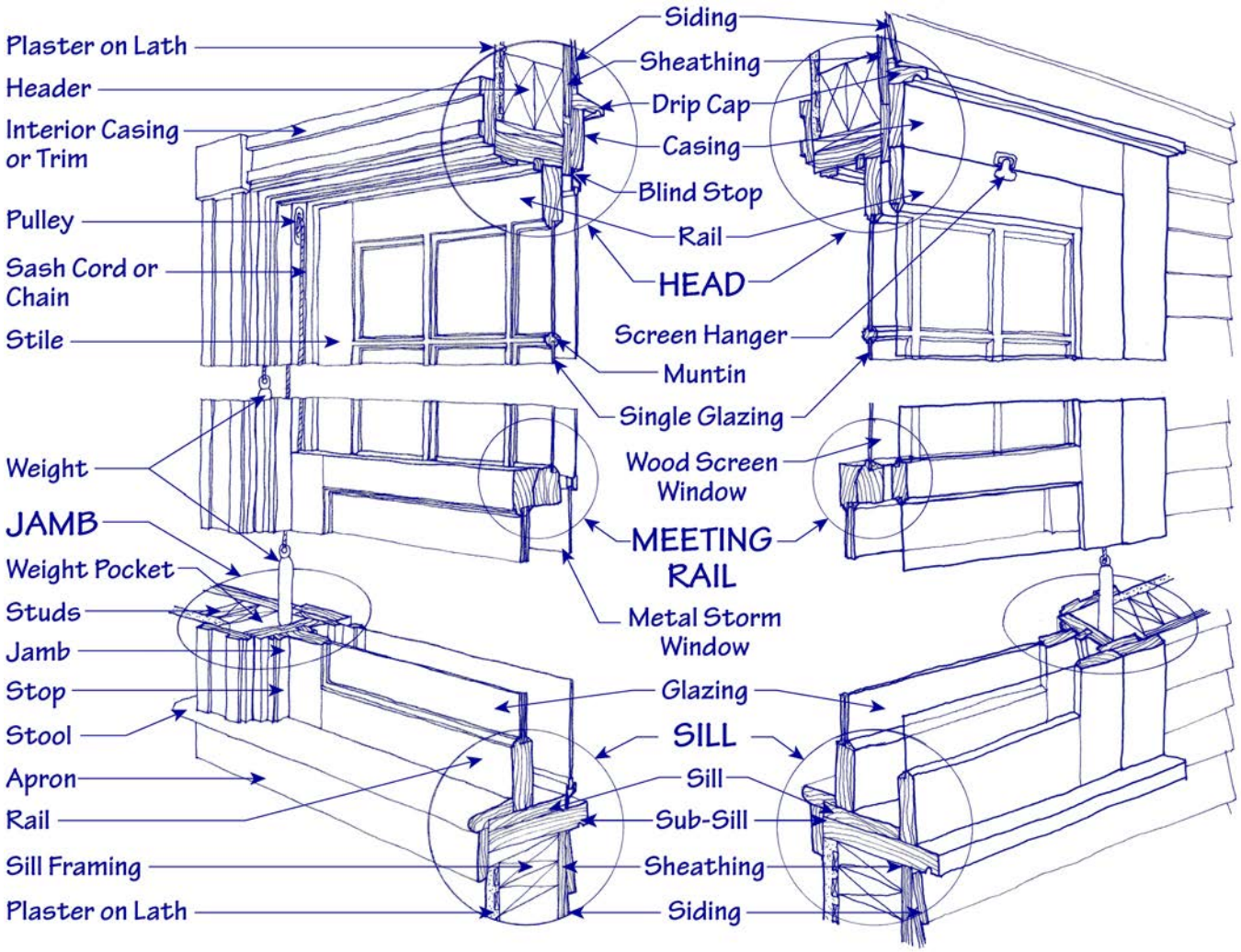
Install historically inappropriate window type or configuration

S C Commission appeal.

N HDLC Staff review.

Keep In Mind...

The HDLC approves true divided light windows to match historic configurations at the street elevations of buildings.



(Viewed from Interior) *(Viewed from Exterior)*

Historic Window Problem Solving

Property owners generally do not pay attention to their windows until a problem occurs. Typical concerns include operation, reducing air infiltration, maintenance and improving appearance. Generally, the appearance of a window that has not been properly maintained can seem significantly worse than its actual condition. Replacement of an entire wood window because of a deteriorated component, typically the sill or bottom rail, is rarely necessary. In many instances, selective repair or replacement of damaged parts and the implementation of a regular maintenance program is all that is required. It is generally possible to upgrade windows in fair or good condition relatively economically.

To improve operation

- Verify that sash cords, chains and weights are functional
- Remove built-up paint, particularly at jambs
- Repair or replace deteriorated components such as parting beads that separate window sash

To reduce air infiltration

- Install weather-stripping snugly between moving parts (quality metal weather-stripping can last 20 years)
- Replace broken glass (glazing)
- Re-caulk perimeter joints
- Remove and replace missing or cracked glazing putty
- Add sash locks to tighten windows
- Add an interior storm window (a storm window can achieve similar R-values to a new thermal window)
- Insulate weight pockets if no longer in use

To reduce solar heat gain or heat loss

- Install and utilize operable exterior shutters
- Install interior blinds or curtains
- Plant deciduous trees at south and west elevations to block summer sun and allow in winter sun
- Install UV window shades or film

Maintenance

- Regularly review, repair and repaint windows

Wood Window Repair

When considering repairing an existing window versus installing a replacement window, the HDLC strongly encourages applicants to repair existing elements. However, they do recognize that it is sometimes necessary to replace window components or an entire sash because of extensive deterioration or damage. It is important to remember that because a portion of the window is deteriorated, replacement of the entire component or unit might not be necessary. (Refer to the *Guidelines for Exterior Woodwork* for wood testing and repair methods.)

Given the significance windows play in defining the architectural character of a building, the HDLC strongly encourages the repair of existing windows. If components are deteriorated, replace only deteriorated components. **If a property owner wishes to pursue historic window replacement, they will be required to demonstrate that the existing windows are beyond repair and replacements are warranted.**

When evaluating window repair or replacement, the following guidelines can be helpful:

1. **Perform routine maintenance**: Replace broken or missing components such as trim, glazing or sash cords. Verify that caulking, glazing putty and weather-stripping is securely applied and repaint the window.
2. **Treat or repair deteriorated components**: At the earlier stages of wood deterioration, it is possible to complete in-place treatments that do not necessitate component replacement. This includes treating wood for insects or fungus, epoxy consolidation, applying putty at holes and cracks and painting.
3. **Replace Deteriorated Components:** Replace either the deteriorated portion of wood with a "Dutchman" or the entire component if the majority is deteriorated. A Dutchman is a repair with a piece of the same material in a sharp-edged recessed cut. The replacement pieces should match the original in design, shape, profile, size, material and texture. New sills are usually easily installed, while complete sash replacement might solve problems of broken muntins and deteriorated rails.
4. **Replace Window:** If the majority of the window components are deteriorated, damaged or missing and in need of replacement, installation of new window that matches the original window might be warranted.

Wood Window Repair Guide:

The HDLC Requires:

- Documentation of deterioration of existing windows sufficient to justify proposed replacement
- Detailed and dimensioned documentation of proposed windows and the existing window to be replaced

The HDLC Recommends:

- Retaining, maintaining and repairing original windows
- Replacing modern inappropriate windows with historically appropriate windows

The HDLC Discourages:

- Removing historic window sashes
- Removing or encapsulating historic wood trim

The window sill and jamb have peeling paint and some checking or splitting. Removal of the loose paint will allow the wood to be inspected for signs of rot.

Typically, window deterioration first occurs at the sill. Peeling paint can allow moisture to enter wood and cause rot.

Window Materials Past And Present

Wood windows were historically manufactured from durable, close, straight-grain hardwood of a high quality uncommon in today's market. The quality of the historic materials and relative ease of repairs has allowed many well-maintained, wood windows to survive from the 19th century or earlier.

Replacement windows and their components tend to have significantly shorter life spans than historic wood windows. Selecting replacement windows is further complicated by manufacturers, who tend to offer different grades of windows, with varying types and qualities of materials and warranties.

Today, a wide variety of materials are used in window production. Lower cost wood windows are typically made from new growth timber, which is much softer and more likely to deteriorate than hardwoods of the past. Vinyl and PVC materials, now common for replacement windows, break down in ultraviolet light, and have a life span of approximately 15 years. The great variety and combinations of other materials and finishes for replacement windows, including aluminum, continue to be tested to determine projected life spans.

Other areas of concern with replacement windows beyond the construction materials used in the frame and sashes are the types and quality of the glazing, seals, fabrication and installation. Double glazing or insulated glass, used in most new window systems, is comprised of an inner and outer pane of glass sandwiching a sealed air space. The air space is typically filled with an inert gas such as argon with a perimeter seal. In lower quality and often vinyl windows, this perimeter seal can fail in as few as 10 years, resulting in condensation between the glass layers, necessitating replacement to allow for clear visibility. Many of the gaskets and seals that hold the glass in place also have a limited life span and deteriorate in ultraviolet light.

Significant problems with replacement windows also result from poor manufacturing or installation. This is particularly true if the existing window opening is not square or plumb. Twisted or crooked frames can make windows difficult to operate. Open joints allow air and water infiltration into the wall cavity or building interior.

Salvaged Windows

To find the best quality replacement window, a good place to start might be an architectural salvage store. Because of the quality of the wood historically used in New Orleans' windows, salvaged and repaired windows will often outlast new replacement windows.

Salvaged windows should match the size, shape, type, configuration and profiles of historic windows.

Window Options – Positives Versus Negatives

Repair or replacement of existing components: Deteriorated sills, sash and muntins can be repaired by skilled craftsmen using wood consolidant or replacement parts, retaining original fabric and function. (Refer to *Guidelines for Exterior Woodwork*.) In-kind replacement sash and sills can be custom-made to replace deteriorated sections if necessary. The HDLC strongly encourages that all repair and selective replacement part options be explored prior to considering complete replacement of sash or frames.

Repair and selective component replacement benefits:

- Original building fabric and historic character remain
- Historic profiles, dimensions and proportions can be retained and matched
- Repairs can be completed by skilled local carpenters
- Timber, used in historic windows, can last substantially longer than replacement units

Sash replacement package: Some manufacturers offer replacement jamb liners and sash for installation within existing window casings. The system allows installation of new sash of various muntin patterns within existing frames. Because of the loss of the historic sash, this option is discouraged by the HDLC.

Sash replacement package benefits:

- Original muntin pattern can be duplicated
- Maintains the historic opening, surround and trim

Sash replacement package negatives:

- Historic sashes are removed and become landfill debris
- Stock replacement sashes are often inappropriate to the size and proportions to existing openings and detailing
- Replacement sash have a limited warranty, likely needing partial or full replacement again in 10 to 25 years as seals and joints open
- Modification of the jambs is necessary
- The jamb liners do not always work well in existing window openings and might need more frequent replacement
- Racked openings can be hard to fit, making window sash hard to operate, and seals might not be tight

Replacement Window Quality

Reputable lumber yards or window specialists typically provide a better selection and higher quality replacement window options than companies that advertise with bulk mailings or flyers. Each manufacturer also provides various grades of replacement window options. Manufacturer's information can generally be found on their web sites or in catalogues.

The 9/6 vinyl replacement windows in the left image have applied muntins, are mounted flush against the outside wall and lack the depth of traditional windows. They do not have trim or casings including a drip cap and sill. As a result they are inappropriate and would not be approved by the HDLC.

The traditional 6/6 wood windows in the right image has true divided light muntins and wood casings with a decorative window cornice. The window sashes are set back from the wall plane.

Frame and sash replacement unit: A complete frame with pre-installed sash of various muntin patterns for installation within an existing window frame opening. Due to the total loss of the sash and modification of the frame, this is strongly discouraged by the HDLC.

Frame and sash replacement unit benefits:

- Manufactured as a unit to be weather tight
- Original muntin pattern can be duplicated

Frame and sash replacement unit negatives:

- Historic sash is removed and become landfill debris, and the historic character of the building is diminished
- Stock replacement sashes are often inappropriate to the size and proportions to existing openings and detailing
- The surrounding frame is modified, alteration of built-in surrounds might be required and two frames and sills are typically visible at the exterior
- The size of the window sash and glass openings are reduced due to the new frame within the old frame
- In-fill might be required for non-standard sizes
- Can require modification of existing casing and sills

Replacement Window Costs

The costs that should be anticipated if considering the installation of replacement windows include:

- Labor to remove old windows and disposal fee
- Purchase price and delivery of new windows
- Labor and materials to modify existing framing for new windows
- Labor to install new windows
- Life-cycle costs associated with more frequent replacement of deteriorated components and windows

Vinyl and Aluminum Replacement Windows

One of the claims of vinyl and aluminum window sales people is that vinyl and aluminum replacement windows do not require maintenance. However, considering the relatively short life span of many of the materials and components, they will need continual replacement.

- As joints or seals in replacement windows deteriorate, openings can be formed that allow air and water to enter into the window frame, wall cavity and/or building interior, causing additional damage. Repair of these openings typically requires replacement of the deteriorated parts. This can present a problem if the manufacturer has modified their designs or is no longer in business, necessitating custom fabrication of deteriorated elements or replacement of the entire window.
- The double-glazing has similar problems over time with the deterioration of the perimeter seal. In addition, if the glazing unit is cracked or broken, it will require full replacement. This is further complicated when the double-glazing includes an applied or internal muntin grid.

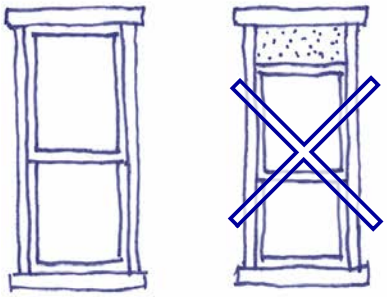
By contrast, a good carpenter or handy homeowner can generally repair a historic wood window with single pane glazing and install an interior storm window to improve thermal performance. As a result, the HDLC recommends the use of wood replacement sash, with details to match other existing units on the building when the historic sashes are missing or non-reparable.

The HDLC does not permit the replacement of historic wood windows with vinyl or aluminum windows at street elevations.

Inappropriate Replacement Windows

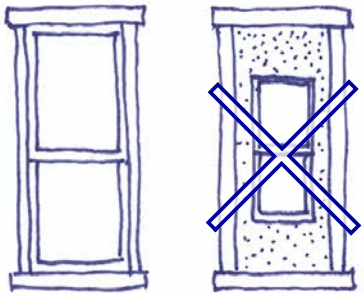
The following diagrams indicate historic windows with **inappropriate** examples of replacement windows. When considering a replacement window, every effort should be made to match the size, configuration, shape and proportions of the existing window in addition to retaining or duplicating the historic decorative wood trim.

Historic Replacement



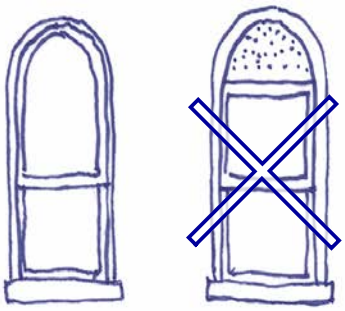
Size*: The replacement window should be sized to fit the window opening – Infill panels should not be installed*

Historic Replacement

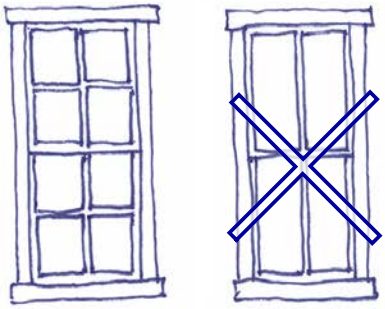


Size: *The replacement window should be sized to fit the window opening – Infill panels should not be installed*

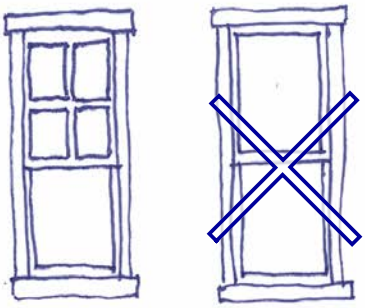
Historic Replacement



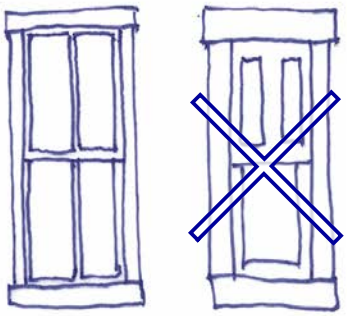
Shape: *The replacement window should be shaped and sized to fit the window opening – Infill panels should not be installed*



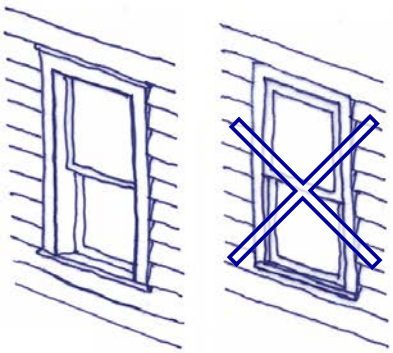
Configuration: *The replacement window should have a 4/4 light configuration to match the historic window*



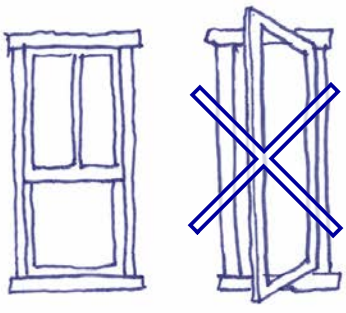
Configuration: *The replacement window should have a 4/1 light configuration to match the historic window*



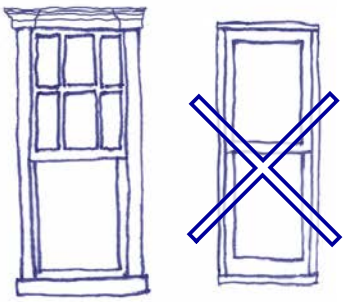
Proportions: *The proportions of window components should match the historic window including the size of the frame and muntins*



Depth in Wall: *The location of replacement window should be set back into the wall the same distance as the historic window*



Type: *The replacement window should match the type of historic window*



Decorative trim: *Decorative trim should be retained or replaced*

Much of a building's character is defined by its windows. The ornamental cornice above the windows and supporting brackets are typical of the Italianate style.

Window Guide

The HDLC Requires:

- Matching the original size, shape, configuration, type, operation, materials, muntin pattern, dimensions, profiles and detailing to the greatest extent possible with a salvaged or new replacement window
- Installing clear or uniformly frosted glass, without a pattern, at all glazed openings unless replacing historic colored or beveled glass in-kind

The HDLC Recommends:

- Installing replacement windows in less visible areas
- Installing quality wood replacement windows
- Reusing serviceable trim, hardware or components or using salvaged materials

The HDLC Does Not Permit:

- Replacing a window component or unit if repair and maintenance will improve its performance and preserve historic elements
- Decreasing window size or shape with in-fill to allow for installation of stock unit size
- Installing an inappropriate window type, such as a casement in a former double-hung window location
- Increasing window sizes or altering the shape to allow for picture or bay windows

Replacement Window Review

Dimensioned drawings of proposed windows including all details and finish of vinyl and aluminum must be approved by the HDLC Staff to any installation

Install historically appropriate wood windows

S **C** **N** HDLC Staff review.

Install recessed mounted, simulated divided light windows with profiled exterior muntin, interior and internal muntin with sash sizes and profiles that match traditional wood windows at non street facing elevations

S Commission appeal.

C **N** HDLC Staff review.

Keep In Mind...

- Carefully review various grades of windows offered by manufacturers
- Utilize quality materials throughout the installation process
- Determine pricing, availability, and installation cost for replacement glazing
- Install weather stripping and caulk appropriate to the installation (Refer to *Page 08-18*)
- Understand the limits of the warranties for all components and associated labor for replacement
- Select reputable manufacturers and installers who are likely to remain in business and respond if there is a future problem

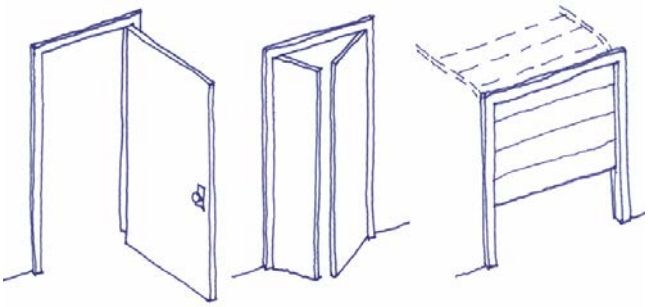
Doors

Entrance doors serve an important role in regulating the passage of people, light and air into a building, as well as providing a threshold separating the exterior and interior. Historically most doors were wood and varied stylistically based upon the building design, providing a grand formal appearance or one that is more informal and welcoming. Traditionally, a door's hardware and trim complemented the overall building style. When selecting hardware for a door it is important to complement the historic style.

Doors are typically constructed of numerous parts. In some of the earliest examples doors were constructed of vertical boards nailed to horizontal boards, similar to batten shutters. By the middle of the 18th century, elaborate paneled doors became more common and represent the most common door type in American style residences. Paneled doors can be constructed in a variety of configurations that can reflect the style of the building. Later doors often included glazed panels.

Door Styles

Door styles tend to correspond to the architectural style of the building, with some examples being more "high-style" while others are simpler interpretations. (See examples below.) As a result, doors are considered an important feature and the HDLC recommends the retention, maintenance and repair of historic doors.



a. Hinged *b. Double or Paired* *c. Overhead*

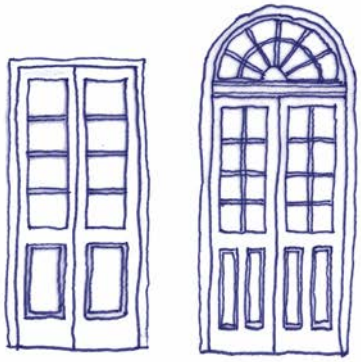
Common Door Types

All of the identified door types can have different patterns or configurations.

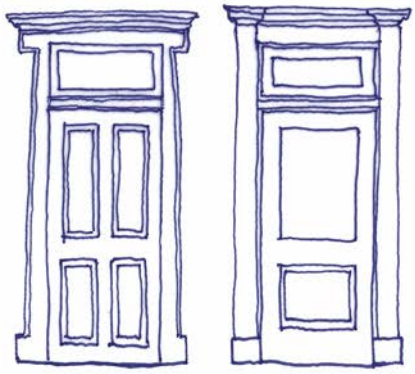
a. Hinged: Swings to close at opposite jamb – almost always mounted at interior thickness of wall swinging inward

b. Double or Paired: A pair of swinging doors that close an opening by meeting in the middle – the most common door type in New Orleans' historic buildings, includes French doors and most historic store doors.

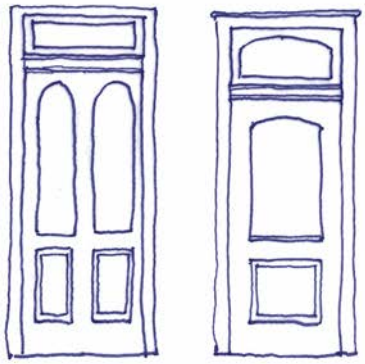
c. Overhead: Horizontal sections that slide on tracks opening upward – most often found at garages



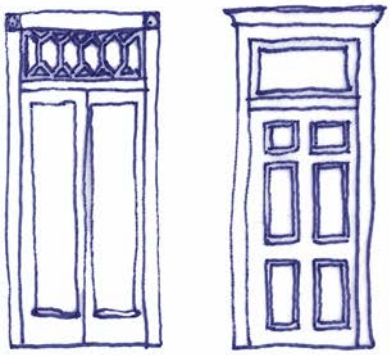
Creole



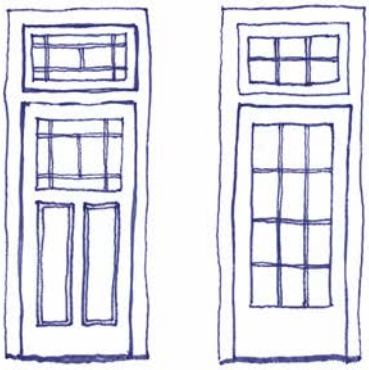
Classical Revival



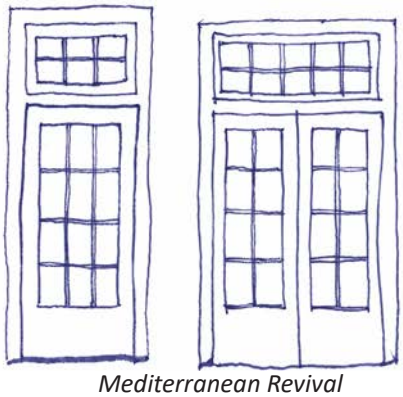
Victorian
(Italiante, Eastlake, Queen Anne



Neoclassical
(Edwardian)



Arts & Crafts / Bungalow



Mediterranean Revival

French Doors

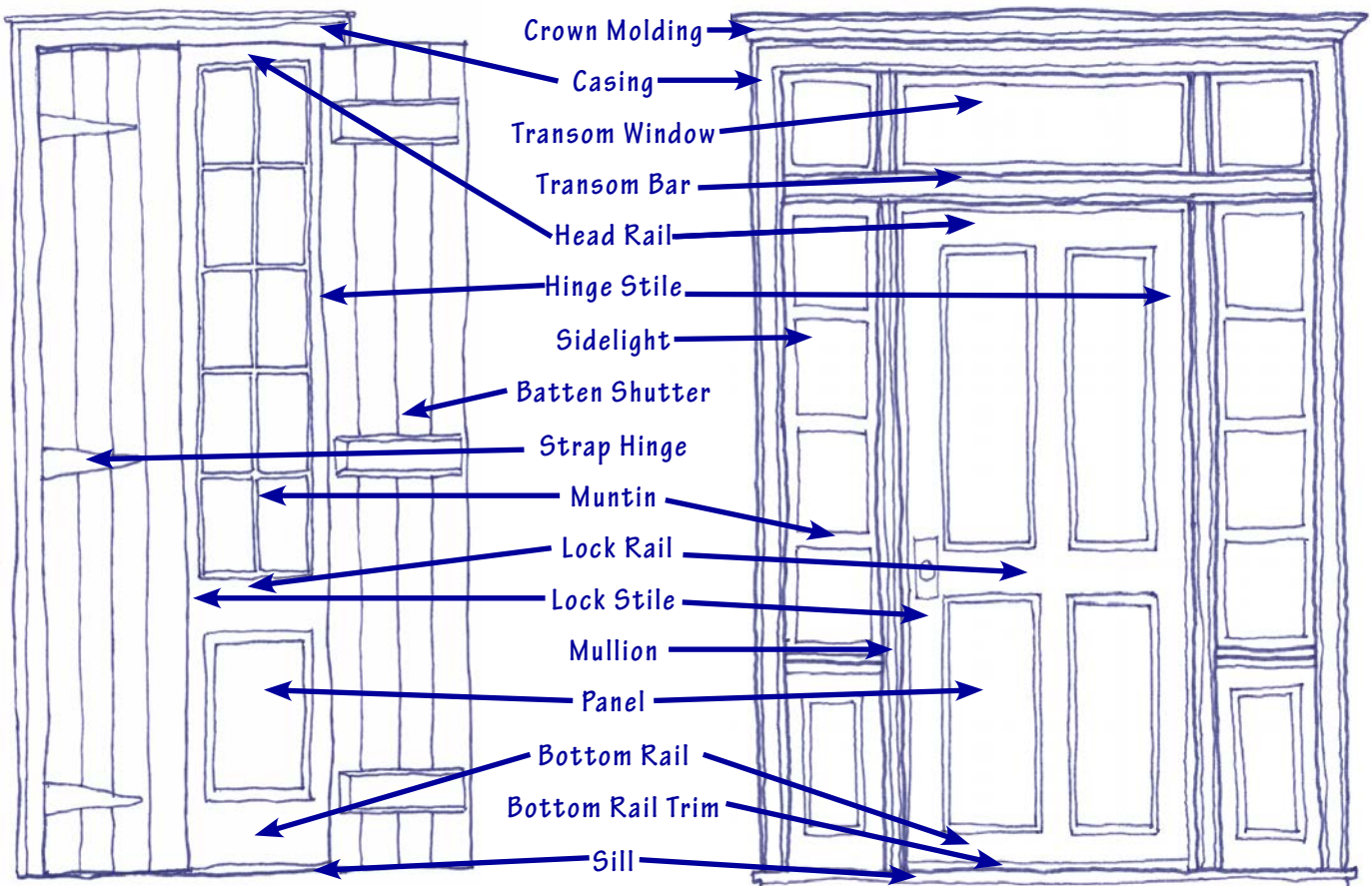
French doors consist of a pair of doors, each having one or two narrow panels at the bottom and a glazed section at the top. Early French doors, constructed before 1830, generally were made with a single bottom panel with many small panes of glass above. As the size of available glass increased during the mid 19th century, later examples often featured large panes of glass over wood panels.

French doors of various forms were used in buildings of virtually all styles, types and dates. The specific design, including the arrangement of glazing and panels, as well as the proportions and hardware, relate to the specific design, style and period of construction of the buildings on which they are located.

Paneled Wood Doors

In the City of New Orleans, paneled wood doors are common on American style townhouses or center hall cottages. Paneled wood doors consist of rails and stiles which form a framework in which solid wood panels are held in place with moldings. The width of the various rails and stiles, their arrangement, the profiles of panel moldings and panels are all determined by the style, type and date.

Exterior panel doors are typically hung individually. Later 19th century examples often included one large glazed panel above the lock rail. More ornate examples would also include transom windows and/or sidelights to provide interior light and a grander appearance.



Patio Doors

Patio doors are often referred to as French doors by door and window manufacturers today. Patio doors are either paired or sliding doors with a single or multiple panes of glass and no panels, and do not replicate the proportions of traditional French doors.

Commercial Doors

Refer to *Guidelines for Commercial Buildings* for more information on doors for commercial and institutional buildings.

Historic Door Problem Solving

Since doors tend to be one of the most operated elements on the exterior of a building, they are more likely to deteriorate from wear or damage and generally require more regular maintenance, such as painting. If deterioration occurs, selective repair or replacement of damaged parts and the implementation of a regular maintenance program is often all that is required to retain a historic door.

Wood checking (splitting) and peeling paint visible. Minor repair and maintenance can prolong the serviceable life of this historic door. The trim at the bottom rail of the door helps prevent storm water from entering the building.

To improve operation

- Verify that doors fit properly in their frames and joints are tight
- Verify that hardware is operational, particularly that hinges are tight and hinge pins not worn
- Remove built-up paint at door and jambs
- Repair or replace deteriorated components such as trim and stops

Salvaged Doors

To find the best quality replacement door, a good place to start might be an architectural salvage store. Because of the quality of the wood historically used in New Orleans' doors, salvaged and repaired doors will often outlast new replacement doors.

Salvaged doors should match the size, shape, type, configuration and profiles of the original doors.

Entrance Doors for Double Homes

Entrance doors for homes originally constructed as doubles , such as shotgun doubles, should be maintained.

Door Guide

The HDLC Requires:

- Retaining serviceable original wood doors, transoms, sidelights unless seriously deteriorated
- Retaining serviceable trim and hardware unless seriously deteriorated or non-operational
- If the originals do not survive, matching replacement doors as closely as possible to original doors or using doors appropriate to the building's period and style
- Installing wood doors that fit fully within historic door opening without infill panels

The HDLC Recommends:

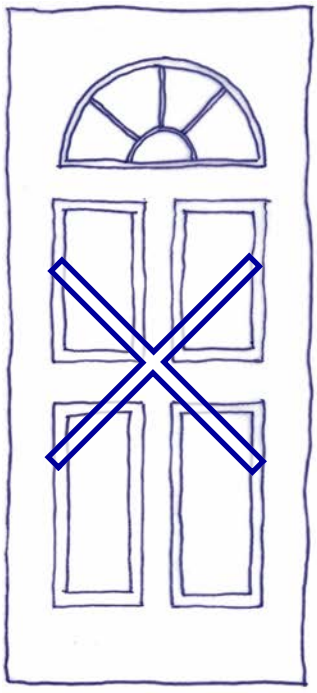
- Mounting new doors at the interior thickness of the wall to swing inward unless outward swing required by Code
- Understanding the limits of the warranties for all components and associated labor for replacement
- Selecting reputable manufacturers and installers who are likely to remain in business and respond if there is a future problem

If Door Replacement Is Warranted, The HDLC Requires:

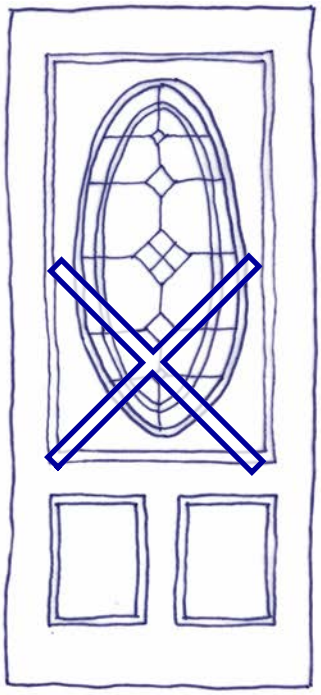
- Installing quality wood doors that are appropriate to the building
- Utilizing quality materials in the installation process
- Matching the original materials, type, size, shape, configuration, muntin pattern, dimensions, profiles and detailing to the greatest extent possible
- Selecting true divided-light, single glazed doors with matching muntin profiles and dimensions as appropriate when allowed by Code
- Retaining and reusing serviceable trim, hardware or components or using salvaged materials
- Installing clear or uniformly frosted glass, without a pattern, at all glazed openings unless replacing historic colored or beveled glass in-kind

The HDLC Does Not Permit:

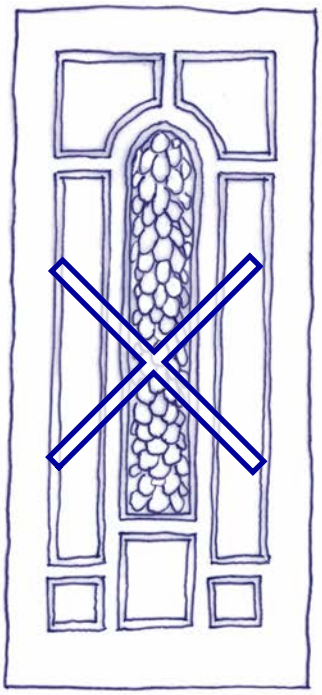
- Installing an inappropriate door type, i.e. a single hinged door in a former double door location or increasing door sizes or altering the shape to allow for larger entrances unless there is no alternative to meet accessibility requirements
- Replacing a door or component if repair and maintenance will improve its performance and preserve historic elements
- Decreasing door size or shape with in-fill or increasing door opening to allow for installation of stock door size
- Removing or encapsulating historic wood trim



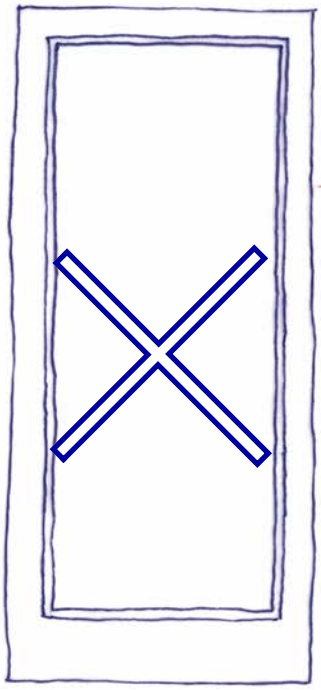
Half-round windows are generally not historically appropriate



Oval windows and modern leaded glass are generally not historically appropriate



Irregular panel doors with carved decorations or modern leaded glass are generally not historically appropriate



Flush doors with large glass windows are generally not appropriate at residences

Wood Replacement Door Types

Similar to windows, replacement doors should match the original materials, type, size, shape, configuration, panel pattern, glazed window type and pattern, proportions, profiles and details as historic doors.

There are several replacement door styles that are commercially available that are not appropriate for historic buildings, as seen in the diagrams above. (Refer to Page 08-10 and the *Guidelines for Building Types and Architectural Styles* for additional information.)

This 4-panel door is flanked by pilasters and 3-light sidelights and is topped by a transom window. Highly ornate doors are only appropriate at "high-style" buildings. Simpler buildings should have simpler doors and trim.

Replacement Door Review

Dimensioned drawings of proposed doors including all details and finish of non-wood doors must be submitted and approved by the HDLC Staff prior to any installation

Install historically appropriate wood doors

S C N HDLC Staff review.

Replace existing wood doors with inappropriate doors; or modify or install new non-historic door opening

S C Commission appeal.

N HDLC Staff review.

Keep In Mind...

- Stock replacement doors often do not fit the size and proportions of historic openings
- Stock replacement doors often do not include the level of design and detailing typically found in historic doors
- Doors generally open inward, hung on the inner wall surface, allowing the thickness of the wall surface to be expressed at the exterior

Louvered shutters are the most common type of shutters in New Orleans.

Shutters and Blinds

Historically, exterior shutters were used as shielding devices for windows and doors, providing privacy and protection from intruders and hurricanes. Batten; vertical board/rail and stile; and paneled shutters were installed to provide a solid barrier when closed. Louvered shutters, the most common shutter type in New Orleans, allow the control of light and air. Shutters were not used on all buildings or in all locations. Their use is often dependent on a building's style. It is often possible to determine if shutters previously existed by looking for hardware, such as hinges or tie-backs or evidence of their attachment, such as former screw holes in the window casing.

Shutter Types

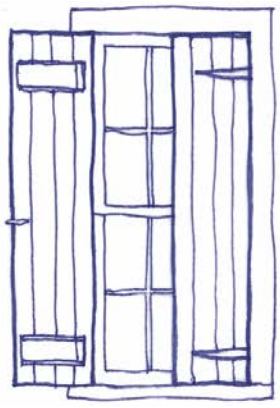
All of the identified shutter types can have different construction methods and configurations. In many instances, the interior of the shutters, the side facing the inside of the building when closed, will have a different appearance than the outside face of the shutter. It is important to note that all shutter types are not appropriate for all buildings.

a. **Batten Shutters**: Vertical boards fastened with horizontal boards (battens) at inside face. Outside face of vertical boards usually grooved at the edges. Hung on wrought iron strap hinges, about two-thirds shutter width. Generally appropriate for pre-1840 buildings; Creole cottages; and at the ground floor commercial buildings with residential and louvered shutters above.

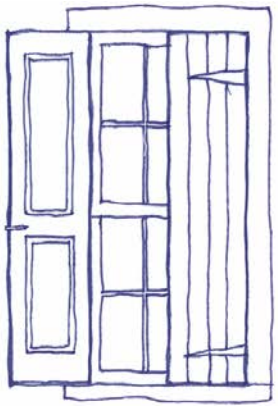
b. **Vertical Board/Rail and Stile Shutters**: The outside face of vertical boards looks like batten shutters with grooves at the edges. The inside face has a paneled appearance with stiles and rails with molded trim detailing. The interior paneled area can be flat, recessed, or diagonal boards flush with stiles and rails. Hung on wrought iron strap hinges, about two-thirds shutter width. Generally appropriate for pre-1840 buildings; Creole cottages; and at the ground floor of commercial buildings with residential (and louvered shutters) above.

c. **Paneled Shutters**: Frames of rails and stiles which support panels of wood held in place by moldings. Hung on strap hinges, "Clark's Tip" or "Acme, Lull & Porter" hinges (Refer to Page 08-19) depending on the building and dating style and construction date. Often installed at the ground floor with louvered above. Generally appropriate for 18th century through the mid 20th century buildings. (For night blinds in commercial doors, refer to *Guidelines for Commercial Buildings*.)

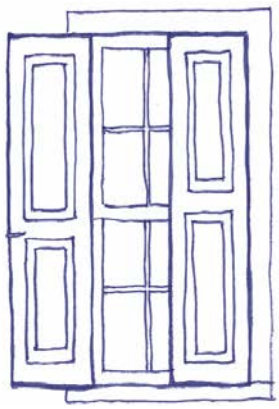
d. **Louvered Shutters**: Louvered shutters, also known as blinds, are the most common shutter type in New Orleans' historic buildings. Frames of rails and stiles support either fixed or operable wood slats. Hung on "Clark's Tip" or "Acme, Lull & Porter" hinges. Generally appropriate for mid to late 19th century styles such as Greek Revival and Italianate.



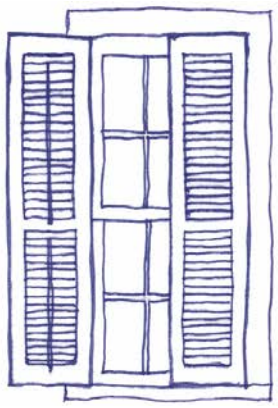
a. Batten Shutter



b. Vertical Board / Rail and Stile Shutter



c. Paneled Shutter



d. Louvered Shutter

Shutters by Style

The type and detailing of a shutter should be appropriate for the age, type and style of the building on which it is hung. (Refer to the *Guidelines for Building Types and Architectural Styles* for more information.)

French Colonial *(18th century)*
- Batten shutters, including vertical board rail and stile shutters

Creole *(early 19th century)*
- Batten shutters, including vertical board rail and stile shutters
- Louvered shutters, especially fixed louvered on the upper stories

Greek Revival *(mid 19th century)*
- Any variation of louvered shutters
- Paneled shutters

Italianate *(late 19th century)*
- Louvered shutters, especially operable louvers

Gothic Revival *(late 19th century)*
- Paneled shutters, custom fit to pointed arch openings
- Louvered shutters, operable or fixed

Queen Anne *(late 19th century)*
- Louvered shutters, usually operable

Neoclassical *(early 20th century)*
- Typically without shutters or operable or fixed louvered shutters only on side façades

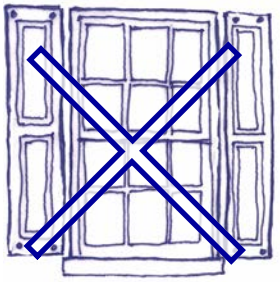
Bungalow/Craftsman/Arts and Crafts *(early 20th century)*
- Typically without shutters or shutters only on side façades
- Operable louvered or paneled with Arts and Crafts motif cut outs

Shutter Guide

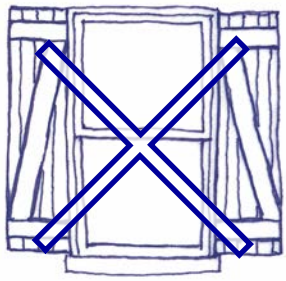
The HDLC Requires:
- All shutters must be operable with the ability to open and when closed, must fill the entire door or window recess

The HDLC Recommends:
- Retaining, maintaining and repairing historic wood shutters
- Retaining and reusing historic shutter hardware

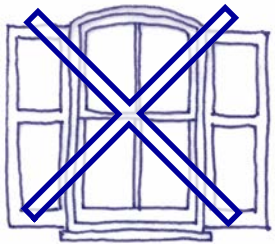
The HDLC Does Not Permit:
- Shutters that do not replicate the dimensions and proportions of historic wood shutters
- The installation of fixed shutters
- The installation of Bermuda shutters unless the building was specifically designed to include them
- The installation of roll-down hurricane shutters
- The installation of shutters in locations they would not have existed historically



Six-over-six double-hung window with screwed-in shutters



One-over-one double-hung window with Z-shutters



The 2-panel shutters do not fit the arched opening

The louvered shutters are the incorrect size for the window

Paired windows rarely have shutters. These shutters are screwed into the wall and would not fit over the window if closed and are obviously fake.

Shutter Review

Remove existing, appropriate wood shutters

S C

Commission appeal.

N

HDLC Staff review.

Install operable wood shutters; appropriately sized to opening; appropriate to building style with period appropriate hardware

S C N

HDLC Staff review.

Install appropriately detailed metal shutters, other shutters or shutter hardware

S

Commission appeal.

C N

HDLC Staff review.

A screen door should be finished to match the historic door to provide protection from insects while minimizing the visual impact on the historic character.

Screen Windows and Screen Doors

Screens should conceal as little of the historic window or door as possible and should be selected to complement each window or door type. This generally means selecting a screen window or door that has rails that coincide with the rails and glazing pattern and overall configuration of the window or door behind.

The arched wood screen fits the window opening.

The most recommended option for a screen door is a simple wood framed opening with a large screen and minimal ornament. If more elaborate detailing is desired, the style and level of detailing should complement the building style; for example, a screen door with Victorian gingerbread would not be appropriate for a Colonial Revival house.

Screen Window and Screen Door Guide

The HDLC Requires:

- Simple screen windows and doors with large screened openings that reveal as much of the historic window or door as possible
- Installing removable window screens to facilitate maintenance of historic windows

The HDLC Recommends:

- Screens that minimize the change to the exterior appearance
- Painting the wood screen window or door frame to match the adjacent window trim

The HDLC Does Not Permit:

- Exterior storm windows or doors at locations that are visible from the street
- Vinyl, aluminum, metal or other synthetic material for screen frames unless it is an integral component of an approved window, particularly at street elevations (Wood frames can be custom made to fit any size or shape opening)
- Installing visually opaque screen material
- Installing Plexiglas, or similar material, fastened to window or door frames, screens or shutters
- Screens adhered or fastened directly to window or door trim, shutters or blinds
- Using half screen windows or those that are too small or a different shape than the window opening and require in-fill trim or panels

Screen Window and Screen Door Review

Install exterior wood screen windows appropriately sized to opening

S
C N

Commission review.

HDLC Staff review.

Install exterior wood screen doors appropriately sized to opening

S
C N

Commission review.

HDLC Staff review.

Install other screen windows or screen doors

S C
N

Commission appeal.

HDLC Staff review.

Fastening shutters and blinds provides protection from hurricanes and additional security.

Hurricane Protection

For many homes in New Orleans, one of the most traditional forms of hurricane protection is shutters or blinds. Additional protection can be obtained by fastening pre-fitted plywood panels onto closed shutters. These forms of protection allow historic windows to remain in place, retaining the historic character of buildings.

When significant changes are made to existing buildings and new buildings are constructed, the International Building Code and Residential Code require hurricane protection for windows. Hurricane rated windows and doors can provide additional protection; however, they do not necessarily prevent windows and doors from breaking during a storm and allowing the building's interior to be damaged. Hurricane resistant windows and doors tend to have very wide frames and muntins and shallow profiles that do not match historic proportions and are not appropriate for historic buildings.

Another hurricane protection option is fabric storm panels that can protect windows and doors from flying debris in the event of a storm. Fasteners can be pre-installed in locations that are minimally visible and painted to match adjacent surfaces. Fabric storm panels are lightweight, easy to install and allow light to enter a building in the event of a storm. Another benefit is that they have little to no impact on the historic character of a building if installed only when storms threaten.

Manufactures are continuing to develop new options for hurricane protection. The HDLC encourages innovative solutions that do not require removal of historic fabric and have minimal visual impact when not in use.

Hurricane shutters should not be permanently installed on windows. They should be stored and installed when needed for storms.

Hurricane Protection Review

Install appropriate fasteners to allow quick installation of protection prior to a storm

S C N HDLC Staff review.

Install visually obtrusive hurricane protection or remove historic building fabric

S C Commission review.

N HDLC Staff review.

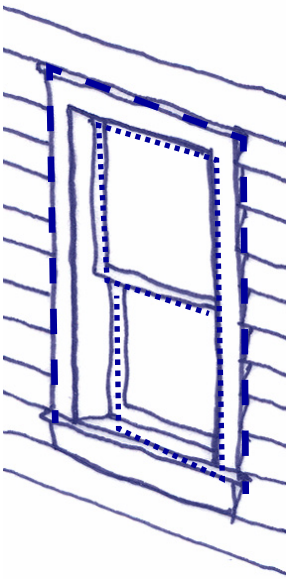
Keep In Mind...

- Hurricane resistant windows and doors do not mean they will not break in the event of a storm, they only potentially reduce interior damage during a storm
- Clips and fasteners can be installed on existing window trim to allow pre-cut plywood panels, fabric storm panels or other hurricane protection to be installed quickly in the event of a storm

Weather Stripping and Caulk For Windows and Doors

Proper application of weather stripping and caulk around windows and doors can greatly reduce air infiltration and drafts. When selecting weather stripping or caulk, it is important to choose the material appropriate for each location and follow the manufacturer's installation recommendations for the best results. Because weather stripping is used between the moving parts of windows and doors, it can easily become damaged, loose, bent or torn. It is important to inspect weather stripping on a regular basis, preferably every fall, and replace it as needed. For heavy use installations such as entrance doors, it may be beneficial to install more durable weather stripping, such as spring metal or nailed felt.

The installation of caulk or other sealants should occur throughout the exterior of the building. Locations where caulk is recommended include where two dissimilar materials meet; where expansion and contraction occur; or where materials are joined together. In some instances caulks and sealants can be sanded and/or painted to minimize their visual appearance. It is important to select the appropriate type for each location and exercise care when removing old caulk that might contain lead.



Recommended weather stripping locations:

- Behind window sash track
- Between window meeting rails
- At perimeter of doors and windows

Recommended caulk locations:

- Between window or door frame and adjacent wall
- Between abutting materials such as corner boards and siding, porch and wall surface
- Between dissimilar materials such as masonry and wood, flashing and wall surface

Definitions:

Weather Stripping: A narrow compressible band used between the edge of a window or door and the jambs, sill, head and meeting rail to seal against air and water infiltration; made of various materials including spring metal, felt, plastic foam and wood with rubber edging.

Caulk: Flexible sealant material used to close joints between materials; made of various materials including tar, oakum, lead, putty, and modern elastomerics such as silicone and polyurethane.

Wood Trim and Ornament

Exterior wood trim frames windows and doors and serves as the transition to adjoining wall surfaces. Functionally, it provides protection at the perimeter and corners of openings, creating a weather-tight building enclosure.

Historically, wood trim and ornament profiles, details and sizes varied with building styles and whether a building was "high-style" or simple, all of which are important to the historic character. As a result, wood trim and ornament are considered to be important building features. At buildings where some of the wood trim or ornament has been removed, the wood trim or ornament should be replaced in-kind. At buildings where all original moldings have been removed, simple examples from buildings of similar style and age should be used.

Wood Trim and Ornament Guide

The HDLC Requires:

- Retaining historic wood trim and ornament

The HDLC Recommends:

- Refer to *Wood Trim and Ornament, Guidelines for Exterior Woodwork, Page 06-3* for the maintenance and repair of historic wood trim and ornament
- Reusing original window and door frames and trim when replacing windows or doors, or exactly copying the dimensions and profiles of original trim
- Using modern composite materials as an alternative to wood where rot is a problem, while matching the profiles and dimensions of the historic trim

The HDLC Discourages:

- Removal, alteration or concealing of original trim and detailing including window and door trim

Wood Trim and Ornament Review

Install appropriate wood trim or ornament to match historic wood trim or ornament

S C N HDLC Staff review.

Install other wood trim or ornament

S C Commission appeal.

N HDLC Staff review.

Strap hinges were originally handmade of wrought iron and often painted black. On historic buildings, strap hinges should be simple in design without decorative detailing.

Shutter and Door Hardware

Hardware (hinges, hooks, locks, etc.) forms an important part of the character of historic openings. The selection of specific hardware types should be carefully related to the type of window, door or shutter that the hardware is intended to serve. Until the mid 19th century, hardware was often made by hand and very simple in design. These simple designs included the strap hinges found on early doors and shutters. In the mid 19th century, the design of hardware became more detailed and elaborate, typically selected to complement the specific style of a building. Simpler buildings would typically have simple hardware and more high-style designs would have more decorative designs. As a result, the HDLC encourages that the design and finish of hardware should be carefully considered when replacement is necessary, and proposed hardware should match historic samples as closely as possible.

"Acme, Lull & Porter" and "Clark's Tip" hinges hold shutters open and closed, eliminating the need for shutter dogs.

Since brightly polished brass hardware was rarely found in historic architecture, its use is discouraged. If a property owner wishes to have a bright finish, they are encouraged to polish their hardware.

The brass door hardware complements the style of the residence.

If metal bars or grilles are installed at the exterior, they should be sized to fit the opening and align with frames and muntins with simple barrier grilles and no decoration.

Window and Door Security

Traditionally, one of the best means of securing a property was to close shutters or apply night blinds. Closed louvered shutters provide an additional level of security and privacy while allowing windows to be opened for ventilation. More recently, re-glazing, particularly tempered glass, has been used as a deterrent, providing a barrier that is difficult to break. Electronic security systems and warning devices can be installed at the interior of doors and windows without altering the historic appearance of the building's exterior. (Refer to *Security Cameras, Guidelines for Porches, Balconies and Galleries*, Page 09-10 for more information.)

If metal bars or grilles are considered the only acceptable method for securing a building, the HDLC encourages property owners to install them at the interior of the window, door or display window. **If metal bars or grilles are installed at the exterior, the HDLC only permits the use of simple barrier grilles without decorative detailing. The bars or grilles should be properly sized to fit the opening and align with the frame opening and muntin configuration. No acrylic panels or metal mesh will be permitted to be attached to the security screens.** (For commercial buildings, refer to *Guidelines for Commercial Buildings,* Page 11-22 for more information.)

Wood and Door Security Review	
Install appropriate or unobstrusive security device	
S	Commission review.
C N	HDLC Staff review.
Install exterior bars, grilles or other security device	
S	Commission review.
C N	HDLC Staff review.

The former storefront opening to the right was modified for use as a garage. The historic transom window configuration matches the storefront to the left.

Non-Historic Door Types

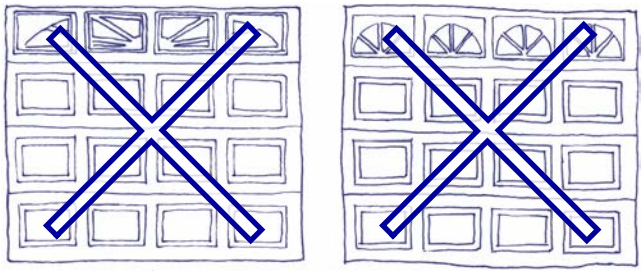
Occasionally, modern functions require openings not found in historic architecture. These may include garage doors, doors that must swing outward to meet safety or code requirements, specialized vents or other special conditions. The goal of the HDLC is to integrate these types of openings into buildings in such a way as to maintain the historic character of the building and the neighborhood.

If an opening can be made which copies another opening type which could have reasonably existed on a particular building, then it may be desirable to do so. It should also be understood that in some cases, it may be impossible to make certain desired changes simply because the style or type of building does not lend itself to such modification. Where existing additions or modifications do not fit the pattern of historic development in the district, every effort should be made to minimize their impact rather than making the intrusion more prominent.

Modifying or Adding Window or Door Openings

The arrangement, size and proportions of window and door openings are key components of a building's style and character.

As a result, the modification or addition of window or door openings, particularly on more prominent building façades, is discouraged. This includes the infill of all or part of an opening to make it smaller or to visually remove it. It also includes increasing the size of a door opening to provide a larger opening for a display window, garage or other use.



Garage doors with arched or round window openings are generally not appropriate for historic buildings.

Garage Door Guide

The HDLC Recommends:

- Retaining historic garage doors
- Wood or metal paneled doors
- Single bay openings that do not require removal of decorative features or modification of opening

Non-Historic Door Types / Door or Window Opening Modification Review

Install a non-historic door type

S C — Commission review.

N — HDLC Staff review.

Install door or window in a new opening or modified opening

S — Commission review.

C N — HDLC Staff review.

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Prepared by Dominique M. Hawkins, AIA, LEED AP of Preservation Design Partnership, LLC in Philadelphia, PA.

CITY OF NEW ORLEANS
Historic District Landmarks Commission

Guidelines for Porches, Galleries and Balconies

Porches, Galleries and Balconies

The rich architectural character of New Orleans is distinguished by its collection of porches, galleries and balconies. Porches, galleries and balconies are typically one of the most visible elements of a building; they are key elements in determining its style, and play a significant role in its appearance and that of the streetscape.

Historically, porches, galleries and balconies were an outside room where property owners could find a sheltered transition into their buildings, exterior living space, a place to meet and converse with neighbors and welcome visitors. Their overhangs also protect windows and doors below from direct sun and rain, allowing them to remain open during a rain shower.

Section Index

The HDLC reviews all alterations to and replacement of porches, galleries and balconies. This section includes:

All applicants must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work. Please review this information during the early stages of planning your project. Familiarity with this material can assist in moving a project quickly through the approval process, saving applicants both time and money. Staff review of all details is required to ensure proposed work is appropriate to the specific property.

Additional *Guidelines* addressing other historic building topics are available at the HDLC office and on its web site at www.nola.gov. For more information, to clarify whether a proposed project requires Historic District Landmarks Commission (HDLC) review, to obtain property ratings or permit applications, please call the HDLC at (504) 658-7040.

Using These *Guidelines*

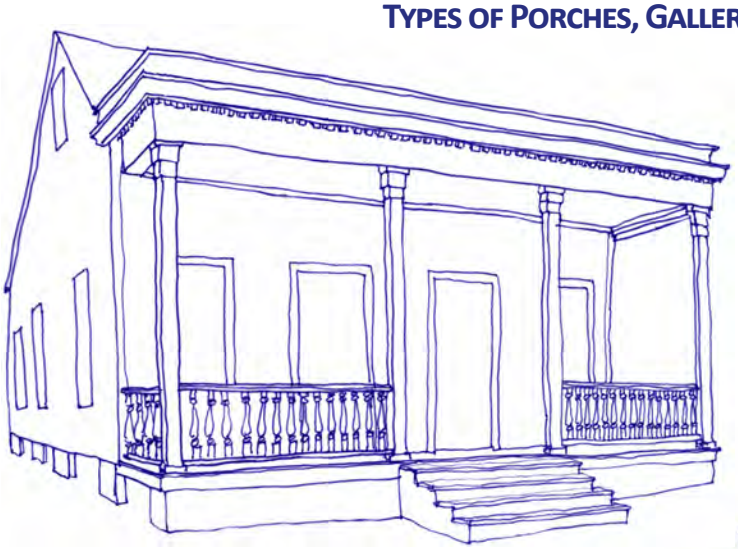
The first step in using these Guidelines is to understand the rating. The rating corresponds to the historical and/or architectural significance of properties and determines what will be permitted within local Historic Districts or at local Landmarks under the jurisdiction of the HDLC.

S *Significant Properties – Retain the highest degree of architectural and historical merit.*

C *Contributing Properties – Contribute to the overall District and city character.*

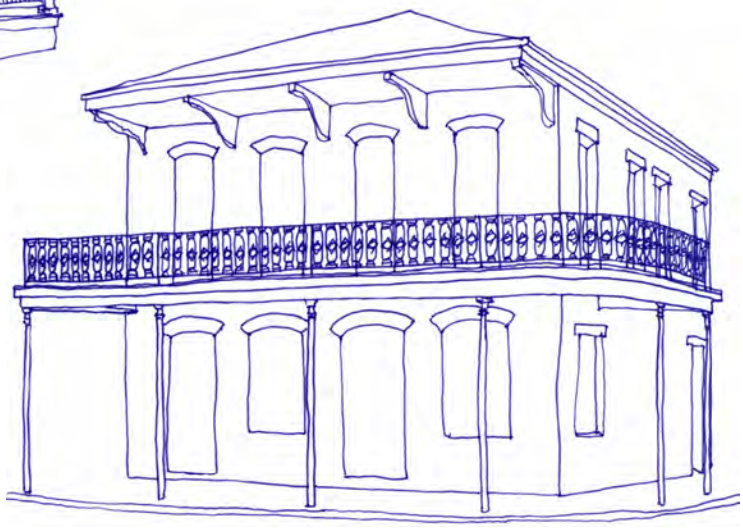
N *Non-Contributing Properties – Do not contribute to the overall District character.*

Types of Porches, Galleries and Balconies



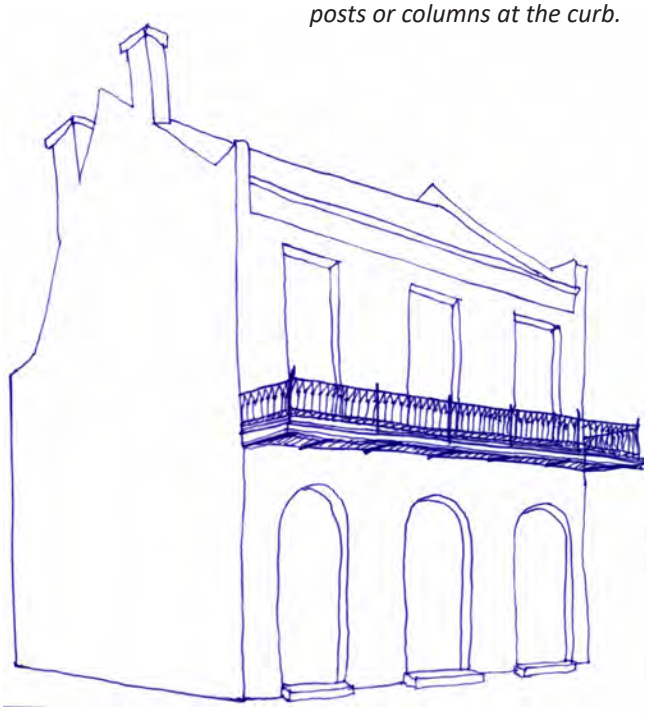
Porch

A porch is an exterior space attached to a residence at the 1st floor level, and is typically the full width of the façade and includes a roof.



Gallery

Where buildings are constructed at the property lot lines, galleries extend over the sidewalk and are supported by posts or columns at the curb.



Balcony

Balconies project from the face of the building, generally 3 to 4 feet, and typically do not include a roof structure above.

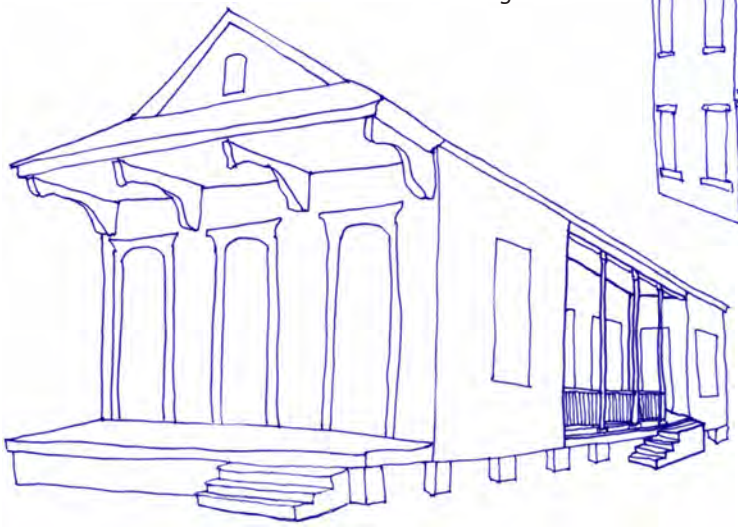
Double Gallery

Double gallery houses are 2-stories, with galleries across the façade at both levels, supported by columns or posts. In many cases, galleries are protected by an extension of the main building's roof.

Secondary Façade Porches, Galleries and Balconies

Service Wing Balcony

A balcony can act as an outdoor corridor, particularly in a townhouse, connecting the rooms of the main house to the smaller service wing rooms.



Side Gallery

A side gallery is a narrow covered side porch that acts as an exterior corridor.

Stoops

Steps that lead directly to the entrance without a landing or porch are known as stoops. They can be wood, brick or concrete. Drainage holes are recommended at the base of stoops and steps, particularly wood, to allow drainage and ventilation.

Retaining Historic Stoops or Steps

At double residences converted to single family homes, such as shotguns, the HDLC requires that both sets of stoops or stairs be retained.

Porch Components, Materials and Checklist

Roof – Generally same material as main roof, can be metal if low pitch – Verify roofing material is secure, flashing is intact, and there is no ponding

Gutter and downspout – Verify they are secure; clear leaves and other debris

Molding – Typically wood – Verify paint surface is intact, especially behind gutters

Lintel – Typically wood – Verify paint surface is intact, especially behind and below gutters

Frieze– Typically ornate wood – Verify paint surface is intact

Brackets– Typically ornate wood – Verify paint surface is intact

Porch ceiling – Typically tongue and groove wood – Check for peeling paint that could indicate dampness and a possible roofing or flashing problem

Post (Column if round) – Typically wood – Check base for rot and that paint surface is intact

Balustrade – Typically wood top rail, bottom rail, balusters – Verify elements are secure and that paint film is intact

Porch floor – Typically tongue and groove wood – Verify floor is sloped to drain water away from the building

Apron – Typically wood – Check substructure for water or insect damage

Porch steps – Wood, concrete or brick – Check wood for rot, termite damage and intact paint surface

Maintaining Porches, Galleries and Balconies

Due to the importance porches, galleries and balconies play in the perception of historic buildings and streetscapes, original materials and details should be preserved. Typically, areas covered by a porch, gallery or balcony roof, including windows, doors and wall surfaces, tend to require less maintenance; however, steps, railings, and roofs are usually exposed to the weather and might require additional maintenance. One of the best ways to preserve wood features is regular painting. If a component is deteriorating, repair or replacement in kind is recommended as part of the regular maintenance.

Similar to wood elements, ornamental metals also require regular maintenance. Both wrought iron and cast iron are highly prone to rusting. When iron elements rust, there are two significant issues. The first relates to their dimensions, primarily thickness, which can increase from 7 to 10 times their original size. When embedded in a building assembly, the rust expansion results in cracking which affects the building's structural integrity. The second issue relates to the loss of structural integrity of the metal component itself. One of the best ways to protect ornamental metals is to regularly remove surface rust and repaint using a rust inhibitive paint.

(Refer to appropriate *Guidelines* sections for additional information to address specific components.)

Components of Wood Porches, Galleries and Balconies

Wood porches, galleries and balconies are made up of a number of components. These components all work together to achieve an integrated and unified visual, architectural and structural purpose that is characteristic of a building's type and style. It is important to note that all porches, galleries and balconies do not have all components.

Roofing: Roofs are present in porches, and may or may not be included in balconies and galleries. A roof shelters the area below from the sun and rain, and protects the windows and doors from the elements. A roof's material is generally dependent on its slope. At more steeply pitched roofs, such as those found at shotgun residences, the porch roof material would likely be a continuation of the main roof material, such as slate or asphalt shingles. At galleries where the roof is relatively flat, flat seam metal roofing, built-up roofing and modified bitumen roofing might be present. (Refer to *Guidelines for Roofing* for more information.)

Lintels: Lintels are the horizontal elements between piers or columns and typically provide structural and visual support for the roof or wall surface above.

Wood Ornament: Decorative wood elements, such as friezes, fretwork and brackets provide visual interest and are specific to a building's style and period of construction.

Brackets: Brackets can be decorative and used to support balconies or roof overhangs that project from a building's wall surface. Brackets should typically extend to the outside edge of the balcony or overhang.

Ceiling: Porch ceilings are most typically made of tongue and groove boards, but can be highly decorative. By contrast, at the underside of balconies and galleries, the exposed structure and the bottom of the flooring of the level above are typically visible.

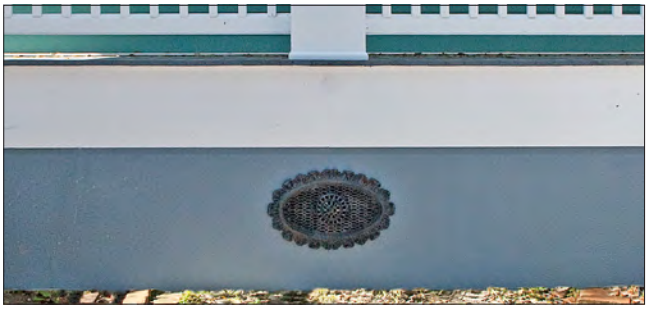
The structure and underside of the balcony flooring is visible when looking up from the sidewalk.

Flooring: Historically, flooring was typically tongue and groove boards. More elaborate homes might include marble or other materials. More recently, property owners have begun replacing their tongue and groove flooring with concrete, which is not appropriate.

The protective paint layer has worn off of the tongue and groove flooring and it is beginning to expand and bulge. Regular repainting will protect the wood postponing the need for replacement.

Privacy Screens: Privacy screens, which visually separate adjoining residences, such as double shotguns, are typically wood, often with a curved top.

Steps: Steps can be made of a variety of materials including wood, brick and concrete. In most instances, wood steps, sometime flanked by plinths or with a railing to match the porch railing, are most appropriate.

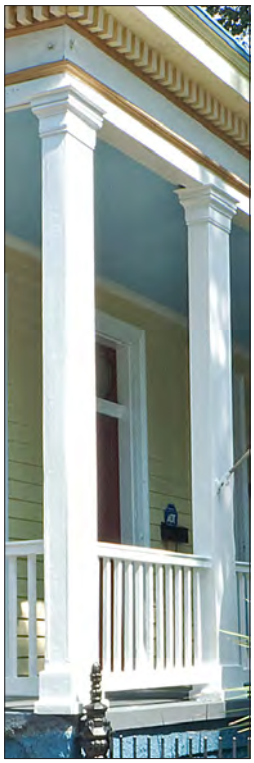


Chain walls and piers: A chain wall is a continuous wall under the front edge of the porch that typically includes a vent. A pier is a rectangular support that typically sits directly under a porch or column. Chain walls and piers are most typically brick with a protective stucco coating.

Columns and Posts

Posts and columns are vertical structural supporting members. Columns are round and posts are square or rectangular.

Classical Column

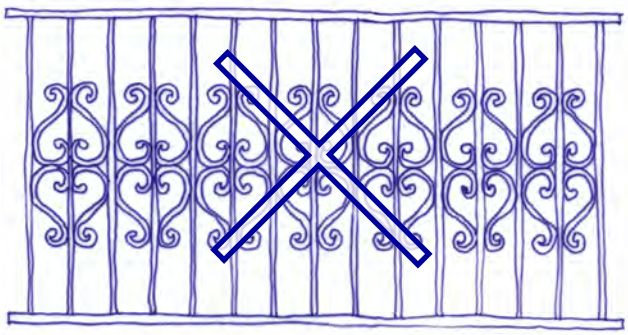


Greek Revival Post; Rectangular, Not Square

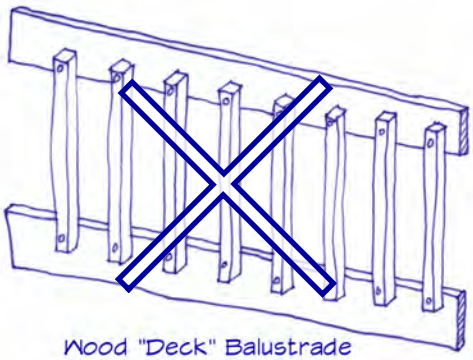
Turned Gallery Post

Chamfered Post with Brackets

Modern Metal Post Not Permitted



Metal Balustrade With Applied Decorative Elements

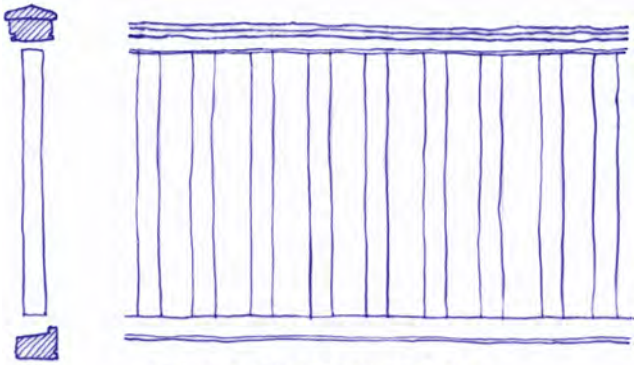


Wood "Deck" Balustrade

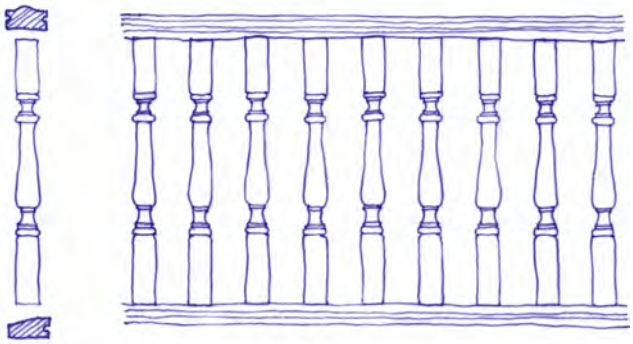
The HDLC does not approve applied decorative scrolled metal ornament and wood "deck" balustrades. An alternative is a stylistically appropriate wood balustrade. (See below)

BALUSTRADE

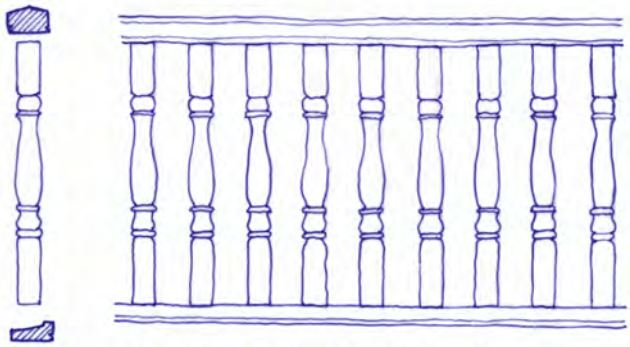
A balustrade is a railing with upper and lower horizontal members, known as rails, with vertical balusters of wood or metal. Replacement balustrades should match the overall style and character of the building.



Square Post Balustrade



Victorain Turned Balustrade



Classical Turned Balustrade

A higher secondary safety rail has been installed behind the cast iron balustrade to meet code requirements.

This service wing balcony includes a wood lattice privacy screen above the balustrade.

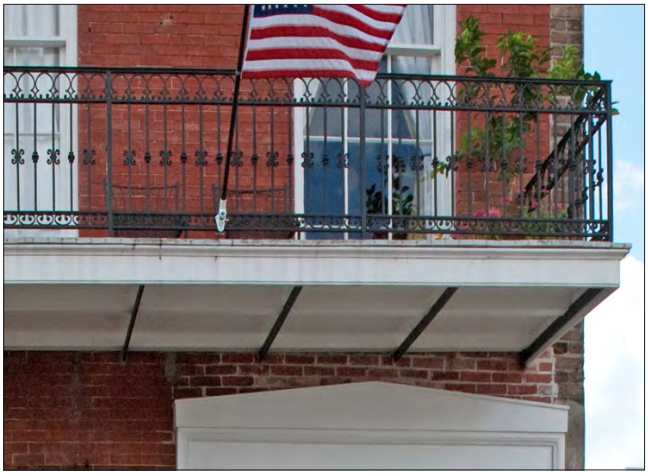
Turned wood balustrades are appropriate for most Italianate, Queen Anne and Eastlake homes. Historic balusters tend to be wider than many new, mass produced balusters.

This triple gallery has delicate and ornate cast iron railings, posts and lintels. Note the vent opening at the chain wall.

Ornamental Metals

Ornamental metals, including wrought iron and cast iron, are used for both structural and ornamental purposes. Wrought iron, is hand made by heating, beating and stretching iron into decorative hardware and ironwork, and was common into the early 19th century. Cast iron, formed by casting iron in foundry molds, was popularized in the mid 19th century. Casting allowed the fabrication of more elaborate and larger elements such as columns, and produced standardized decorative components like scrollwork and filigree. Components could be ordered from a catalogue, and for larger and more complex installations, individual pieces were often fastened together.

The use of wrought or cast iron details including handrails, cornice components, columns, brackets, balusters, etc. is typically associated with specific architectural styles and periods. It was also common for older buildings to be retrofitted with ornamental cast iron at a later date.



Metal outriggers are located under the balcony and provide support.

Posts: At the ground level, gallery posts tend to be fairly simple, but can become more decorative and ornate at upper floors.

At the street level, the supporting posts are simple. At the upper floors they become more ornate and are combined with brackets and railings.

Cast iron decorative railings typically include a repetitive pattern of detailed components.

New Metal Galleries and Balconies

New galleries and balconies can greatly alter the appearance of a building. In select cases the HDLC might permit the installation of new galleries and balconies provided that:

- The building is not rated as Significant by the HDLC
- The installation does not destroy or conceal important architectural features or details
- The proposed design is compatible in size, scale and design to the building and surrounding streetscape

Refer to *Guidelines for New Construction, Additions and Demolition* for information regarding the installation of a new porch, gallery or balcony.

When installing new galleries or balconies, great care should be taken to minimize the removal of existing building fabric in its installation, as well as attachment. In addition, the design of the components should be simple and visually minimized, to allow the wall surfaces beyond to remain visible.

When installing new galleries, simple posts located along the curb as would be typically found in historic galleries are generally most appropriate, with a minimal picket or similar railing above. The posts should be consistently spaced and should not be moved to address unforeseen conditions such as underground utilities.

The ornamental metals at this gallery have a motif of grapes and vines. They can be found in the vertical and horizontal supports, brackets and railings.

Adding or Removing Ornamental Metals

The HDLC does not approve the addition of ornamental wrought or cast iron where it is not documented for the particular style or type of building. The HDLC does not approval the removal of contributing ornamental metals.

Fire Escapes

Although fire escapes remain on some buildings, they no longer meet building code requirements as a safe means of egress in the event of an emergency. The HDLC recommends maintenance of an existing fire escape or its removal if alternate egress is provided. Mounting a new fire escape to a building or modifying an existing balcony or gallery for a fire escapes is not permitted.

This balcony appears to "float" in front of the window and is fastened to the wall at the platform level.

Lighting

The type and placement of lighting plays an important role in maintaining the authentic historic character of a building. When modifying or installing lighting, there must be a balance between providing sufficient lighting to provide a secure feeling and fitting within a neighborhood and streetscape context. At residential buildings, exterior lighting is typically located at porches and galleries. At times there might be additional security lighting on the side and rear elevations of a building. (Refer to *Guidelines for Commercial Buildings* for lighting at commercial, institutional and large-scale residential locations.)

All lighting should be installed in a manner that only illuminates the porch, gallery and walkway surfaces without lighting spillover onto adjacent properties or into the night sky. In addition, the color and quality of the proposed light should mimic the soft, warm tone of incandescent lamps. **Exposed conduit, wiring or junction boxes are not permitted.**

When possible, the HDLC encourages the use of original light fixtures adapted for contemporary use, such as increasing brightness with new or additional bulbs. **Fluorescent tube lighting and flood lights are not permitted at street elevations.** Where the building no longer has original exterior lights or never had them, the HDLC encourages light fixtures that are compatible in age, style and scale to the building, or which are unobtrusive and not suggestive of a style or age. In addition, the HDLC requires that lighting be maintained and burned-out bulbs be replaced.

Lighting Types

Decorative Lighting generally draws attention to the fixture or design rather than providing significant illumination. It represents the only type of lighting that should be highly visible at a façade. Types of residential decorative lighting in New Orleans include gas lamps, hanging lamps, wall sconces and seasonal lighting such as Christmas lights.

When a decorative lamp is illuminated, it becomes highly visible and attracts attention. Therefore, it should be compatible with the building. In most instances, the number of decorative lights should be limited, and located near the primary entrance. They should be installed in a manner that minimizes damage to historic building fabric; and evenly spaced on porch or gallery bays, or centered on or around an element such as a door. They should be scaled appropriately for the proposed location. Faux historic materials, such as varnished, polished brass, are not appropriate.

Any traditionally temporary lights, such as seasonal Christmas lights or decorative light displays, shall be installed for no longer than 90 days. If they will be installed for longer than 90 days they are subject to HDLC review and approval.

The decorative porch lamp is centered over the door and appropriately scaled and designed for the building.

Ambient Lighting provides a wash of general illumination on a porch or gallery. Since the emphasis of ambient lighting is the illumination rather than the fixture, all ambient lights should be small, unobtrusive and as discreetly installed as possible. Examples of unobtrusive lights include recessed lighting at a porch or gallery ceiling, or lights shining through soffit vents.

Security Lighting should be located as discreetly as possible, and located at rear or non-street elevations. The number of security lights should be limited, and they should be activated by motion sensors whenever possible.

Security cameras, fans and lights should not obscure or be mounted to decorative elements such as brackets and soffits.

Security Cameras

Cameras can provide additional security. Cameras should be limited in number and size. They should be installed as unobtrusively as possible. Similar to lighting, exposed conduit, wiring or junction boxes are not permitted.

Ceiling Fans

Ceiling fans should be as simple as possible, with a style that complements the building. They should be limited in number, evenly spaced, typically centered on bays and mounted on short poles.

The installation of ceiling fans with integral lighting is not permitted. The installation of ceiling fans underneath balconies, canopies or galleries over ground level sidewalks is prohibited.

Porch, Gallery and Balcony Guide

The HDLC Requires:

- Designs in keeping with the building's style including proportion and detailing of elements such as cornices, posts, columns, fretwork and balustrades (Refer to the *Guidelines for Building Types and Architectural Styles*)

The HDLC Permits:

- Replacement of deteriorated ornamental metals and decorative wood elements with another material, if the dimensions, profiles and detailing match the historic component exactly; and when the finish is applied to the substitute material, it matches the original texture exactly

The HDLC Recommends:

- Replacement of only those parts or components which cannot be repaired – such as repairing a column base rather than replacing the entire column
- Reconstruction of removed porches, galleries or balconies that are compatible in size and scale to the buildings and streetscape on which it is being proposed
- Replacement of only missing or deteriorated materials in-kind to match the material, dimensions, size, profile and details and other visual characteristics of the historic condition
- Custom replication of individual deteriorated components, such as balusters
- Aligning new steps with the front entrance
- Aligning heights of new porches, galleries and balconies within a few inches of interior floor and ceiling heights
- Installing a 2'-0" to 3'-0" high stucco chain wall with vents at the front elevation and piers at the side elevations of porches and raised galleries
- Incorporating lighting and security needs into design if required (Refer to Page 09-10)

The HDLC Discourages:

- Introducing new materials that were not historically a part of the porch, gallery or balcony

The HDLC Does Not Permit:

- New porches, galleries or balconies at street elevations on Significant buildings where they did not exist previously or where they are historically inappropriate such as at warehouse buildings
- Replacement of tongue and groove flooring with an alternate material
- Replacement of wood steps with concrete or brick
- Replacement of wood railings and posts with iron or a synthetic material without historic documentation
- New porches, galleries or balconies that destroy or conceal important architectural features or details
- Mounting lighting, fans or security cameras in a manner that damages or obscures decorative building elements including soffits
- Decks that are visible from the public right-of-way

Submission Review Requirements

The HDLC requires the submission of dimensioned drawings of all components and details of proposed porches, balconies and galleries for review and approval prior to any installation or modification.

The location of posts or columns must be stylistically appropriate for the building. The location of existing utilities should be confirmed prior to application submittal. The adjustment of post or column locations for unforeseen conditions such as utilities shall not be approved unless deemed appropriate by the HDLC.

New Porches, Galleries And Balconies

Refer to *Guidelines for New Construction, Additions and Demolition* for information regarding the installation of a new porch, gallery or balcony.

Appropriate Materials

- Wood framed buildings have a wood porch or gallery if it is a residential building, and might have a metal gallery if it is commercial
- Masonry buildings typically have a metal gallery or balcony

Salvaged Components

To find the best quality replacement woodwork or ornamental metal, a good place to start might be an architectural salvage store. Due to the quality of the wood historically used in New Orleans' buildings, salvaged and repaired woodwork will often outlast new replacement woodwork. Similar to when installing new replacement woodwork or ornamental metal, take care with salvaged materials to match the size, shape, type, profiles and detailing of existing historic component. Just because it is old does not mean it is appropriate.

Leased Air Rights

All exterior building components such as stairs, ramps, galleries and balconies that project into or over public sidewalks or right-of-ways are required to lease air rights for these encroachments from the City of New Orleans. Contact the Department of Property Management, Office of Real Estate and Records for additional information.

Accessible Ramps

Refer to *Guidelines for Commercial Buildings*, Page 11-19 for information regarding accessible ramps and lifts.

Building Code Requirements

Although select deteriorated components of porches, galleries and balconies can be replaced in kind, the new construction and in some instance significant replacement of these features must meet the requirements of the current building codes.

Areas typically affected are the heights of the railings and balustrades; as well as stair tread a riser dimensions. Contact the Office of Safety and Permits or the HDLC for additional information.

This side gallery has been enclosed with a glazed wall. The HDLC prohibits the enclosure of galleries and porches.

Enclosing Porches, Galleries and Balconies

Porches, galleries and balconies were meant to be open exterior spaces. Property owners often desire to enclose these spaces, particularly those that access service wings, to prevent the need to go outside when traveling between rooms. These transitional spaces are an essential element of a building's type. As a result, enclosing these spaces, particularly where visible from the street, is a radical alteration to a building and its visual perception from the public right-of-way.

The HDLC does not permit enclosing of any porch, gallery or balcony that is visible from the public right-of-way.

This porch column is wood, while the base is a composite.

Alternate Materials

In locations that are highly susceptible to rot, such as column bases, or where the duplication of a material will be prohibitively expensive, such as cast iron, the HDLC will consider the use of alternate materials. To be approved by the HDLC, the proposed replacement material must match the appearance, size, profiles, texture and finish of the historic material being duplicated.

Porch, Gallery and Balcony Review	
Dimensioned drawings of all proposed components including all details must be submitted and approved by the HDLC Staff prior to any installation or modification	
Maintain, replace or install appropriate exterior wood trim and ornamental metals in-kind to match existing	S C N HDLC Staff review.
Remove, install or replace exterior wood trim and ornament with non-wood material; replace ornamental metal with non-metal material	S Commission review. C N HDLC Staff review.
Install inappropriate components or materials; Construct new porch, gallery or balcony	S Commission review. C N HDLC Staff review.
Remove historic lighting	S C Commission review. N HDLC Staff review.
Install new appropriate lighting, security camera or ceiling fan	S C N HDLC Staff review.
Install new inappropriate lighting, security camera or ceiling fan	S C Commission review. N HDLC Staff review.
Enclose porch, gallery or balcony	S C Commission review. N HDLC Staff review.

This material is based upon work assisted by a grant from the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the Department of the Interior.

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CITY OF NEW ORLEANS

Historic District Landmarks Commission

Guidelines for Site Elements

Site Elements

Site elements frame the architecture along a streetscape. In some areas, the established site patterns and components, such as sidewalks, street trees, fences and walkways provide a consistent setting that is unique to a neighborhood.

When considering altering a site, the HDLC encourages property owners to develop an understanding of the environmental characteristics of their immediate surroundings and allow that understanding to direct their design. This approach will allow a more compatible relationship between a property and its neighborhood.

Section Index

The HDLC reviews all site elements, installations, demolitions, modifications, materials and features that are visible from the street including:

The only plantings subject to HDLC review are those required for screening of non-contributing site elements.

All applicants must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work. Please review this information during the early stages of planning your project. Familiarity with this material can assist in moving a project quickly through the approval process, saving applicants both time and money. Staff review of all details is required to ensure proposed work is appropriate to the specific property.

Additional *Guidelines* addressing other historic building topics are available at the HDLC office and on its web site at www.nola.gov. For more information, to clarify whether a proposed project requires Historic District Landmarks Commission (HDLC) review, to obtain property ratings or permit applications, please call the HDLC at (504) 658-7040.

Using These *Guidelines*

The first step in using these Guidelines is to understand the rating. The rating corresponds to the historical and/or architectural significance of properties and determines what will be permitted within local Historic Districts or at local Landmarks under the jurisdiction of the HDLC.

S *Significant Properties – Retain the highest degree of architectural and historical merit.*

C *Contributing Properties – Contribute to the overall District and city character.*

N *Non-Contributing Properties – Do not contribute to the overall District character.*

Cast iron fences often occur adjacent to masonry walls.

Fences, Walls and Gates

Fences, walls and gates are important elements of the overall character of a neighborhood. They:

- Identify boundaries, provide privacy and security
- Are often a major element of a streetscape – separating public from private property
- Are often related to a building's design
- Are often specific to their neighborhood – (Refer to *Historic District* descriptions, Page 10-4)

Fences

Fences constructed prior to the 1850s at front yards in New Orleans were typically wood picket fences, typically 4'-0" to 5'-0" in height, some very elaborately designed. At Greek Revival houses, wood fences often had 1" square pickets with a pointed top. These open types of fencing allowed the front elevation of buildings to remain visible from the public right of way. A common issue with wood fences is that they rot and need regular replacement. Solid wood fencing, made of vertical boards capped by a molded top, was often only installed at side and rear yards around gardens.

This fence includes 1" square wood pickets over a heavy bottom rail, supported by large wood posts – a style that was common in Greek revival homes.

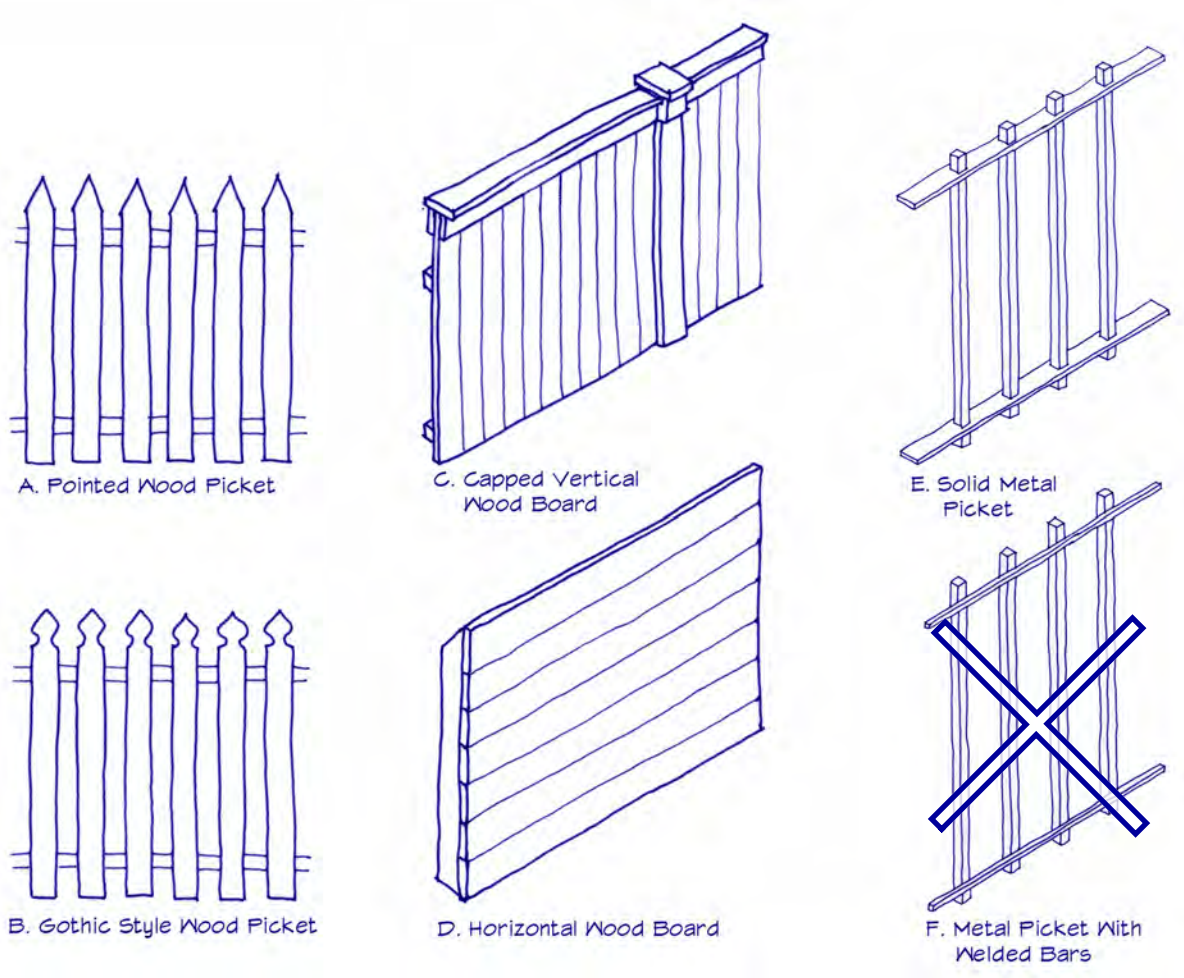
Beginning in the 1850s, cast iron became more prevalent and provided a much longer lifespan than wood. The casting of metal into molds allowed fences and gates to be made of highly elaborate and detailed patterns. Wrought iron tends to be used for simple, slender pickets. One of the advantages of iron fencing is that it is visually "thinner" than wood, increasing the view of the front of the building from the public right of way.

Taller and highly elaborate fences were often installed at grand, high-style homes, while simple, low wrought iron fences were often installed at simpler houses like shotguns. Historically, some homes, such as bungalows and Arts and Crafts style houses of the 1910s to 1920s, were built without fences. By the 1940s most new houses did not have fenced front yards, but back yards were typically fenced for privacy.

Wrought iron fences are often installed on low masonry chain walls less than 18" tall. Also note that the fence is relatively simple and made from narrow pickets, while the cast iron entrance gate posts are fairly ornate.

Gates

Pedestrian gates, traditionally along a walkway, are generally 3'-0" to 3'-6" wide. Gates for residential vehicular access are often about 10'-0" wide with a 12'-0" curb cut. When installed along a fence, gates tend to be of a similar material as the fencing. Gates providing the public entrance to the property, and their flanking gate posts, are often more elaborate than adjacent fencing. Gates to rear or side yards are often simpler than those at front yards. When installed at a masonry wall or pier, gates can be either wood or metal.



There are a variety of fence styles and types in New Orleans' neighborhoods. Wood picket fences, with either a pointed or gothic style top, (Examples A and B) are often found in front yards and are generally about 3'-0" to 4'-0" in height. Vertical or horizontal wood board fences (Examples C and D) are typically about 6 feet tall and are generally located in rear and side yards. Metal picket fences vary in height, but cannot exceed 5'-0" including chain wall if located at a front yard. If installing a metal picket fence, the pickets should be solid and punched through the horizontal bar as shown in Example E. Pickets welded onto a bar (Example F) are not permitted. ***(Traditionally fences follow the rise and fall of the adjacent site grading and do not always have a leveled top.)*** *Fence height is measured per the standards of the Comprehensive Zoning Ordinance.*

This brick wall has a decorative pattern that suggests panels and piers. The rear yard gate is located within the arched opening.

WALLS AND PIERS

Landscape walls and piers are typically constructed of masonry with either a brick or stucco finish. They can be installed either alone or in combination with metal fencing. Low walls, also referred to as chain walls, are generally 12" to 18" in height, and topped with a metal fence.

The HDLC discourages the construction of walls that visually block primary façades from the public right of way, particularly at Significant or Contributing properties. In addition, although the HDLC does permit the construction of walls and piers with concrete blocks, they must have either full-size brick or a stucco finish.

Similar to masonry on buildings, brick and stucco walls and piers require regular maintenance. Refer the *Guidelines for Masonry and Stucco* for additional information.

A 3'-0" to 4'-0" foot high wood picket fence with a simple point is generally appropriate for the front yards of most properties except those in the St. Charles Avenue Historic District.

Appropriate Fences, Walls and Gates for Districts

Each District has its own character and typical features, including fences and walls. However, there is no single fence or wall type that is appropriate for every District or property. Some Districts tend to have a predominant fence or wall type while other Districts have a greater variety of options.

- **Lower Garden District**

  The Lower Garden District features residences of varying scale, style and age with different types of fencing. Several homes retain original or early fencing or walls that can provide the basis for new fence design. Wood fences with 1" pickets were common at Greek Revival homes. Cast and wrought iron fences are also found in the District, varying in height from 3 to 6 feet. Walls are relatively rare but can be found along the side and rear property lines of very grand houses and served to protect and conceal house work in yards. In limited cases, walls could be approved for use to provide privacy for a side or rear yards; but they will not be approved at the front yards of Contributing or Significant properties.

- **Esplanade Ridge and Treme**

  The Esplanade Ridge and Treme Historic Districts feature residences of different scales, styles and ages, and their fences vary accordingly. Historic fences at grand houses along Esplanade Avenue tend to be cast and wrought iron, 3'-0" to 5'-0" in height, and can be ornate. As the building and lot size diminishes on smaller streets, the fences are simpler and their scale is reduced. By contrast, many of the homes in Treme are similar in style to those in Marigny, and are built at the front property line. In both Esplanade Ridge and Treme, the majority of fences constructed on properties in the second half of the 19th century were wrought iron. As a result, a 3'-0" to 4'-0" high metal fencing is generally an appropriate option. For early Treme buildings located at the front property line, such as Creole cottages, a fence or wall between properties with a wood entrance gate facing the street would generally be appropriate.

- **Faubourg Marigny**

  Most buildings in the Faubourg Marigny are built at the front property line and very close together, typically without front yards. In cases where front yards are present, either a simple low wood or metal picket fence would be appropriate. Historically, capped solid board, vertical wood fencing or horizontally laid heavy boards secured to heavy wood posts were used to separate side and rear yards. An entrance gate of vertical wood boards was often located between the houses on a street to provide access to side and rear yards.

- **St. Charles Avenue**

  Fencing is an important visual feature along the Avenue which has large scale lots and residences set back from the sidewalk. Many original fences are wrought iron, allowing public view of the historic home beyond. In considering new fences for historic homes in the District, it is important that this visual quality be respected. If considering the installation of a new fence, a simple detailed metal fence is appropriate for St. Charles Avenue. If a chain wall is desired, it should generally be limited in height to maintain visual access of the front façade from the public right of way.

Most homes on St. Charles Avenue are set back from the street and include cast and wrought iron fences along the front property line.

Traditional horizontal board fences are constructed using 10-12" boards with beveled top and bottom edges installed horizontally. The use of beveled boards allows the fence to appear solid despite the space between boards.

Vertical board fencing should include a protective wood cap. (Refer to drawings, Page 10-3.)

Fence, Wall and Gate Guide

The HDLC Requires:

- **Staff review and approval of all details and materials for compliance with HDLC standards**

Front Yards and along Streets or Sidewalks

The HDLC Requires:

- Fences, walls and gates that are historically consistent in style with type and style of main building
- Appropriately scaled pickets for wood picket fence, typically pine, cedar or redwood
- Metal fencing can be either wrought or cast iron, or an alternate material, such as aluminum, typically with a matte black painted finish
- Metal pickets to be punched through horizontal rails and not welded to the face of rails
- Walls or chain walls that are limited to 18" in height with a brick or stucco finish that is approved by HDLC Staff with regard to color, type, texture and pattern
- Vertical board fences include a wood cap

The HDLC Recommends:

- Locating all pickets of boards on the outside of the posts facing neighbors or public right of way
- A painted wood finish or stained finish to appear as painted finish (Paint, stain or preservative treatment helps protect the wood, making the fence or gate last longer)
- Simple detailing of metal fences with plain, spiked pickets - All decorative elements are subject to HDLC review prior to installation
- New fences, walls and gates that are consistent in height and front property line setback as the heights and setbacks of adjacent fences

The HDLC Discourages:

- Elaborate ornamental detailing for metal fences except at high-style homes
- Metal fencing taller than 5'-0" overall and wood picket fencing taller than 42" when located between the street and main building façade
- The removal of existing historic fences that are in good condition

The HDLC Does Not Permit:

- Vinyl or synthetic fencing or gates
- Chain-link fencing
- Lattice fencing
- Hollow tube metal fencing
- Stockade fences of the type used in western forts, with wide boards cut to a point at the top except where its installation can be supported by historic documentation
- Barbed wire, concertina wire, razor ribbon wire and other similar security devices
- Solid wood fencing or walls in front yard of a Significant or Contributing building
- Exposed concrete block walls or piers
- Wood fencing at the front yard of properties in the St. Charles Avenue Historic District
- Fencing located on porches, stoops or stairs

Side Yards or Alleyways

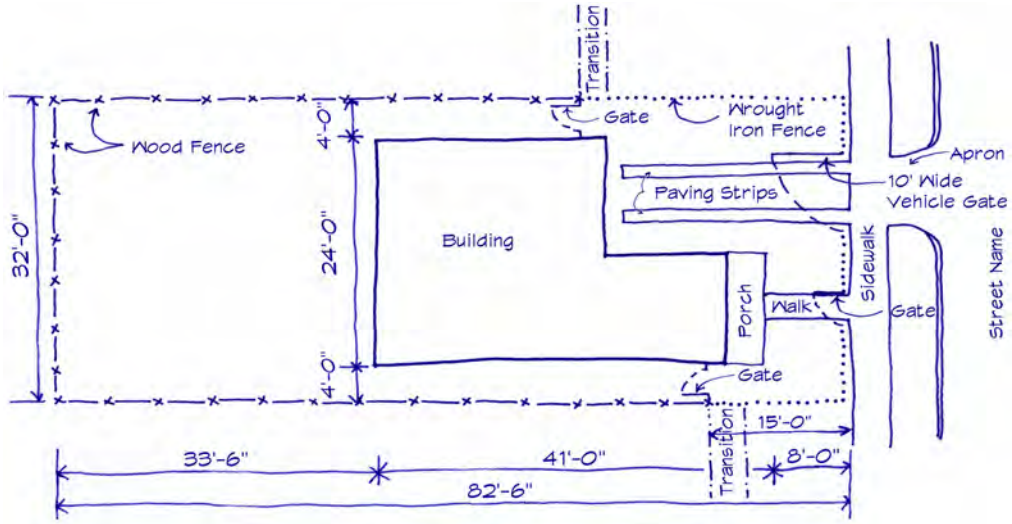
- All fences, walls and gates which are approvable in front yards are also approvable in side yards.

The HDLC Recommends:

- Wood fences, typically pine, cedar or redwood, with a wood cap *(The cap will help the fence last longer)*

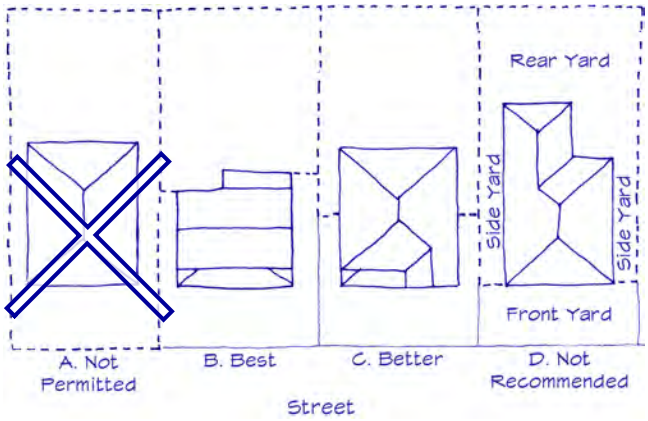
The HDLC Does Not Permit:

- Solid wood fencing that is closer to the front property line than the main building street façade
- A masonry wall taller than 18" that is closer to the front property line than the main building façade



Site plans should include the location of all buildings, paving and fencing; dimensions for the width and length of the lot; the size of all building; and the distances between the buildings and property lines.

A smooth transition between a shorter front yard fence and a taller side yard fence may be installed with metal fencing as in the example above, but is typically unsuccessful in wood fencing.



Solid wood fences over 5'-0" tall, shown as the dashed lines, are preferably limited to rear yard enclosures, Example B. Side yard fences, Examples C and D, might be permitted. A solid wood front yard fence, Example A, is not permitted.

Fence, Wall and Gate Review
Remove historic fence, wall or gate S C N Commission review.
Remove historically inappropriate fence, wall or gate S C N HDLC Staff review.
Install new appropriate fence, wall or gate S C N HDLC Staff review.
Install new inappropriate fence, wall or gate S C Commission appeal. N HDLC Staff review.

Commission Review and Appeal

Any fence type not covered by this Guide and any appeals of an HDLC Staff denial will be reviewed by the Commission on a case by case basis.

Additional Fence and Wall Reviews

In addition to HDLC review, proposed fences, walls and gates must conform to all requirements of the Comprehensive Zoning Ordinance and Building Codes.

Lighting

Residential site lighting is generally located at porches. Security lighting shall be discreet in both size and location. If non-security lighting is installed, it should highlight architectural features or decorative landscaping. In addition, the impact on neighbors should be minimized.

All light fixtures that are visible from a public right-of-way are subject to HDLC review. (Refer to the *Guidelines for Porches, Balconies and Galleries*, Page 09-10 for additional information and review requirements.)

Herringbone pattern brick is a traditional paving material. Property owners are encouraged to retain historic paving.

Paving

Paving, which includes sidewalks, walkways, patios and driveways, has changed significantly from the 19th century with the development of new materials. Historically, paving could be as simple as crushed oyster shells or hard materials, such as brick or flagstone, laid in simple or ornamental patterns. Materials popularized in the 20th century include concrete and asphalt, and more recently cast concrete pavers, often colored and shaped to resemble brick.

In an effort to retain the quality of the City's historic properties and Districts, the HDLC encourages the retention, repair and maintenance of existing historic paving materials. Similarly, the HDLC encourages minimizing new paving and installing traditional paving materials in new installations whenever possible. If using non-traditional paving such as concrete, asphalt or concrete pavers, the HDLC encourages the use of landscaping to minimize its visual impact. Since the character and context of every property is unique, each application for a nontraditional paving material is taken on a case by case basis.

Parking strips are an appropriate alternative to a driveway.

Zoning Requirements

The Comprehensive Zoning Ordinance dictates the amount of paving permitted on a lot. Please contact the City Planning Commission or Department of Safety and Permits to review allowable paving at your parcel prior to submission of a CofA application to the HDLC.

Paving Guide

The HDLC has jurisdiction over all paving on private property.

The HDLC Requires:

- Detailed, dimensioned site plans indicating the size and location of all proposed paving changes

The HDLC Recommends:

- Retention, repair and maintenance of historic paving materials
- Minimizing the amount of paving on a site
- Installing more permeable small scale paving materials, such as gravel or exposed aggregate paving instead of poured concrete or asphalt
- Simple, steel-troweled concrete finish – design and color of stamped concrete is subject to HDLC review
- Narrow parking strips instead of driveways or parking pads
- Patios instead of raised decks

The HDLC Discourages:

Removal of historic paving materials

The HDLC Does Not Permit:

- Parking areas in the front yards of residences
- Asphalt at walkways

Paving Review

Remove historically inappropriate paving;

Replace or repair historic paving in-kind

S C N HDLC Staff review.

Remove historically appropriate paving; Install new or additional paving; Replace existing paving with a different material

S Commission review.

C N HDLC Staff review.

Sidewalks

Although the HDLC does not have jurisdiction over sidewalks, property owners are required to maintain them. The HDLC encourages the retention and use of historic and traditional materials at sidewalks. Contact the following Department for additional information:

- **Sidewalks:** Department of Public Works
- **Street Trees:** Department of Parks and Parkways

Equipment and Systems

Equipment and systems subject to HDLC review include all mechanical, electrical, plumbing and telecommunication elements mounted on a building or located on a parcel that are visible from a public way, inclusive of required electrical and plumbing connections. This includes all roof-mounted equipment, exterior wall-mounted equipment and ground-mounted equipment such as:

- Mechanical equipment, air conditioner compressor units
- Vents, including restaurant exhaust vents, plumbing vents 4" and over in diameter (refer to Roof Ventilation Systems, Guidelines for Roofing, page 05-9)
- Television dishes and antennae
- Mobile telecommunications equipment
- Generators
- Solar panels *(refer to Guidelines for Roofing*, page 05-10)
- Wind turbines
- Building-mounted piping and irrigation systems
- Electrical equipment including generators and building-mounted electrical systems, conduit and junction boxes

Rooftop equipment shall not be installed in a visually obtrusive manner.

Roof Mounted Equipment

Roof mounted equipment including **mechanical equipment, vents, television dishes and antennae** and **mobile telecommunication equipment** are all examples of modern mechanical equipment and roof penetrations that can affect the historic integrity of a building. Although it is understood that some roof penetrations are required for items such as plumbing vents, property owners are encouraged to limit the amount of rooftop equipment and penetrations, and minimize the overall appearance of clutter.

Property owners of sloped roof buildings are encouraged to locate rooftop equipment and penetrations a minimum of 10'-0" back from the front building wall, and 12" below the roof ridge where they are visually minimized. (Refer to *Preferred Locations for Roof Objects, Guidelines for Roofing*, page 05-10.)

The installation of rooftop mechanical equipment, such as air conditioner compressor units, mobile telecommunications equipment or similar equipment, is not permitted where they are visually obtrusive from the public right of way.

Restaurant vents and exhausts should be installed within the building envelope and in a location where they are not visible from the public way.

Wall-Mounted Equipment

Wall mounted equipment can include:

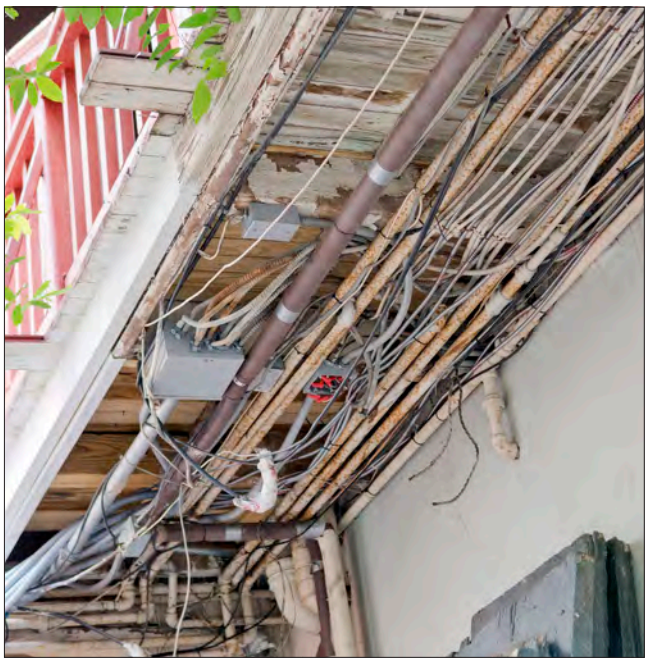
- Vents and exhausts
- Television dishes and antennae
- Entertainment devices such as television screens or displays as well as speakers and equipment
- Mechanical equipment such as ductless mini-split air compressor/condenser units and through-wall air conditioners and heating units
- Exposed electrical conduit, piping and irrigation systems for vegetation, including those for green walls (refer to page 10-10)
- Gas and electric meters

Restaurant ventilation systems typically provide exhaust for cooking equipment. The installation of restaurant ventilation systems is subject to building code requirements as well as HDLC review. Restaurant vents and exhausts should be installed in a location where they are least visible from the public right of way or within the building envelope. Through-wall ventilation and exhaust systems and the mounting of vent ducts to exterior walls that are visible from the public way are strongly discouraged.

Operational television dishes and antennae should be roof mounted in a manner that minimizes their visibility from the public way. They should not be mounted to porches, dormers or chimneys. (Refer to Preferred Locations for Roof Objects, Guidelines for Roofing, page 05-10.) All wall-mounted satellite dishes must be mounted a minimum of 10'-0" back from a building's street elevation. They should be disconnected and completely removed, including all associated wiring and fasteners, when no longer in use.

Entertainment devices, including television screens and speakers can increase enjoyment of exterior spaces. **Wall mounted entertainment devices, and associated electrical and plumbing connections, that are visible from the public way are subject to HDLC review**. Portable equipment and their connections, such as extension cords and garden hoses, are not subject to HDLC review.

Mechanical equipment, including ductless mini-split units or through-wall units should be installed in a visually unobtrusive, and rationally organized manner. This includes both wall mounted equipment as well as equipment mounted on porches, galleries or balconies. **Similarly, exposed wall-mounted electrical conduit, piping, irrigation systems, meters and devices should be minimized.** All abandoned equipment should be removed and the underlying materials repaired to match the historic condition.



The addition of more conduit, wiring and piping is both unsightly and a potentially hazardous. The visibility of exposed building infrastructure should be minimized and abandoned equipment removed.

Ground Mounted Equipment

Ground mounted equipment, which includes air conditioner condensers, generators, back-flow preventers, ground-mounted solar collectors, trash dumpsters, satellite dishes and antenna, and mobile telecommunication equipment are all examples of modern mechanical equipment that can affect the historic integrity of a site and its surroundings.

Property owners are required to locate ground-mounted equipment in a rear yard, or when this is not possible, at a side yard to minimize visibility. In addition, the HDLC requires that all ground-mounted equipment that is visible from the public right of way be screened.

Commercial Building Equipment

Refer to *Building Equipment, Guidelines for Commercial Properties,* page 11-21, for additional information regarding commercial building equipment.

Lighting, Security Cameras, Ceiling Fans

For additional information, refer to:

- *Lighting, Security Cameras and Ceiling Fans, Guidelines for Porches, Galleries and Balconies* page 09-10
- *Lighting, Guidelines for Commercial Properties,* page 11-20

Protecting Equipment from Flooding

To protect equipment and systems from flooding, it might be necessary to elevate it above the ground, thus increasing its visibility. Special care may be required to provide adequate equipment screening from the public way. In addition to elevating the equipment and systems, associated electrical devices, connections and junction boxes should be elevated to minimize the potential for flood-related system damage.

Equipment and Systems Review	
Install unobtrusive roof mounted equipment or system – Minimum 10’-0” from front building wall:	
S	Commission review.
C N	HDLC Staff review.
Install unobtrusive wall mounted equipment or system – Minimum 10’-0” from street-facing building wall:	
S	Commission review.
C N	HDLC Staff review.
Install unobtrusive ground mounted equipment or system:	
S	Commission review.
C N	HDLC Staff review.
Install new visually prominent roof, wall or ground mounted equipment or system	
S C	Commission appeal.
N	HDLC Staff review.

Landscape Features and Play Equipment

Landscape features, such as gazebos, pergolas and fountains; as well as play equipment such as swing sets, jungle gyms, swimming pools, Jacuzzis and tennis courts can all add to our outdoor enjoyment of our properties. Similar to ground mounted equipment, these are all examples of modern alterations that can affect the historic integrity of a site and its surroundings. Property owners are encouraged to locate landscape features and play equipment in a rear yard to minimize their visibility. Where the proposed location might be visible from the public right-of-way, the HDLC requires appropriate screening.

Shrubs and landscaping would provide screening of the play equipment and air conditioner units.

Small Structures

Small structures can be functional and provide enjoyment for property owners. They are generally less than 100 square feet in size, include tool or garden sheds; play houses; dog houses; permanent sun shading canopies; building or wall-mounted awnings, and gazebos. These are all examples of modern alterations that can affect the historic integrity of a site and its surroundings. Small structures that are visible from the public right-of-way should be constructed of materials that are approved for the existing main building such as walls and roof (Refer to appropriate *Guidelines* sections.) The installation of pre-manufactured sheds that are visible from the public right of way, particularly those with metal or vinyl wall cladding, are discouraged and shall be reviewed on a case by case basis.

To minimize their impact, small structures should be located in the rear yard to minimize their visibility from the public and ensure that they do not block the view of historic buildings or features. Where the proposed location might be visible from the public right of way, the HDLC might require screening.

Secondary Buildings and Structures

For information regarding secondary buildings and structures such as garages, larger sheds and carports please refer to the *Guidelines for New Construction, Additions and Demolition*, Page 12-20.

Green Walls and Façades

Green walls and façades were popularized in the early-21st century, providing a mechanism for vegetation to cover a vertical surface, often an exterior wall. The principal difference between a green wall and façade is that a green wall typically includes the growing medium, such as soil, as well as an irrigation system (page 10-8), while at a green façade, the plants are grown in soil at the base of the wall in the ground or a container. It is important to consider the following when contemplating a green wall or façade:

- Both green walls and façades are 21st century design elements that can alter the historic character of an area, requiring multiple fasteners mounted into a wall surface to support the vegetation
- Root systems can damage masonry and mortar and have a tendency to wick moisture into the wall
- Mature foliage can block sun rays and the ability of the wall to dry out and drive moisture into the building
- Green walls, which include the vegetation, growing medium and water, can be very heavy

In unobtrusive locations, an alternative to green walls and façades may be to construct an independent structure or trellis to support vegetation.

Green Walls and Façades

The HDLC does not permit the installation of green walls and façades at historic structures.

Landscape Features, Play Equipment; Small Structure; Green Walls and Façade Review

Install appropriate landscape features, play equipment and small structures with required screening – Minimum 20'-0" back from the front façade (and side in the case of a corner property)

S — Commission review.

C N — HDLC Staff review.

Install new visually prominent or inappropriate landscape features, play equipment or small structure

S C N — Commission appeal.

Install green wall on historic building

S C — Commission appeal.

N — HDLC Staff review.

This material is based upon work assisted by a grant from the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the Department of the Interior.

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CITY OF NEW ORLEANS

Historic District Landmarks Commission

Guidelines for Commercial Buildings

Commercial Buildings

The HDLC encourages the economic development and revitalization of New Orleans' historic retail areas and the commercial properties within them. The HDLC recognizes New Orleans' vibrancy is linked to the viability of its businesses and makes every effort to assist commercial building owners and tenants with revitalizing older retail areas and buildings, helping to attract new customers while promoting an appreciation of historic architecture.

Information for New Businesses

If considering opening a new business in New Orleans, City representatives are available to discuss zoning, construction and other requirements applicable to a specific project. Please contact the HDLC at (504) 658-7040 for more information.

Section Index

The HDLC reviews all commercial, institutional and large-scale residential modifications, materials and features that are visible from the street, including:

All applicants must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work. Please review this information during the early stages of planning your project. Familiarity with this material can assist in moving a project quickly through the approval process, saving applicants both time and money. Staff review of all details is required to ensure proposed work is appropriate to the specific property.

Additional *Guidelines* addressing other historic building topics are available at the HDLC office and on its web site at www.nola.gov. For more information, to clarify whether a proposed project requires Historic District Landmarks Commission (HDLC) review, to obtain property ratings or permit applications, please call the HDLC at (504) 658-7040.

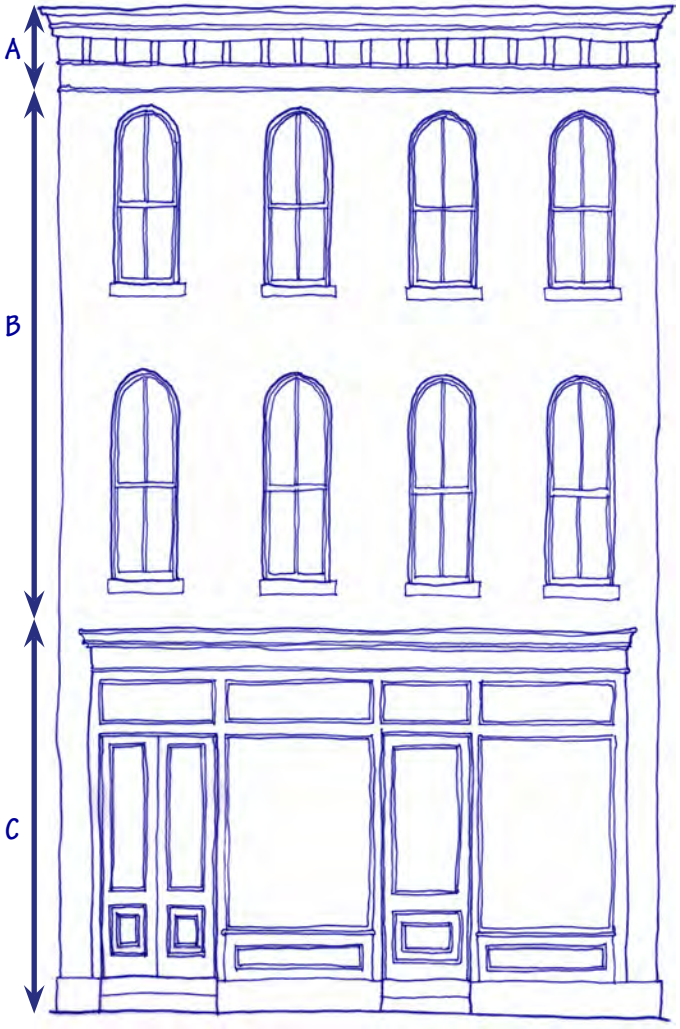
Using These *Guidelines*

The first step in using these Guidelines is to understand the rating. The rating corresponds to the historical and/or architectural significance of properties and determines what will be permitted within local Historic Districts or at local Landmarks under the jurisdiction of the HDLC.

S *Significant Properties – Retain the highest degree of architectural and historical merit.*

C *Contributing Properties – Contribute to the overall District and city character.*

N *Non-Contributing Properties – Do not contribute to the overall District character.*



Commercial Building

This represents a typical 3-story, commercial building in New Orleans. It has three distinct, stacked zones:

A. *The bracketed ornamental building cornice provides a visual cap or termination at the top of the building.*

B. *Upper floor operable windows appear to be "punched" through the flat, relatively solid, typically masonry, wall surface in a regular pattern that does not align with the storefront openings below.*

C. *A storefront capped by a storefront cornice runs along the ground floor with large display windows topped by transom windows.*

Commercial Building Reference Guide

An informative reference guide to commercial building features is *The Buildings of Main Street: A Guide to American Commercial Architecture* by Richard W. Longstreth. (National Trust for Historic Preservation. Washington, DC, 1987.)

Many of the buildings along Canal Street were constructed solely for commercial uses.

Commercial Building Types

Commercial buildings are structures designed to accommodate uses that provide goods and services including stores, restaurants, offices and hotels.

In the City of New Orleans, there are a variety of commercial buildings of different styles, scales and types. These include:

- Buildings designed for purely commercial use – Such as those in the Central Business District;
- Buildings with storefronts at the ground floor and residences above – Such as corner stores and those found on secondary commercial corridors, such as Magazine Street and Frenchmen Street; and
- Former residences converted into commercial use.

Corner stores often include residential space above.

This Moderne building serves as professional offices. Similar to most commercial buildings, second floor windows appear "punched" through the masonry.

This former residence has been converted into a retail store.

Vitrine windows flank the central entrance at this storefront.

Many buildings along Frenchmen Street were constructed with commercial spaces at the ground floor and residential space above. Ground floor display windows include large expanses of glass.

The large glass openings accentuate the cast iron columns.

This building's Vitrolite glass storefront is distinct from the residence above. It is historically significant and should be retained.

This former manufacturing building has been adaptively reused for condominiums. The new entrance canopy is a relatively minor exterior modification to the building.

Institutional and Large-Scale Residential Buildings

Institutional buildings generally provide public services and include religious buildings, schools, museums, libraries, hospitals and government buildings. They can be found throughout New Orleans' neighborhoods.

Large-scale residential buildings include apartment or condominium buildings, generally with more than six units. These can include buildings constructed originally for multi-family use, former warehouses converted into lofts or former institutional buildings adapted into apartment units. In some cases, large-scale residential buildings include ground floor commercial uses, such as retail or a restaurant, and possibly parking.

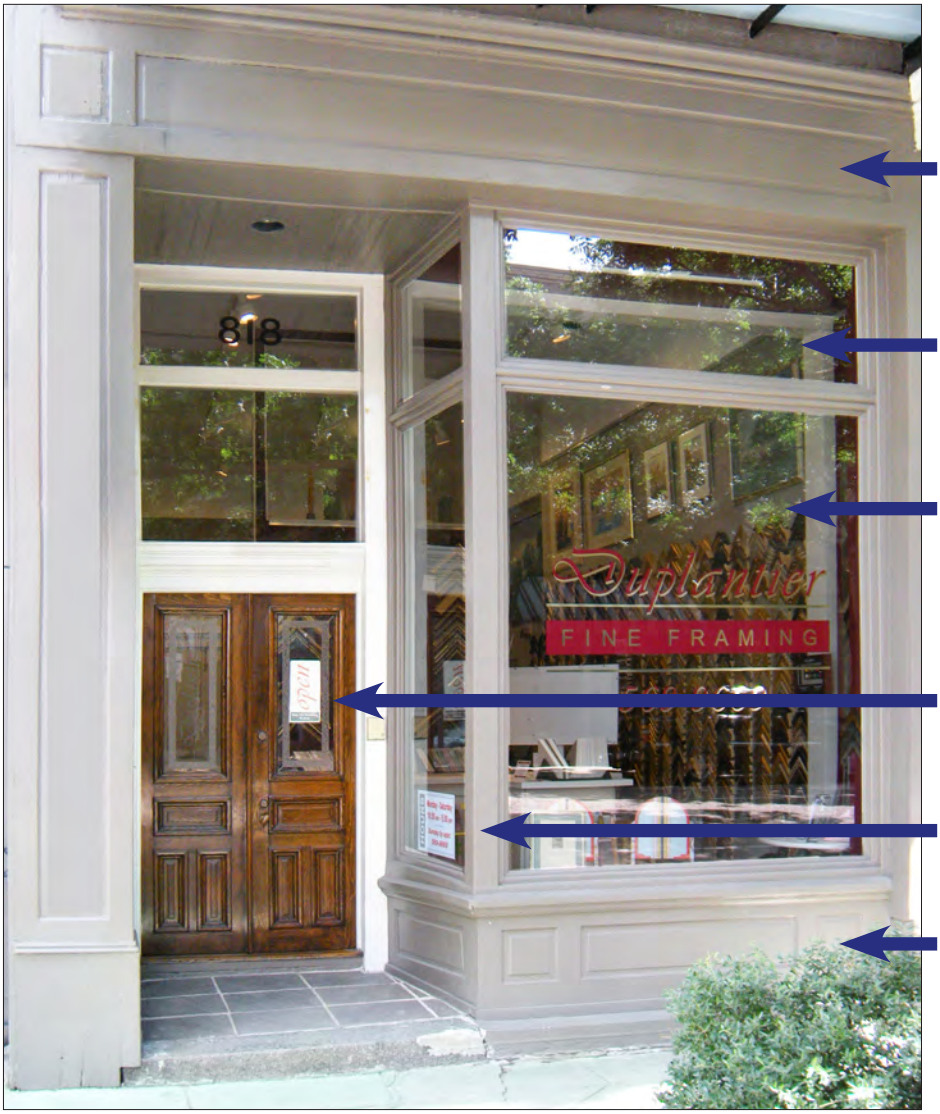
Large-scale commercial buildings often include signage indicating the building name. This example is a blade sign and includes the street number incorporated into the design.

Institutional and large-scale residential buildings share many of the same concerns as commercial buildings including storefronts, signage, parking and accessible entrance needs. References throughout this section to commercial buildings shall also be applied to institutional and large-scale residential projects by the HDLC.

Schools and other institutional buildings will often include ramps for accessibility. The limestone base matches the building and the railings are simple.

The signage at this building is located within the central stained glass panel.

This former library has been converted into a museum. The original stair has been retained at the front of the building and an accessible ramp is located at the side.



Storefront Cornice

Transom Windows

Display Windows

Entrance Door

Structural Support / Mullion

Bulkhead

Storefront Development

A storefront is typically defined as a ground-level façade constructed with large expanses of glass to display merchandise. The development of storefronts was linked to the desire to increase commercial visibility and merchandise display possibilities. As technology progressed through the middle of the 19th century, the configuration of storefronts was also modified. Smaller windows were replaced with larger sheets of glass and new materials, such as cast iron, were introduced into architecture as structural and decorative components. Advances in structural design also allowed new building configurations, including corner entrances with wrap-around storefronts to maximize commercial visibility.

Commercial storefronts can:

- Serve a key role in a commercial building's identity
- Define a pedestrian's visual experience and create a sense of transparency at the ground floor
- Attract potential customers with eye-catching merchandise displays

Storefronts

The storefront is one of the most significant features of a retail commercial building, whether it was originally constructed for commercial purposes or converted to retail from another use. Most people experience buildings at the ground floor level and the attractiveness and overall maintenance of a storefront can greatly influence a casual observer's perception of a building and the business within. Because a positive impression can help draw potential customers, regular maintenance and careful design can positively affect the success of a business.

Although the specific configurations of storefronts can vary greatly depending upon different styles, sizes and locations of buildings, the typical construction includes large expanses of glass to display merchandise and one or more entrances. Historic storefronts were typically constructed of wood, metal (cast iron, bronze, copper, tin, galvanized sheet metal, cast zinc or stainless steel), masonry (brick or stone), large display windows and clear, translucent or pigmented glass at transoms.

Storefront Components

Storefronts are made up of a number of different components. One of the key aspects of storefronts is that they are designed holistically, with all of the various pieces and parts forming into a unified expression. It should be noted, however, that all storefronts do not necessarily include all components.

Storefront Cornices are projecting moldings located at the top of a storefront. Cornices provide a visual cap or termination to the storefront, a separation from the upper floors and a "drip edge" protecting the storefront below. Cornice materials can vary widely and include wood, pressed metal, limestone, terra cotta or decorative brick patterns. Cornice details can include brackets, dentils and panels.

The storefront cornice visually separates the storefront from the upper building levels.

Transom Windows are located above display windows and doorways to provide additional daylight, and can be either fixed or operable for ventilation. They can be either single or multi-paned and are often glazed with leaded, stained, pigmented or textured glass. Historically transom windows could also include signage, lettering or other ornamental details.

These multi-light transom windows provide additional light to the interior and add detail to the exterior storefront. Many transom windows were historically operable and allowed additional ventilation.

Display Windows are typically large expanses of glazing to present the available merchandise within a shop. Display windows often flank the entrance alcove to a store and can include additional advertising to further entice potential customers.

Vitrines are a specific type of display window, generally three-sided, projecting from the first floor street elevation of a commercial building. They can be, supported by heavy, ornamental wooden brackets. Many of them, such as this example, display a high level of craftsmanship and detailing.

The removal of vitrines is highly discouraged by the HDLC. Such a removal will only be considered by the HDLC if there are structural or other concerns that necessitate their elimination.

Entrances at storefronts can be located flush with the outside wall of the building or recessed within an alcove providing additional display areas and shelter from the elements. In addition to commercial entrances, there can be secondary entrance doors that provide access to upper building levels.

The paired door includes large glazed panels with a decorative pediment and is topped by a transom window.

Structural Supports at storefronts are necessary to carry the weight of the building and roof above and are often decorative, reinforcing the storefront's style. Typically, structural supports flank entrance doors and display windows and are either fronted with a granite post and lintel system or a cast-iron post and lintel design attached to masonry piers. Most of the granite street-fronts have simple Greek Revival detailing, while cast-iron versions tending to be much more ornamental and used at more high-style examples such, as Italianate buildings.

The granite lintel is structural, spanning between the flanking Greek Revival pilasters.

Bulkheads act as the base for the display windows and at the interior can provide a raised platform for merchandise display. Historically, bulkheads were constructed of a variety of materials with different finishes including paneled wood, brick, marble, granite and tile. More recently, storefront bulkheads are being clad with cast stone.

The vertical mullion divisions in the window above correspond to the wood panel divisions at the bulkhead below.

STOREFRONT ENTRANCE ALCOVES

A storefront's entrance alcove acts as a transitional space from the sidewalk to the commercial entrance. It provides shelter from the weather, and is often designed to increase the display area of the storefront to entice potential customers. Entrance alcoves tend to include a decorative ceiling and floor, and be flanked by large storefront display windows leading to a central entrance door. (For security concerns, refer to Page 11-22.)

Decorative Ceilings within entrance alcoves were often articulated with patterns, textures or materials that included lighting and reinforced the architectural style of the building and geometry of the space. The materials used within the entrance alcove ceiling may be repeated on the ceilings of the flanking display windows. Historically these materials included paneled wood, beaded board and pressed tin, with flatter surfaces, such as stucco gaining in popularity in the early 20th century.

The alcove ceiling is vaulted in shape. The alcove floor includes a decorative tile pattern with the previous owner's name featured in the design.

Decorative Flooring within storefront entrance alcoves was often composed of small ceramic tiles in square or hexagonal shapes. In the early 20th century terrazzo became a popular option. Historically, the configuration of tile or terrazzo was only limited by the creativity of the installer and often included decorative borders and patterns of various colors. It was not uncommon for the tiles to include the name of the business occupying the store within the alcove flooring.

The rabbet or groove at the front of the windows allows for the installation of night blinds.

BI-FOLD AND TRI-FOLD STORE DOORS WITH NIGHT BLINDS OR GRILLES

Store doors are typically found on mid 19th century commercial buildings. They resemble French doors in that they have a paneled lower portion and are glazed above the lock rail. The difference is that store doors often incorporate a night blind or metal grille to cover the glazed portion for security, and when opened allow the entire bay to be open. Grilles were permanently fixed and were usually reserved for warehouses or similar buildings. Night blinds were removable and were put into place at night and removed when the shop was open.

Due to the rabbet or groove necessary to hold the night blind, and because doors of this type were often 11'-0" to 12'-0" tall, they were often very thick (on the order of 2-1/2"). Smaller doors were sometimes thinner, and details varied slightly because of the reduced thickness. **The practice of attempting to simulate the appearance of store doors with night blinds by routing a groove around the glazed portion of conventional French doors is strictly prohibited by the HDLC.** When located between piers, the doors were usually hung behind the piers with no visible frame and swung inward. The number of doors per opening varied from 2 to 6, with multiple doors hinged onto one another. Since store doors were equipped with night blinds, exterior shutters were never used.

The framing and tongue and groove boards are clearly visible at the underside of this canopy that is supported by chamfered wood posts. Note that the locations of the posts align with the corner of the masonry building.

Storefront Canopies

Many warehouses and stores feature a simple canopy topped with standing seam metal roofing. These canopies are supported in one of three ways: with cable stays from above; by wall mounted brackets from below; or with posts of either wood or cast iron. They can be located between transom windows and display windows. Some of the important considerations related to the construction of new storefront canopies include:

- The required minimum height under a canopy and distance from the street curb is typically regulated by the building code
- The location where the canopy intersects with the wall or window

Other design issues related to storefront canopies include:

- They are typically covered by a standing seam or corrugated metal roofing over tongue and groove boards since they tend to have a low slope;
- The type, material and style of the supporting system should be consistent with the building's character and style
- Posts are typically evenly spaced across a façade with a supporting posts at both ends of a canopy (Refer to *Porch, Gallery and Balcony Guide; Guidelines for Porches, Galleries and Balconies*, Page 09-11)

The HDLC recommends maintaining existing canopies and inspecting the supporting systems periodically to ensure canopies are secure. All new canopies over a public way are required to lease air rights from the City. (Page 11-19)

Abat-vent

An abat-vent is a roof extension, almost flat, supported by metal or wood outriggers cantilevered from the façade at the roof line.

Decorative cast iron brackets and a frame support tongue and groove decking with standing seam roofing above.

This canopy includes a standing seam metal roof. Canopy supports should be reviewed periodically, particularly where canopies are not level, to ensure they are well supported and not in danger of collapse.

Monumental entrance canopies can include awning valances if the detailing is appropriate to the style of the building.

Porches, Galleries and Balconies

Refer to the *Guidelines for Porches, Galleries and Balconies* for additional information.

A new wood storefront was installed that includes transom windows, sidelights, glazed paired entry doors and a secondary door to access upper building levels.

Installing Storefronts

Making changes to storefronts or installing new storefronts can be a costly endeavor, which if not properly planned, might negatively impact a business. When contemplating storefront work, the following approach is recommended:

a. **Identify Key Historic Elements** – An important place to begin is the identification of key elements in the existing storefront or building style to determine what might be appropriate. For example, an aluminum storefront system might not be appropriate for an Italianate building constructed at the end of the 19th century; however, it might be a good option for an early 20th century building. (Refer to *Guidelines for Building Types and Architectural Styles* for additional information.)

b. **Locate Structural Supports** – One of the important factors in designing a storefront is understanding the building's structure. A storefront serves two primary functions, providing structural support of the loads above while maximizing the merchandise display area. Identification of the locations of the structural supports will inform where openings, such as windows and doors can be installed. In the case of buildings with granite piers or cast iron facades, the location of the structure is fairly obvious. In buildings that have been clad with another material, investigation might be necessary.

c. **Review Other Storefronts** – When beginning the design process for a new storefront it is often helpful to look at the design of existing storefronts at similar historic buildings. Existing storefronts can provide information about the size, location and pattern of doors and windows; the types of materials used; the design of the elements including the display windows, doors, bulkheads and cornice; and the detailing and proportions of the components.

d. **Designing a New Storefront** – The new storefront design should be compatible in size, pattern, scale, material and color with the overall building and similar storefronts from the period. The elements of the design should be considered holistically, and should not include elements from multiple buildings and styles. (Page 11-3 includes a small sampling of storefront types and Pages 11-6 to 11-9 include some of the components that can be found at storefronts. It should be noted that all storefronts do not necessarily include all components.)

Although not stylistically compatible to the wood framed building, this Vitrolite glass storefront has gained historic significance in its own right and should be retained. Vitrolite is no longer manufactured and there are few remaining examples in New Orleans. The new store owners have retained the historic signage and added a new projecting sign.

Keep in Mind...

Existing storefronts, which are stylistically dissimilar to a building, might have gained historic importance in their own right, and as such, they should be retained. This might be the case if an Art Deco storefront was installed at a 19th century building. Please contact the HDLC at (504) 658-7040 for additional information about specific properties.

When Considering Modifying or Installing a Storefront

The HDLC Recommends:

- Integrating interior security mechanisms into the design where required (Refer to Page 11-22)
- Installing compatible lighting where appropriate (Refer to Page 11-20)
- Including areas appropriate for signage and awnings in the design (Refer to Pages 11-12 to 11-18)
- Providing for accessibility without installing an exterior ramp or lift (Refer to Page 11-19)

Blinds can be installed within storefronts or glazed openings to provide privacy while retaining historical integrity.

Non-Retail Storefronts

Some non-retail businesses and residential uses also can be found in former commercial buildings with storefront windows, including restaurants and professional offices. Although many of these uses do not require large display windows, the HDLC encourages maintaining unobstructed glazing in many locations. Businesses are encouraged to use alternate means of providing privacy, while using display areas.

- Installing display materials related to the business or service being offered
- Installing blinds, curtains or other semi-transparent or translucent screening that can be opened or closed during the course of the day
- Placing plants, seasonal displays and decorations in merchandizing display area

In addition, businesses are encouraged to retain transom windows and maintaining their operation.

Storefront Review
Repair or restore storefront with appropriate documentation S C N HDLC Staff review.
Install new appropriate storefront or modify existing storefront S C Commission review. N Architectural Review Committee.
Install inappropriate storefront S C N Commission appeal.

Storefront Guides

Although each storefront is unique, the following provide general recommendations when addressing storefronts. Property owners are invited to consult with the HDLC and Architectural Review Committee early in the process when contemplating storefront modifications.

The HDLC Recommends:

- Maintaining the rhythm, size and shape of upper floor windows and associated trim and moldings
- Reopening previously infilled windows
- Retaining residential characteristics of residences converted into commercial buildings
- Retaining and maintaining all building cornices, features and details; and replacing missing features

The HDLC Discourages:

- Locating air conditioners in street elevation windows
- Infilling or altering window and door openings
- Installing built-in furniture or walls visually blocking the inside of display windows or French doors
- Installing any material other than clear glass within a display window

The HDLC Does Not Permit:

- Introducing a new storefront or element that alters or destroys historic building materials
- Enclosing or removing elements, such as building cornices and storefronts
- Installing inappropriate materials at storefronts including vinyl siding, EFIS, ceramic tile and T1-11 siding
- Installing stylistic elements from periods that are different from the storefront or building and do not complement the overall stylistic expression
- Altering size or shape of major building forms, such as window, door and transom openings or altering doors to swing out unless required by code
- Altering a façade from commercial to residential character, unless the building was previously residential and there is sufficient evidence or documentation to provide an accurate representation
- Installing through-wall air conditioners that are visible from the public right-of-way or removing windows to install air conditioner units
- Installing exterior shutters at large display windows or where they did not previously exist such as at French doors with night blinds or grilles

This halo lit sign is illuminated behind the individually raised letters.

Signs and Awnings

A well designed and located sign or awning can make a good impression, attract potential customers and unify a streetscape. By contrast, a confused, poorly designed or placed sign or awning can overwhelm buildings, detract from the area, give an inappropriate impression, turning customers away and potentially damaging historic materials or finishes. Historically, signs and awnings were attached to and placed near buildings. New signs can use similar features to both enhance the character of the building and convey the necessary information.

Cultural institutions rely on signage to attract patrons. This wall mounted sign is made of metal and shaped to project away from the building wall.

Types of Signs in New Orleans

Generally, there are two types of commercial signs in the City of New Orleans, those that are attached to the building and those that are freestanding. The choice between attached or freestanding signs is largely based on the specific location, building setbacks, and the requirements of the Comprehensive Zoning Ordinance. Since many of the city's commercial buildings are constructed on or near the property line, the overwhelming majority of signs are mounted on buildings. In some locations where the buildings are set back from the roadway, freestanding signs can be installed if permitted by the Comprehensive Zoning Ordinance.

This internally individual illuminated channel letter sign is mounted flush to the wall and does not have an exterior raceway.

This routed sign includes a brushed aluminum face and an internal light that shines through the individual green letters.

Wall Signs are single sided signs mounted parallel to and fastened to a wall of the building. Wall signs can be made from a variety of materials to suit the unique character of both the business and the building onto which they are applied.

Individual letters can be applied to building features.

Projecting Signs are generally two sided signs, suspended from a metal bracket or building element, mounted perpendicular to the face of the building.

Suspended Signs are one or two sided signs, generally suspended from an architectural element of the building, such as a gallery, canopy or balcony, mounted perpendicularly to the face of the building.

Window Signs are generally applied to the interior of the window or door glazing. Signs that are attached to the glazing are generally painted, vinyl appliqué or etched glass. A related option is stained glass. All window signs that are attached to the exterior of the glazing are subject to HDLC review. Window signs mounted at the interior of the glazing are not subject to HDLC review but are subject to review by the Department of Safety and Permits for code compliance.

Awning Signs are typically located on the awning valance. In addition to identifying a business, awnings can protect pedestrians from rain and merchandise from sun damage, as well as reduce solar heat gain. They are a good option for businesses that are orientated to the south or west.

Freestanding Signs are not attached to the building. They can include information on one or both sides. They are often located in landscaped planting beds and their height and location are regulated by the Comprehensive Zoning Ordinance.

Directory Signs can be either freestanding or attached to a building and are often used for professional offices. They include information about several businesses on a single larger sign, with an identifying building address and/or building name. For a unified appearance, the individual nameplates on the sign should match each other in size, materials, colors, letter size, case and styles.

Blade Signs are generally two sided signs that project from the face of a building and span multiple floors.

HISTORIC SIGNAGE

Historic signage is often an architectural feature that reflects the original owner and use of the building. Although abandoned signs from recent tenants should be removed, the HDLC encourages historic signage to be retained. Retaining historic signage does not reduce the amount of allowable signage for an occupant.

Stained and colored glass was sometimes used to create building signage. Historic signage should be retained if it reflects a historic building name, owner or early business.

Sign Material

Historically, signs were typically made of wood, either attached directly to the building or suspended from metal brackets or galleries. As technology advanced and building styles changed, a wider range of materials were used. These included bronze, cast iron, stainless steel, etched or painted glass, leaded glass, gold leaf, tile and terrazzo. Each material was popular during particular time periods, and might not be appropriate at all building locations.

Some materials might no longer be practical for signage installations due to limited availability or expense. When using modern materials care should be taken to select those that offer improved performance, while replicating the appearance of traditional materials. Some modern materials such as plywood may replicate the appearance of a traditional wood sign but will warp or split over time.

In addition to materials that appear historic, the HDLC welcomes innovative designs and alternate signage materials that are appropriate to the building style and location. **However, plastic, Plexiglas, or glossy coatings are not appropriate unless used in locations such as individual channel letter signs or routed signs. No other internally illuminated signage or box signs are permitted.**

This metal sign is made of various metals and reflects the industrial character of the building.

This wall mounted sign has a unique shape that is specific to the business and the font is compatible to the Moderne style of the building.

Neon

Neon signs, originally developed in the 1920s, are made of narrow, gas filled electrified tubes. Given New Orleans's stylistic variety, the use of neon is carefully reviewed by the HDLC to determine compatibility with the building and surrounding area. In general, neon is most appropriate on 20th century buildings in highly commercial locations such as the Canal Street Historic District.

Neon has been used in the vertical blade sign as well as on the entrance marquee. At the blade sign, neon is used as an accent over individual channel letters. At the marquee, neon is used in the decorative stripes and central emblem.

Neon Guide

The HDLC Recommends:

- Customizing neon to enhance the style or character of a building, if permitted by the Comprehensive Zoning Ordinance and appropriate, in consultation with the Architectural Review Committee

The HDLC Discourages:

- The installation of pre-manufactured neon signs at the interior or exterior of a building, advertising a specific product or service, such as alcohol and tobacco produces that is highly visible from a public right-of-way

The small text on this suspended sign is scaled for pedestrians.

Sign Size and Shape

New Orleans's Comprehensive Zoning Ordinance establishes the maximum size and type of signage; however, the HDLC determines the appropriateness of the placement relative to the building's design. In general, the HDLC utilizes the following guidelines when reviewing the appropriateness of proposed sign's size:

- Signage should be compatible to scale of the building, adjacent buildings, the streetscape and adjacent signage
- Small scale signs are appropriate to smaller scale buildings and pedestrian traffic, while larger scaled signs are appropriate to vehicular traffic
- Small scale signs are appropriate to primarily residential areas and uses such as professional offices
- Small scale signs are appropriate for buildings that require several signs. These can be grouped in a single directory sign for a unified appearance
- A well-designed smaller sign can have more of an impact than a larger sign, particularly in historic commercial corridors, where the means of travel is by foot or slow moving vehicles
- A sign's shape can reflect the type of business or institution at the location, increasing its impact

This wall mounted sign conforms to the profile of the figures.

Sign Location

Although it is helpful to understand a building's type, style and design when locating a sign, in general:

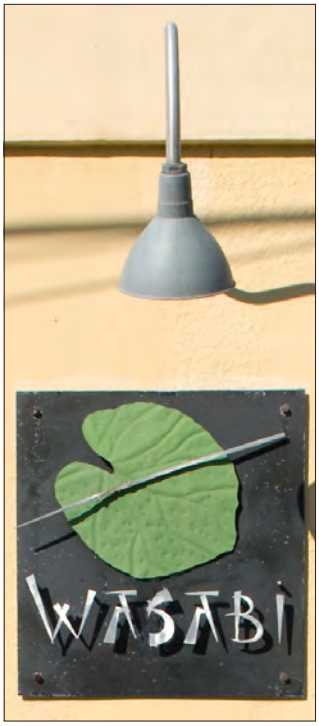
- Signs should not be installed in locations that damage or obstruct important architectural features
- Signage for 1st floor businesses should be located below 2nd floor window sills
- No sign or sign support other than blade signs should be located on the roof or extend above a roof cornice

Murals

Murals are reviewed and approved in accordance with the CZO; however, the HDLC does not permit the painting of murals on previously unpainted masonry wall surfaces. (Refer to Murals, Guidelines for Exterior Woodwork, Page 06-16 for additional information.)

Sign Illumination

In many instances, available ambient street or storefront lighting can illuminate signs, which is preferred to the installation of additional lighting. The use and placement of sign illumination is subject to the approval of the HDLC. Gooseneck lighting or other unobtrusive light fixture is often the most appropriate choice to illuminate wall signage.



A single gooseneck light illuminates this wall mounted sign.

Sign Color and Legibility

The contrast between the logo or lettering and background color can greatly increase the overall legibility of the sign. In many instances, limiting the number of colors to those necessary to convey the information also increases the legibility.

Similar to selecting a color, when considering letter style for signs and awnings, business owners must balance the need to make them legible, convey the business identity or logo, and complement the historic character of the building and environment. Excessive amounts of text or highly stylized type styles can overwhelm a viewer and render the message effectively illegible.

In general, there are three styles of lettering available, serif, non-serif and script. Within each general style are numerous typefaces available, many of which can be varied by making them bold or italicized. Similar to materials, different styles of lettering were typically utilized for specific periods. Applicants are encouraged to utilize lettering and materials that complement their particular property and business.

The variety of letter styles is related to the business identity. The contrast with the background increases legibility.

Signage that obstructs the interior view is discouraged.

Conduit should be concealed and not mounted to the face of the building. The number of lamps should be reduced to provide enough light for the signs to be read.

Exposed raceways for channel letter signage are not permitted.

Internally illuminated box signs are not permitted.

LED reader boards or changeable message signage is not permitted.

Signage Guide

The HDLC Recommends:

- Maintaining and repairing historic signage with materials to match the original whenever possible
- Innovative signage that identifies the business, complements the style of the building and is appropriately scaled for its location
- Using materials that are consistent with the character of the building including wood, bronze, brass, gold leaf, etched glass, paint, aluminum, stainless steel, enameled metal, leaded glass, appliqués, tile and terrazzo
- Using modern durable materials such as Urethane board or MDO board that are similar in appearance to historic materials but offer increased performance
- Using existing ambient street light or storefront lighting in lieu of sign lighting whenever possible
- Using light styles for signage that are consistent with the character of the historic building including location, orientation and brightness

The HDLC Discourages:

- The use of fasteners and hangers that destroy important building fabric for the installation of signs
- Paper signs or graphic films adhered to the exterior of glazing
- Signage that obstructs views into the store through storefront windows and glazing

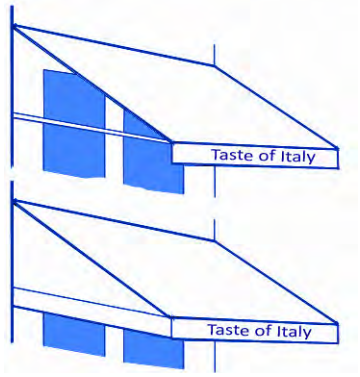
The HDLC Does Not Permit:

- Removing, damaging, altering or encasing of historic architectural building features to allow for the installation of signage
- Exposed conduit, junction boxes and raceways for channel letters or sign lighting
- Obscuring distinctive architectural elements and features with signage
- Temporary signs or banners for more than 90 days
- Inappropriate signage for the type or style of building
- Signage installed in an inappropriate location
- New billboards
- New internally illuminated box signs

Awnings provide shelter and can include signage and logos. These are located within the façade bays.

AWNINGS

Awnings are a historically popular means of sheltering pedestrians, advertising a business, and protecting window merchandise from sun damage. Several awnings along a streetscape can provide a sense of scale and separation of the storefront from the upper stories. Historically, awnings project at a continuous angle away from the face of the building on a metal frame, terminating at a skirt or valance. Awnings can include a business name and logo, subject to the provisions of the Comprehensive Zoning Ordinance. The installation of awnings over a public sidewalk requires the leasing of associated air rights from the City. (Refer to Page 11-19.)



Open sided awning

Closed sided awning

AWNING GUIDE

THE HDLC RECOMMENDS:

- Awning shapes that correspond with the openings they protect
- Canvas fixed or retractable awnings, whose color, style and location are compatible with the building's historic character
- Awnings whose slope projects down approximately 3'-0" from the face of the building in a continuous angle of approximately 45 degrees, possibly with an 8" to 12" straight or scalloped valance
- Locating awnings between storefront bays
- Limiting lettering and logos to awning valances
- Installing awning hardware in a manner that minimizes damage to historic building materials

THE HDLC DISCOURAGES:

- Contemporary awning shapes, such as balloon or barrel awnings
- The use of awning materials that act as wall signs
- The use of fasteners and hangers that destroy important building fabric for awning installation
- Pole supported awning canopies
- Awnings that obscure architectural features

THE HDLC DOES NOT PERMIT:

- Awnings installed in locations where they are non-functional, such as under a gallery or overhang
- Contemporary or glossy awning materials such as vinyl, plastics or leatherette
- Internally illuminated awnings
- Awnings with a solid or closed underside

The awnings are located between all of the building's bays, providing a unifying element for the storefront.

Numerous holes have been drilled into the face of this granite pier and several previous fasteners remain.

Mounting Signs and Awnings

Care should be taken in mounting walls signs and awnings to minimize the damage to historic materials. This includes reusing hardware or brackets from previous signs or awnings. If reusing existing hardware or attachment locations is not an option, remove abandoned hardware and patch holes. When installing new signage or awnings, select mounting locations that can be easily patched if the sign or awning is relocated or removed. An example would be to locate anchors in mortar joints rather than mounting directly into brick faces.

When installing signage, such as wall mounted signs, business owners are encouraged to recess fasteners and patch the fastener opening to match the sign background for a more finished appearance, unless the fasteners are part of the overall design.

The awning is mounted between the granite piers. The poles are fastened to the stucco surface rather than the masonry, facilitating future repair if removed.

Submission Requirements for Signs and Awnings

Certificate of Appropriateness (CofA) application forms are available at the HDLC offices or on our website at www.nola.gov. With the completed CofA application, applicants for sign and awning review will be required to provide the following information:

- A description of the size, shape, total square footage, colors and any lighting for the proposed sign – *Can be submitted as a scaled sketch labeled with dimensions*
- Accurate information regarding the location of the sign in relation to the building – *Can be submitted as a marked-up photograph indicating the location of the proposed sign or awning*
- Freestanding signs must include a scaled site plan and elevation showing the location of the sign, locations of adjoining buildings, walkways, driveways and roadways

In addition, it is often helpful to include the following:

- Photographs of the building
- Drawings of any proposed logos or other graphic designs
- The proposed font to be used for lettering
- Color samples
- Material samples for awnings

Sign and Awning Regulation

Prior to installing any permanent or temporary sign or awning, applicants must verify that the proposed sign or awning is compliant with all zoning, building, Development District and other applicable requirements. In addition, applicants must:

- Obtain a CofA
- Obtain a Building Permit
- Lease air rights for signs or awnings that project over the public right-of-way (Refer to Page 11-19)

Sign and Awning Review
Repair or modify existing signage; or install new appropriate sign, awning or sign lighting S C N HDLC Staff review.
Remove historic signage S C N Commission review.
Install new inappropriate sign or awning or sign lighting S C N Commission appeal.

This former warehouse building includes a ramp with an industrial aesthetic located at the building's side elevation.

Accessibility

The Americans with Disabilities Act (ADA) strives to improve the quality of life of people with disabilities. The ADA recognizes that, for people with disabilities to participate in the everyday activities in their communities such as going to work, eating in a restaurant or shopping in a store, they need to have access to the goods and services provided by businesses. Many business facilities in New Orleans were constructed prior to the enactment of the ADA in 1992 and lack features to accommodate people with disabilities, including those who use wheelchairs.

As existing buildings are renovated, they are often required to make accommodations for people with disabilities. One of the most visible exterior alterations required by ADA is the installation of a wheelchair ramp or lift to provide building access. In many locations in New Orleans, these ramps or lifts have been successfully incorporated at the interior of the building envelope with modification of existing door sills. When installing ramps, it is important to remember that if the ramp is too steep or railings are not secure, it can potentially be hazardous.

This library has an accessible ramp that both maintains the original entrance steps and allows physically challenged patrons to utilize the main entrance door of the building.

Accessibility Guide

The HDLC Recommends:

- Retaining the historic entrance stairs and doors
- If access to the front door is not possible, providing a respectful accessible entrance that is located as close to the principal entrance as possible and designed in a manner that is visually unobtrusive and complements the building's style
- Complying with all aspects of the accessibility requirements, while minimizing alterations of the primary building façade and architectural features
- Modifying sidewalk or walkway elevation a few inches, where possible to provide an accessible entry and meet all code requirements
- Installing ramps and/or lifts within the building envelope where it is possible to modify an existing door sill to allow entry at grade – *The design of interior features are not subject to HDLC review*
- A lift in lieu of a ramp if it would be less obtrusive
- Ramp or lift styles that are compatible with the building
- Railings that are simple and visually unobtrusive

Accessibility Review

Repair, modify or remove existing ramp or lift; modify a door or window opening appropriately to accommodate an accessible entry

S — Commission review.

C N — HDLC Staff review.

Install new appropriate ramp or lift

S — Commission review.

C N — HDLC Staff review.

Modify a door or window inappropriately or install an inappropriate ramp or lift

S C — Commission appeal.

N — HDLC Staff review.

Leasing Air Rights

All exterior building components such as stairs, ramps, galleries, awnings and outdoor seating that projects into or over public sidewalks or right-of-ways are required to lease air rights for these encroachments from the City of New Orleans. Contact the Department of Property Management, Office of Real Estate and Records at (504) 658-5455 for additional information.

Lighting

The type and placement of lighting plays an important role in maintaining the authentic historic character of a building. However, historic lighting is often considered inadequate for modern uses. Therefore, when modifying or installing lighting, there must be a balance between providing sufficient lighting to create a secure feeling and fitting within a neighborhood context. All lighting should be installed in a manner that only illuminates the building, walkway surfaces and parking areas, without spillover onto adjacent properties or into the night sky. In addition the color and quality of the proposed light should mimic the soft, warm tone of incandescent lamps. **Exposed conduit, wiring or junction boxes are not permitted.**

When possible, the HDLC encourages the use of original lighting adapted for contemporary use, such as increasing brightness with new or additional bulbs. **Fluorescent tube lighting and flood lights are not permitted at street elevations.** Where the building no longer has original exterior lights or never had them, the HDLC encourages the development of a lighting design that includes fixtures which are compatible in age, style and scale to the building or which are unobtrusive and not suggestive of a style or age. In addition, the HDLC requires that lighting be maintained and burned-out bulbs be replaced.

Lighting Types

Decorative Lighting is typically ornamental and it represents the only type of lighting that should be highly visible at a façade. Types of decorative lighting in New Orleans include gas lamps, marquees, neon and seasonal lighting. Since the visual appearance of the fixture is highlighted, its style should be compatible with the building. In most instances, the number of decorative lights should be limited, and located at the primary entrance. They should be installed in a manner to minimize damage to historic building fabric and evenly spaced on a post or around an element such as a door. They should be of a material and scaled appropriately for the proposed location. Some faux historic materials, such as varnished, polished brass, are not appropriate. In addition, any traditionally temporary lights such as seasonal Christmas lights, or decorative light displays that are installed for more than 90 days are subject to HDLC review and approval.

Ceiling Fans

Ceiling fans should be as simple as possible and with a style that complements the building. They should be limited in number, evenly spaced and mounted on short poles. **The installation of exterior ceiling fans with integral lighting is not permitted. The installation of ceiling fans underneath balconies, canopies or galleries over ground floor sidewalks is prohibited.**

The decorative gas lamps are centered on the granite piers and appropriately scaled and designed for the Greek Revival building.

Ambient Lighting provides a wash of general illumination of the storefront and sidewalk area, and in some cases, up-lighting of a building's façade. Since the emphasis of ambient lighting is the illumination rather than the fixture, all ambient lights should be small, unobtrusive and installed as discreetly as possible. An example would be to install recessed lighting under a gallery. Applicants are encouraged to provide a number and type of fixture that will allow an even wash of light across the area being illuminated without hot spots or shadowed areas.

Security Lighting should be located as discreetly as possible, preferably on rear or non-street elevations. The number of security lights should be limited, and they should be activated by motion sensors whenever possible.

Freestanding Lighting, such as parking lot lights, should be designed and installed in such a way as to minimize visibility of the fixture during daylight hours and to provide a uniform lighting pattern. **The HDLC does not permit freestanding lights that exceed 25 feet in height above the adjacent ground level. All freestanding lighting must be installed on poles designed for that purpose.**

Television Screens can be visually distracting from the aesthetic quality of the structure and neighborhood. The HDLC does not allow the installation of exterior, mounted television screens.

Lighting and Ceiling Fan Review

Remove historic lighting

S C — Commission review.

N — HDLC Staff review.

Install new appropriate lighting or ceiling fan

S C N — HDLC Staff review.

Install new inappropriate lighting, ceiling fan, security camera, speaker, television screen

S C — Commission appeal.

N — HDLC Staff review.

Rooftop mechanical equipment should not be installed in a visually intrusive manner.

Building Equipment

Modern mechanical equipment includes HVAC (heating, ventilation and air conditioning) equipment, restaurant exhaust fans, electrical supply, generators and energy vaults. Although they represent necessities of modern life, the design and location of this equipment can have a significant negative impact on historic integrity of a building or area.

In many cases in the City of New Orleans, buildings are constructed to their property lines and the opportunity to locate equipment in rear or side yards is not viable. In these situations it might be necessary to locate items such as HVAC equipment and restaurant exhausts on roofs or energy vaults at ground level. In either instance, the equipment should be made as unobtrusive as possible. (Refer to *Guidelines for Site Elements* for additional equipment guidelines.)

This HVAC equipment is located within this building's courtyard, partially concealed by a fence at a secondary street elevation. It would be preferable if the height of the equipment was lowered to the fence height to minimize visibility.

The rhythm of the storefront was maintained in the installation of the building equipment behind the louvered window and door.

Restaurant ventilation equipment should not be mounted to the face of publicly visible elevations, nor should features like windows be removed for installation. Electric meters should not be located on the front elevation.

If modification of a storefront is necessary for the installation of equipment, care should be taken to maintain the major structural components and rhythm and patterns of the openings. If equipment ventilation is required, louvered screens should be installed and painted to be as unobtrusive as possible. It is also recommended that original doors, windows or other architectural features if required to be removed, be stored on-site for use by a future owner.

Restaurant ventilation systems typically provide exhaust for cooking equipment. **Restaurant vents and exhausts should be installed in a location where they are minimally visible from the public right of way and within the building envelope. All exterior building equipment that is visible fro**m a public way**, including plumbing, irrigation systems and electrical connections,** must receive a Certificate of Ap**propriateness (CofA) and comply with mechanical and building codes.**

Building Equipment Review	
Install unobtrusive building equipment	
S	Commission review.
C N	HDLC Staff review.
Modify a storefront and install building equipment – Such as energy vaults	
S C	Commission review.
N	HDLC Staff review.
Install visually prominent building equipment	
S C	Commission appeal.
N	HDLC Staff review.

Exterior security grille housings are not permitted.

Security

Traditionally, one of the best means of securing a property was to close shutters or apply night blinds. However, commercial buildings with large expanses of glass did not historically have shutters. In these cases, the installation of shutters is not appropriate. The HDLC recommends installing tempered glass, which provides a barrier that is difficult to break and shatter. Electronic security systems, motion detectors, lights and warning devices can be installed at the interior of doors and windows without altering the historic appearance of the building's exterior. (Refer to *Guidelines for Porches, Galleries and Balconies, Security Cameras*, Page 09-10.)

If metal bars or grilles are considered the only acceptable method for securing a building, the HDLC encourages property owners to install them at the interior of the window, door or display window. **If metal bars or grilles are installed at the exterior, the HDLC only permits the use of simple barrier grilles without decorative detailing. The bars or grilles should be properly sized to fit the opening and align with the frame opening and muntin configuration.**

If considering the installation of roll-down security grilles, they should be of an open-weave pattern and installed at the interior of the glazing and ideally the display area. This allows people passing by to see into the storefront even when the business is closed, and conceals the housing for the roll-up security grilles. **The HDLC does not permit the installation of solid or opaque security grilles or the installation of visible grille housings at publicly visible exterior elevations.**

Window and Door Security Review	
Install appropriate or unobtrusive security device	
S	Commission review.
C N	HDLC Staff review.
Install solid roll-down shutters, exterior bars, grilles or other security device	
S C	Commission review.
N	HDLC Staff review.

Interior open-weave security grilles provide protection while allowing the merchandise to be visible when the store is closed.

These historic solid shutters provide security for display windows and building entrances.

The parking garage entrance is located at a secondary street elevation. A split transom window remains over the door and the doors to the right conceal parked cars. The apron utilizes the same material as the adjacent sidewalk.

Parking

In New Orleans' recent history, the demolition of historic buildings was seen as a means of providing parking areas, particularly within the Central Business District. As a result, many architecturally significant buildings have been demolished and replaced with parking lots. **The HDLC strongly discourages the demolition of buildings for parking.**

Although it can be desirable to install parking lots in front of new buildings, it is more appropriate within the context of New Orleans to maintain a consistent building setback, which typically places the building adjacent to or near the sidewalk. Even non-contributing buildings play a role in maintaining the streetscape. If parking lots are desired and the configuration of the existing property allows it, such as those locations outside of the Central Business District, they should be located to the side and rear of buildings or along secondary elevations or streets whenever possible.

The HDLC encourages the screening of the perimeter of parking lots with evergreen shrubs or a low wall. If desired for security, perimeter solid metal picket fencing can be installed atop a low wall or on posts set into the ground. (Refer to the *Guidelines for Site Elements* for additional information regarding fencing.) Parking lot lighting must comply with the lighting requirements on Page 11-20, and any new or altered paving material is subject to HDLC review. Any parking area with over 8 spaces requires a photometric plan. In addition, parking lots must comply with landscaping requirements contained in the Comprehensive Zoning Ordinance.

The fence around this parking lot has hollow metal pickets mounted to the outside face of the horizontal rails. Vertical pickets should be solid and pass through rails.

The modification of architectural features to accommodate parking is highly discouraged.

Alternatives to open parking lots include constructing new parking structures, incorporating parking in a new building or modifying an existing building to accommodate parking. (Refer to the *Guidelines for New Construction, Additions and Demolition* for new parking structures, building or the demolition of existing buildings.)

Commercial buildings often need dedicated parking and possibly loading docks. Typically, the most significant alteration required for the modification of an existing building to accommodate parking is the need to install a new opening or garage door in the building. **The HDLC discourages the removal, relocation or modification of architectural features to accommodate garage doors and openings.** If parking is desired, the entrance should be located on side or rear elevations. If the removal of any feature is required, such as a door, window, or significant trim, it is recommended that the feature be stored on site.

The style of the garage doors should also be compatible with the building. (For further information, refer to the *Guidelines for Windows and Doors*.) Another change that is often required is the installation of a curb cut and apron. The HDLC encourages the continuation of the adjacent sidewalk material at the apron whenever possible.

Parking Review	
Modify existing building for parking	
S C	Commission review.
N	HDLC Staff review.
Install or modify paving, visual screening, fencing	
S	Commission review.
C N	HDLC Staff review.

Parking Requirements

In addition to HDLC review, applicants are required to comply with all applicable code requirements when proposing new parking.

This ATM canopy was designed in a manner that complements the building's style and includes integrated down-lighting illuminating the immediate area.

Walk-Up Elements

Walk-up elements include automated teller machines (ATMs), pay telephones, vending machines and take-out windows. The installation of these elements should not include the removal of historic building fabric or negatively impact the historic character of the building. When considering the addition of a walk-up elements, it is preferred if they are located at the interior of the building, such as an ATM lobby. The modification of historic building materials should be avoided and the features installed should be sympathetic to the historic building. The locations of these elements should be discreet and unobtrusive, and the overall building design should be considered as part of the process. In addition, power and other supply services, such as conduit, junction boxes and water supplies, should be concealed and not mounted on the exterior of the building.

It should also be noted that many of these elements also require protective coverings, such as awnings or canopies in addition to lighting. The addition of canopies or awnings and lighting should comply with the applicable sections in the *Guidelines.* (Refer to Pages 11-9, 11-17 and 11-20.)

Walk-Up Element Review	
Install new appropriate walk-up element	
S C N	Commission review.

Many small businesses rely on residential-style refuse containers. These containers are not subject to HDLC review.

Refuse

Refuse or garbage collection bins are often a visually obtrusive necessity. Many of the smaller commercial offices and shops rely on individual collection bins that are similar to those used at residences. In larger buildings, garbage and recycling collection is often handled at a loading dock or adjacent to a rear or secondary entrance.

For larger commercial uses, if refuse collection bins are located on the property at the exterior of a building, they should be located to minimize visibility and screened with opaque fencing that meets HDLC requirements. (Refer to *Guidelines for Site Elements* for additional information.) In addition, shrubs and plantings can be installed to reduce the visual impact.

Refuse Container Review	
Install or modify visual screening, fencing at refuse containers	
S	Commission review.
C N	HDLC Staff review.

This material is based upon work assisted by a grant from the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the Department of the Interior.

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CITY OF NEW ORLEANS

Historic District Landmarks Commission

Guidelines for New Construction, Additions and Demolition

New Construction and Additions within a Historic Context

New construction is a sign of the economic health and vitality of the City and it can take many forms including:

- New primary buildings along a street
- Additions to existing buildings
- New secondary structures, such as garages, sheds or other outbuildings

Prior to undertaking a new construction or addition project, the HDLC encourages property owners to develop an appreciation of the unique architectural character of New Orleans and its neighborhoods and allow that understanding to inform their design. The HDLC does not require that historic properties be "copied" in new construction, but encourages that new construction be examples of high-quality design and sympathetic to its distinctive surroundings.

Section Index

The HDLC reviews the construction of all new buildings and additions, as well as relocations and demolitions that are visible from the public right-of-way. This section includes:

All applicants must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work. Please review this information during the early stages of planning your project. Familiarity with this material can assist in moving a project quickly through the approval process, saving applicants both time and money. Staff review of all details is required to ensure proposed work is appropriate to the specific property.

Additional *Guidelines* addressing other historic building topics are available at the HDLC office and on its web site at www.nola.gov. For more information, to clarify whether a proposed project requires Historic District Landmarks Commission (HDLC) review, to obtain property ratings or permit applications, please call the HDLC at (504) 658-7040.

Using These *Guidelines*

The first step in using these Guidelines is to understand the rating. The rating corresponds to the historical and/or architectural significance of properties and determines what will be permitted within local Historic Districts or at local Landmarks under the jurisdiction of the HDLC.

S *Significant Properties – Retain the highest degree of architectural and historical merit.*

C *Contributing Properties – Contribute to the overall District and city character.*

N *Non-Contributing Properties – Do not contribute to the overall District character.*

New Construction and Addition Review

The review process for new construction and additions can generally be divided into three phases:

- **Phase 1: Pre-Application** – Submission of completed application with preliminary drawings for Staff review
- **Phase 2: Conceptual Review** – Review and approval of completed application by the ARC and the Commission
- **Phase 3: Final Review** – Staff review and approval of final, detailed construction drawings and issuance of a Certificate of Appropriateness (CofA), when application is determined to meet HDLC requirements

It generally requires a minimum of 6 to 8 weeks from the time of submission of a complete application to the issuance of a CofA. For a detailed description of the review process please refer to the *Guidelines Introduction*, Page 01-6. For meeting schedules refer to HDLC website at www.nola.gov.

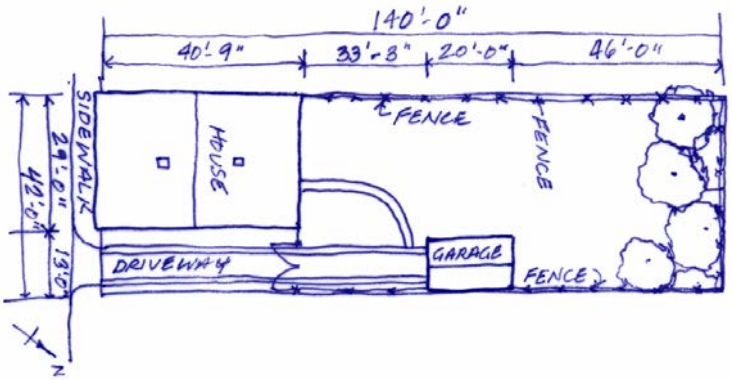
Phase 1: Pre-Application

Pre-Application Consultation and Review: The HDLC encourages anyone considering new construction or an addition to meet with the appropriate HDLC Staff member prior to submitting an application. The HDLC Staff can identify potential issues, offer guidance early in the design process and clarify specific submission requirements, potentially streamlining the review.

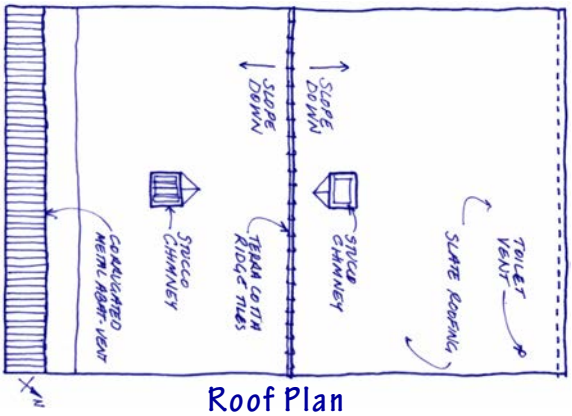
ARC Application Submission: The HDLC must have all required information at the time of submission for an application to be formally accepted and reviewed. In addition to a completed, uploaded application form, application submissions must include one electronic copy and six sets of 11" x 17" of scaled, hard copy drawings as described below. Drawings must be in a .pdf file format and photographs must be in a .jpeg file format. Staff can accept drawings and photos via email, compact disc, flash drive or uploaded to the online application. The following drawings are generally required:

- **Site Plan:** Drawing that shows the building on a lot – *Provide dimensions from building to all property lines*
- **Elevations:** Drawing that shows a façade of a building – *Provide drawings of all sides along with simplified drawings of adjacent buildings*
- **Floor Plans:** Drawing that shows the interior organization or layout of a building – *Provide all levels*
- **Roof Plan:** Drawing that shows roof slopes, all roof-mounted equipment, projections, dormers and skylights
- **Massing Model:** Simple scaled model of the building envelope and adjacent buildings – *Required for all buildings over 10,000 sq. ft. and in cases when the Staff, ARC or the Commission determine it is required to understand and assess the design*

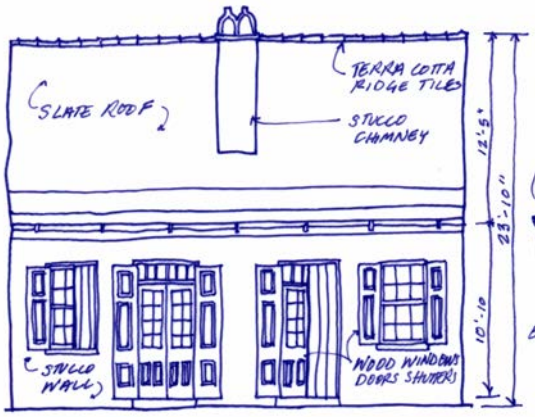
All materials must be received at the HDLC office a minimum of 7 days prior to the next scheduled ARC meeting to be included on the agenda. Following receipt of all applications, the HDLC Staff will prepare an agenda for the ARC meeting indicating the application's scheduled review time and notify the applicant of when to appear.



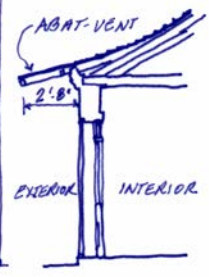
Site Plan



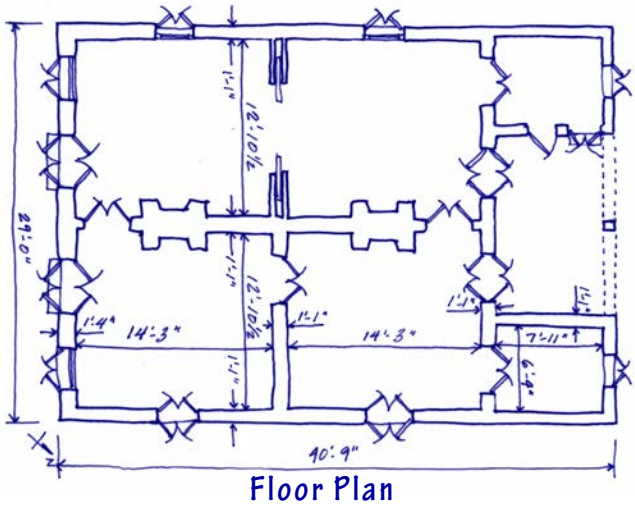
Roof Plan



Elevation



Section



Floor Plan

Phase 2: Conceptual Review

Architectural Review Committee: The Architectural Review Committee (ARC) holds monthly meetings. The public is welcome to attend and comment. The applicant, architect or project representative must attend the meeting for the project to be reviewed. Following an introduction of the project by HDLC Staff, the project representative is welcome to make a brief presentation. The ARC will then make one of two recommendations regarding the proposal:

- **Recommendation for Conceptual Approval:** Project will typically be placed on the upcoming Commission meeting agenda for review and approval – Separate approvals for site planning and basic massing may be sought for complex projects
- **Recommendation for Revision:** Applicant will be requested to return to ARC with revised drawings or additional information – Revised information must be received a minimum of 7 days prior to the next scheduled ARC meeting to be included on the agenda

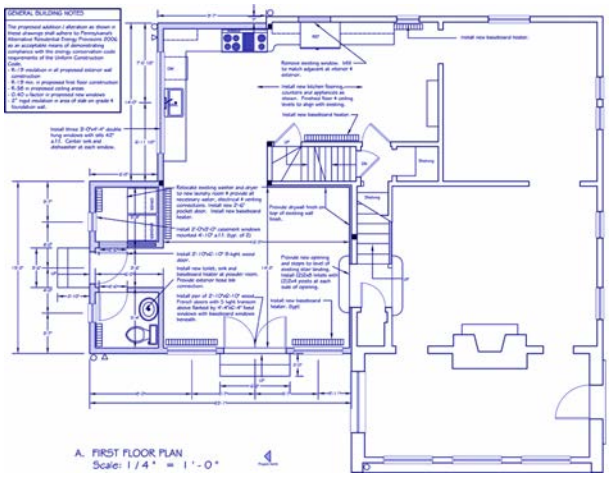
Following the ARC meeting, the HDLC Staff will send the applicant and owner a summary of the ARC recommendations.

Commission Review: The two Commissions, the New Orleans Historic District Landmarks Commission (NOHDLC) and the Central Business Historic District Landmarks Commission (CBDHDLC), each meet monthly to review applications that cannot be approved at the Staff level. Commission meetings are open to the public and adjacent property owners are notified and encouraged to attend. Following each Commission meeting, the HDLC Staff will send applicants and owners a summary of their rulings. If the application receives conceptual approval, it can progress to Phase 3: Final Drawing Review.

Reviews by Other Agencies

Property Use: The HDLC does not have the authority to control the use of a property. All proposals for work on a property under the geographic jurisdiction of the Commission must conform to the Comprehensive Zoning Ordinance and all other applicable codes. Applications for exceptions to the Comprehensive Zoning Ordinance or other codes may be made concurrently with an HDLC Certificate of Appropriateness (CofA) Application in order to reduce review and processing time.

Concurrent Reviews: The Commission works with other branches of City Government to coordinate approvals involving use, zoning, appearance and other regulated items. The HDLC often provides comments to the Board of Zoning Adjustments, the City Planning Commission and/or the City Council when appropriate. Inter departmental meetings can be arranged on an as needed basis. The CofA issued for the work approved by the HDLC must be presented to the Department of Safety and Permits when applying for a Building Permit.



Final Review Drawings should be drawn to scale, include dimensions, details and notes that describe the proposed scope of work.

Phase 3: Final Drawing Review

HDLC Staff Review: Once a project has received Conceptual Approval from the Commission, the applicant should submit one full set of measured drawings that include all information and details required by the HDLC. The HDLC Staff will review these drawings and note errors, omissions and make recommendations regarding details. The reviewed drawings will be returned to the applicant.

Final Drawing Review: The applicant will make revisions, as noted by HDLC Staff, and submit the full set of digital, corrected, completed, final, measured, detailed drawings to the HDLC Staff. Upon receipt, review and approval of the drawings, the Staff will stamp the drawings and issue a CofA. These drawings will be forwarded to Safety and Permits for their review. **The drawings stamped by the HDLC and Safety and Permits shall be the final construction drawings and must be kept on site at all times. All proposed changes that occur after HDLC approval must be reviewed and approved prior to construction.**

The HDLC Recommends:

- Review of related *Design Guidelines* to better understand the historic context and appropriate design and materials for each local Historic District
- Consultation with the HDLC Staff early in the planning stages of a new construction, addition, relocation or demolition project
- Consultation with the HDLC Staff for assistance with quality design, execution and materials appropriate within the context of a Historic District
- Retaining an architect to prepare the required measured drawings for ARC and HDLC review
- Periodic HDLC inspection of construction for compliance with HDLC approved CofA

Compatible Design Principles

The development of each of New Orleans' neighborhoods followed its own pattern and rhythm. The culture of the City's early inhabitants is expressed through its architectural and built environment. To continue the evolution of the built environment, the HDLC encourages creative solutions that reflect current design and are sensitive to the character of their historic surroundings.

Each local Historic District and individual Landmark has its own unique characteristics and vocabulary. The specific styles and types of compatible new construction or additions will vary at each site depending on its specific context. Recognizing that what might be appropriate at one property is not appropriate at another, no specific design "solutions" for new construction or additions are mandated. However, in making determinations regarding the appropriateness of new construction or additions, the HDLC is guided by *The Secretary of the Interior's Standards for Rehabilitation* and general design principles when reviewing the compatibility of a proposal within the property's specific context. When reviewing applications the HDLC will consider the following design principles:

Design Principles	New Construction and Additions
Scale: Height and Width	The proportions and size of the new building / addition compared with neighboring buildings / existing buildings
Building Form and Massing	The three-dimensional relationship and configuration of the new building/ addition footprint, its walls and roof compared with neighboring buildings/ existing building
Setback	The distance of the new building/addition to the street or property line when compared with other buildings on the block/existing building
Site Coverage	The percentage of the site that is covered by building/addition, when compared to nearby sites of compatible size
Orientation	The location of the front of the new building/addition and principal entrance relative to other buildings on the block
Architectural Elements and Projections	The size, shape, proportions and location of entrances, porches, galleries, balconies, chimneys, dormers, parapets and elements that contribute to an overall building's shape and silhouette relative to neighboring buildings
Alignment, Rhythm and Spacing	The effect the new building/addition will have on the existing patterns on its block
Façade Proportions: Window and Door Patterns	The relationship of the size, shape and location of the new building/addition façade and building elements to each other, as well as when compared to other buildings on the block/existing building
Trim and Detail	The moldings, decorative elements and features of a building that are secondary to major surfaces such as walls and roofs
Materials	The substance of which something is composed or constructed

Compatible new construction, particularly in residential neighborhoods where surrounding architecture is relatively similar, is important in order to preserve the overall character of the District.

New Construction in New Orleans

The HDLC recognizes that when new construction is compatible, it has a positive and revitalizing impact on a neighborhood and the city as a whole. Compatible new construction can preserve the neighborhood by enhancing the historic, architectural and cultural features of a historic property.

In many cases, the most successful new buildings are those that are clearly contemporary in design but compatible with the character of neighboring properties. The information presented in these Guidelines is intended to provide the principles of appropriate design when constructing a new building within a historic New Orleans context, regardless of architectural style. However, it is not intended as a mandated checklist of requirements.

These principles are intended to promote maximum creativity while allowing plans to be assessed fairly, objectively and consistently. Building designers are encouraged to consider New Orleans' unique and wide range of existing historic building types, styles and detailing and not mimic examples from other communities. An understanding of the existing building fabric should be viewed as a starting point in the design process and not a limiting vocabulary or kit of parts.

Building Type and Architectural Style in a Historic Context

The HDLC does not impose a single building type or architectural style for new construction. Instead, it encourages a review of the area surrounding the project site, to influence and direct the proposed design. In the review of new construction, the HDLC encourages quality and excellence of design that relates to its historic context to allow for the creation of the City's future landmarks.

In cases in which a property owner prefers to construct a reproduction of a historic building type or style, the HDLC requires that all dimensions, profiles, details and materials match the historic building type or architectural style being duplicated correctly.

New Construction in the CBD

Historically, the commercial activity in New Orleans was concentrated in the Central Business District (CBD). The evolution of the CBD is evident in its architecture with a variety of building styles including the early Federal style, highly decorative Italianate, streamlined Art Deco, simpler Colonial Revival and stately Classical Revival. Recognizing this evolution of the built environment, new buildings should have high quality design and materials to establish themselves as future landmarks in the City's development.

Two of the common features found in CBD buildings are their construction along the front property line with shared "party walls", and their organization in three parts:

- A ground floor storefront with large display windows or paired doors along the streetscape
- Upper floors with operable windows that appear to be "punched" through the flat, relatively solid, typically masonry wall surfaces, in a regular pattern that does not necessarily align with the storefront openings below
- An ornamental building "top" that can be a cornice, parapet, pediment or other decorative feature that provides a visual termination at the top of the building

Traditional forms and materials were used for this new building in the Central Business District. The overall design and materials meet the new construction design principles.

New Construction in Residential Areas and Along Commercial Corridors

Unlike the CBD, many of the residential sections and traditional commercial corridors such as Magazine Street, St. Claude Avenue, Frenchmen Street, St. Charles Avenue, Esplanade Avenue and North Rampart Street have a more cohesive architectural style with buildings of similar form, mass, scale, setbacks and materials.

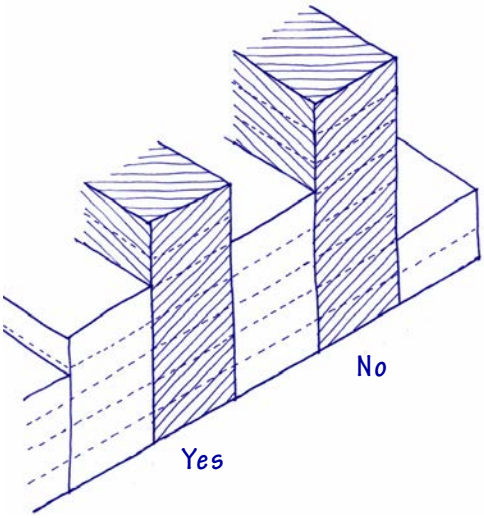
Recognizing this cohesion in New Orleans's residential and traditional commercial neighborhoods, new buildings in these neighborhoods should seek to maintain the historic ambiance with sympathetic and compatible design.

Principles for New Construction

Scale: Height and Width

The proportions of a new building and its relationship to neighboring buildings establish its compatibility within a neighborhood or block. The height-width ratio is a relationship between the height and width of a street façade and should be similar in proportion to neighboring buildings. New construction should neither be visually overwhelming or underwhelming when compared to its neighbors.

Where 3- and 4-story buildings are the norm in the CBD and 1- to 2-stories are the norm in other parts of the City, buildings that digress from these standards by any great degree can negatively impact a neighborhood. If large-scale construction is considered, particular attention will be given to the location, siting, setbacks of the building and its upper stories, façade treatments (materials, window and door openings, etc.) and the effect of the proposed building on the streetscape and neighborhood as a whole.



The left building is 2 stories taller than adjoining buildings. The right building is 3 and 6 stories taller than adjacent buildings and not appropriate.

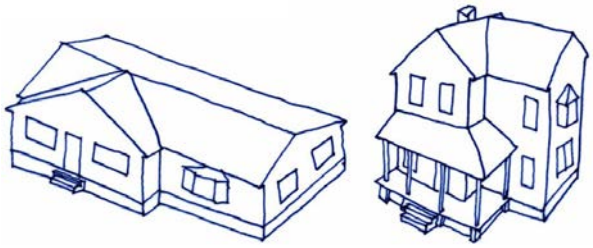
It is Generally Appropriate to…

- Construct a new building that is similar in height and width to buildings on adjacent sites
- Construct a new larger building than adjacent buildings by breaking the building mass, dividing its height or width to conform with adjacent buildings
- Construct taller portions of the buildings away from the street

The height and width of new construction should be visually similar to neighboring properties.

It is Generally Inappropriate to…

- Construct a new building that appears significantly larger, wider, taller, shorter or bulkier than surrounding buildings
- Construct a new building that does not maintain or suggest the widths and/or heights of adjacent buildings



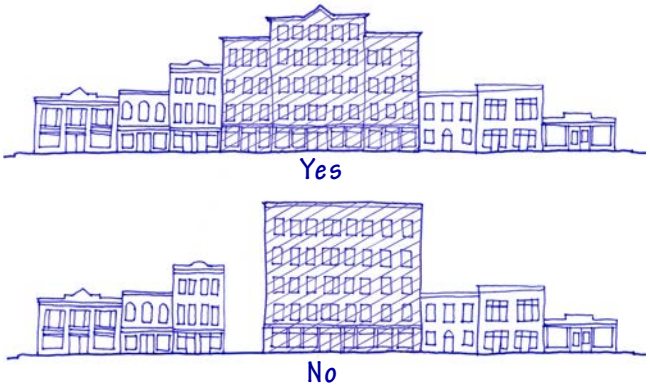
Although both of the proposed houses have intersecting gable roofs, the massing and proportions of the house to the left are significantly more horizontal when compared to the more traditional house at the right.

Building Form and Massing

Building form refers to the shape of major volumes while massing refers to the overall composition of the major volumes, its overall "bulk" and how it sits on the site. Elements that are typically used to define building form and massing include the roof form, as well as wings, ells and other projecting elements, such as bays. New buildings with similar form and massing to adjacent construction will allow the new building to be compatible with the surrounding neighborhood.

It is Generally Appropriate to…

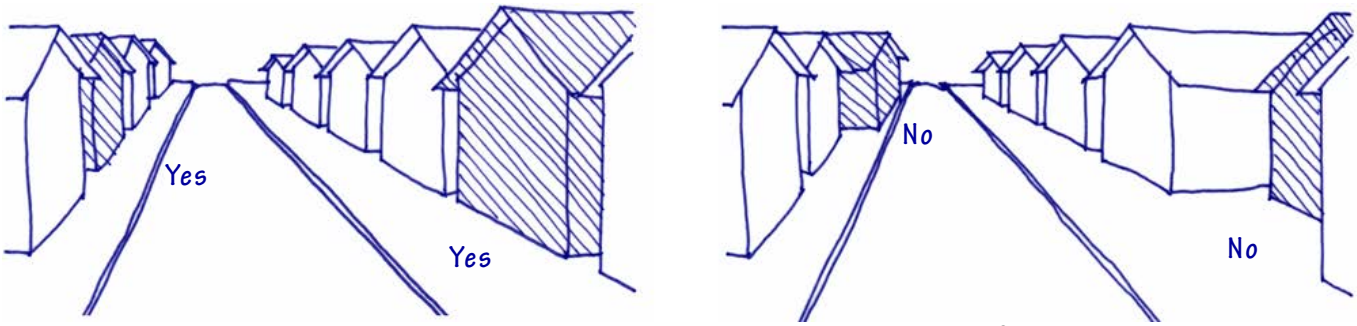
- Construct a new building with similar form and massing to buildings on adjacent sites
- Construct roof forms, wings, ells and bays and other projecting elements that are similar to those found on the block of the proposed building
- Match adjacent cornice heights



The central building in each case is 5-stories tall. In the top example, it abuts adjoining walls and steps up in the center. The new 5-story building in the lower example is a single volume and appears more massive.

It is Generally Inappropriate to…

- Construct a new building whose form and massing are not found in the immediate vicinity of the project site



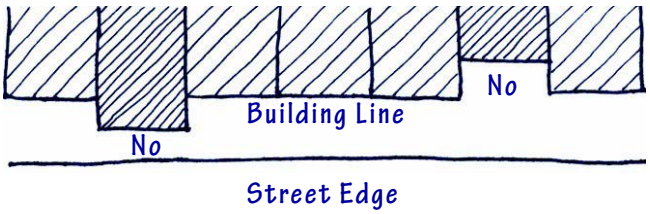
New construction should match prevailing setbacks along a streetscape and should not step forward or behind adjoining buildings.

Setback

New construction should reflect prevailing setbacks (distances between the building and the property line, adjacent buildings, street and/or sidewalk) which are determined by zoning requirements. Physical elements that define historic properties and buildings create visual continuity and cohesiveness along a streetscape. These elements typically include walls, fences, building façades, porches, balconies and galleries. A consistent setback maintains the visual rhythm of the buildings and site elements in the neighborhood and makes new construction more compatible in its setting.

It is Generally Appropriate to…

- Keep the visual mass of the building at or near the same setback as buildings on adjacent sites
- Keep landscape elements, such as walls and fences, and projecting elements, such as porches, galleries and balconies, at similar setbacks as adjacent buildings



New construction should not step forward from or recede back from adjacent buildings on the streetscape.

It is Generally Inappropriate to…

- Construct a new building in a location on a site that greatly varies from buildings on adjacent sites
- Create large front yard setbacks to allow for parking in front of a building

VARIANCES

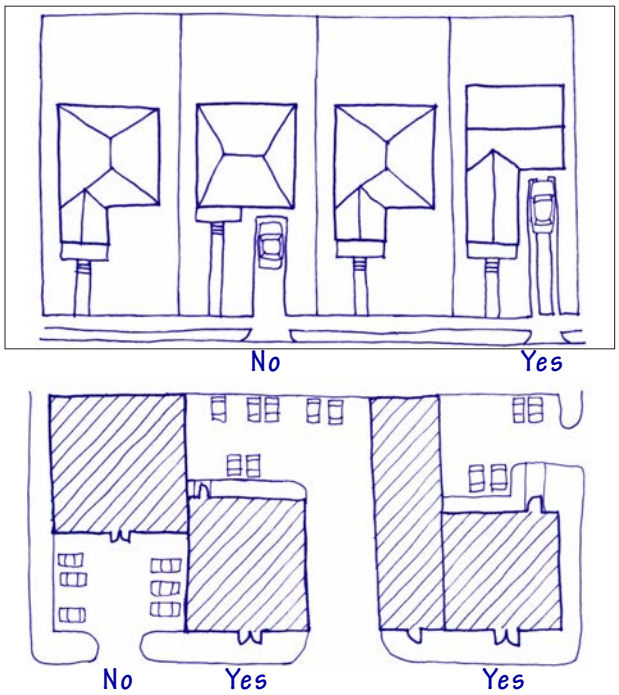
When appropriate, the HDLC will work with the applicant and the Board of Zoning Adjustments if a variance is required for a new building to have a similar setback to the buildings on adjacent site.

Site Coverage

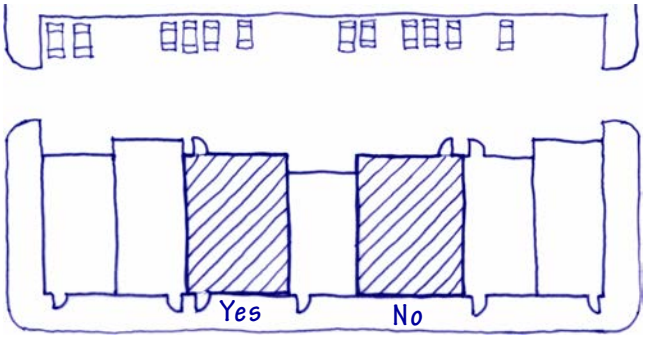
The percentage of a lot that is covered by buildings should be similar to adjacent lots. Although zoning regulates the maximum allowable coverage area and minimum setbacks, the overall building-to-lot area should be consistent along a streetscape. If parcels are combined for a larger development, the site coverage proportions should be minimized by breaking large building masses into smaller elements to be more compatible with adjacent buildings.

It is Generally Appropriate to…

- Maintain the building-to-lot proportions found on adjacent lots
- Adjust the massing to suggest building-to-lot proportions found on adjacent sites
- Screening parking, mechanical equipment and garbage collection from public view with walls or fencing
- It is Generally Inappropriate to…
- Construct a building that does not maintain or suggest similar building-to-lot proportions as on adjacent sites



Parking in front of a building suggests a different building-to-lot relationship and is generally not appropriate.



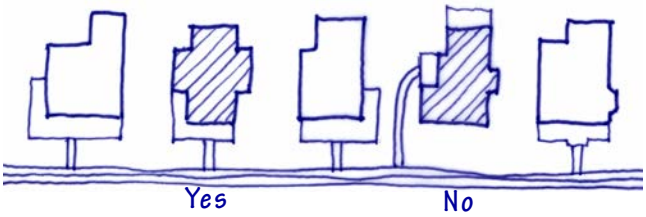
Commercial buildings should retain a street entrance. A secondary entrance facing a parking area can also be added.

Orientation

The principal façade of new construction should be oriented in the same direction as the majority of the buildings on the streetscape, with main entrances located on the principal façade. In the case of new construction on a corner site, the front façade should generally face the same direction as the existing buildings on the street and follow the rhythm of the streetscape. (Refer to the Comprehensive Zoning Ordinance for specific site orientation requirements.)

It is Generally Appropriate to…

- Orient the primary façade and principal door parallel with the street



The primary entrance for residential buildings should face the street.

It is Generally Inappropriate to…

- Orient the primary façade or principal elevation of a building on secondary street elevation

The entrance of the corner building is oriented towards the perpendicular street and is inappropriate.

Architectural Elements and Projections

Throughout New Orleans' neighborhoods, the rhythm of the streetscapes is highlighted by the projection of porches, galleries and balconies to relieve otherwise flat façades. At the roofline, projecting chimneys, dormers and parapets contribute to a building's overall shape and silhouette. The choice, size, location and arrangement of elements of a proposed building should reflect those of surrounding buildings.

In most cases, these projections are parallel to the street and provide shelter for the primary building entrance. In the case of porches and some raised galleries, the entrances are raised a few steps above ground level.

Projections, such as balconies can help new buildings relate to the surrounding neighborhood.

It is Generally Appropriate to…

- Construct a building with an architectural element or projection designed and detailed similarly to those found at neighboring buildings
- Design an architectural element with simplified detailing that is similar to architectural elements at comparable buildings within the local Historic District or setting
- Construct porch and gallery floor and ceiling heights at similar heights as those found on neighboring buildings where permitted by code

It is Generally Inappropriate to…

- Construct a new "historicized" architectural element on a building that historically would not have included one
- Construct a porch, gallery, balcony, parapet or dormer at a building type or style which typically would not have included one or in a configuration or location where they are not appropriate for the building type

The types and sizes of windows and doors at new buildings should generally reflect the surrounding buildings.

Alignment, Rhythm and Spacing

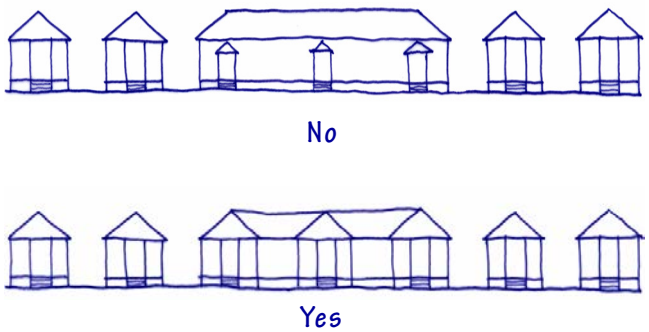
Although the architecture of New Orleans is characterized by great variety of building types and styles, within each block there tends to be consistency in façade proportions and the space between buildings. The consistent spacing establishes a rhythm which should be applied to new construction. This rhythm and spacing not only refers to the building, but also the porch, gallery and balcony projections along the streetscape.

It is Generally Appropriate to…

- Align the façade of a new building with the façades of existing adjacent buildings
- Align roof ridges, porches, galleries or balconies, cornices, eaves and parapets with those found on existing adjacent buildings
- Construct new buildings that have similar widths and side yard setbacks relative to other neighboring buildings on the street
- Construct new larger buildings than those on adjacent sites, if the larger building is visually divided to suggest smaller building masses

It is Generally Inappropriate to…

- Place the primary façade of a building out of alignment with existing buildings on adjacent sites
- Add a building to a site that does not maintain or suggest the spacing of buildings on adjacent sites



When constructing larger-scale buildings, they should be visually divided to suggest the rhythm and spacing of other buildings on the streetscape. The projecting porches on the lower example suggest multiple residences of similar spacing as adjacent buildings.

Façade Proportions; Window and Door Patterns

The rhythm and pattern of principal façades of new construction should reflect and maintain neighborhood patterns. Across the width if a façade, rhythm and patterns typically include the number of bays and the location and spacing between doors, windows, shutters and blinds.

There are also vertical components of rhythm and pattern. These include to the distance of the first floor or porch above ground level, building floor-to-floor heights, cornice heights, and the distance between rows of windows. In some instances, where the proposed use and scale of a new building prevents maintaining rhythms and patterns, the property owner is encouraged to incorporate detailing to suggest them such as pilasters that give the impression of bays or multiple buildings.

It is Generally Appropriate to…

- Construct a new building whose façade height and width proportions are similar to existing adjacent buildings
- Use similar proportions, sizes, locations and numbers of windows and doors as adjacent sites
- Install stylistically compatible windows and doors at new construction with those found on existing neighboring buildings

The 6-story building to the left has a rectilinear window pattern that is compatible with its neighbors. The right building has a glass façade with a diagonal mullion pattern which is incompatible with adjacent buildings.

It is Generally Inappropriate to…

- Construct a building that does not maintain the proportions and patterns of windows and doors as adjacent sites
- Install window or door types that are incompatible with the surrounding local Historic District or setting

Simplified detailing that complements neighboring historic trim and details is often appropriate.

Trim and Details

Trim and details include the moldings, decorative elements and features of a building that are secondary to major surfaces such as walls and roofs. Historically, trim and details were often installed to serve functional needs. Over time, they were later modified to enhance the building type and style. Trim is not only decorative, but it often serves to infill or provide a transition between different materials or building elements such as walls and windows.

Functional and decorative detail elements include cornices, lintels, arches, balustrades, chimneys, shutters, columns, posts and other common architectural features. For example, louvered shutters visually frame a window or door opening and provide security and can regulate light and air when closed. By contrast, shutters screwed into a building wall do not serve a functional purpose.

In most cases, the exterior details and forms of new construction should provide a visual link to neighboring historic buildings. In the same way that new buildings should be compatible but not necessarily copy historic buildings, new details should be compatible but not necessarily copy historic trim and details. However, existing details and trim on other buildings may be used as the basis for those on new buildings.

The trim and details of new construction should be used to accomplish purposes similar to those used historically, both functionally and decoratively. When installed, trim and details should create a unifying effect on a building and should be compatible with the context of the neighborhood.

It is Generally Appropriate to…

- Construct a new building with details and trim that complements historic neighboring trim and details
- Install trim and details appropriately scaled to the building type and style
- Install detail that is functional with a high level of craftsmanship rather than simply applied decoration
- It is Generally Inappropriate to…
- Copy historic trim and details exactly unless duplicating a historic building
- Apply details and trim that are stylistically incompatible with the new building

Materials

The materials used in the construction of a new building for walls, sloped roofs, windows, doors, trim, porches, galleries, balconies and other exterior visible elements contribute to a building's character and appearance. Typically, materials for new construction should match those predominantly found on surrounding buildings. However, materials need not be identical to those found in a local Historic District if they are complementary, particularly along streets where existing buildings are of diverse materials.

Inappropriate materials include those which unsuccessfully pretend to be something they are not, such as plastic "bricks" and aluminum or vinyl "weatherboards." All are imitations which fail to produce the texture, proportions and colors of the real materials. It is important to note that the size, texture, color and other characteristics of exterior materials can be as important as the material itself. In addition, there are some materials often used in new construction that are visually incompatible to historic buildings, including wood piles to elevate structures, and those elements should be concealed from the public right-of-way.

It is Generally Appropriate to…

- Use exterior materials that are present in adjacent neighboring historic buildings in new construction

It is Generally Inappropriate to…

- Install a material where it is historically and stylistically incompatible
- Install building materials that do not exist in the surrounding area

Corrugated metal, often used for garage doors in the Warehouse District, was used for the wall material at this new building.

This is an example of a new building in a commercial corridor that utilizes traditional siting, proportion, scale, form, materials, fenestration, roof configuration, details, finishes and landscaping.

NEW CONSTRUCTION GUIDE

THE HDLC REQUIRES:

- The preservation of the cohesive ambiance of the local Historic District through compatible, sympathetic construction
- Compatible siting, proportion, scale, form, materials, fenestration, roof configuration, details and finishes
- Maintaining the appropriate historic contextual setting within the surrounding neighborhood
- Use of materials and techniques that are compatible with the surrounding neighborhood

THE HDLC RECOMMENDS:

- Consultation with the HDLC Staff early in the planning stages of a new construction project
- Review of related sections of the Design Guidelines to better understand the historic context and appropriate design and materials of each District
- Identification, retention and preservation of all character defining features of the historic site

New Construction Review
Construct a new primary building or structure HDLC Commission review.

New construction should be compatible and sympathetic to the surrounding neighborhood.

Additions on Top of Existing Buildings

Since many buildings in New Orleans were historically built at or close to their property lines, it is often not possible to expand a building's footprint. As a result, many property owners hope to add new space on top of existing buildings. The two types of additions on top of an existing building are rooftop additions and camelbacks.

- **Rooftop Addition:** A rooftop addition is defined as any new construction on top of an existing rooftop for occupied or unoccupied space, and includes full-floor additions
- **Camelback:** Traditionally designed additions on wood frame shotgun or double shotgun buildings

Traditionally designed camelbacks at wood framed shotgun buildings are not subject to the review requirements for rooftop additions, however, they must be compatible with the existing building. The second story of camelbacks were traditionally set back at least two rooms from the front elevation. (Refer to *Principles for Additions* on Page 12-14.)

Camelback additions are typically found on wood-framed single and double shotguns.

Rooftop Additions Submittal Requirements:

In addition to the submission requirements identified in the *New Construction and Addition Review* (Page 12-2), the following information is required for all applications for Rooftop Additions:

- Dimensioned elevations and plans showing the proposed rooftop addition on the existing building
- Sight-line studies, either photographs or drawings, illustrating the massing of the proposed addition and visibility from 1,000 feet on public rights-of-way in all directions, and showing not only the impact on the subject building, but also on the adjacent buildings and local Historic District as a whole
- A scaled massing model of the addition on the existing building that includes adjacent buildings
- A section through the building to the boundary of the property on the other side of the street

Rooftop Additions

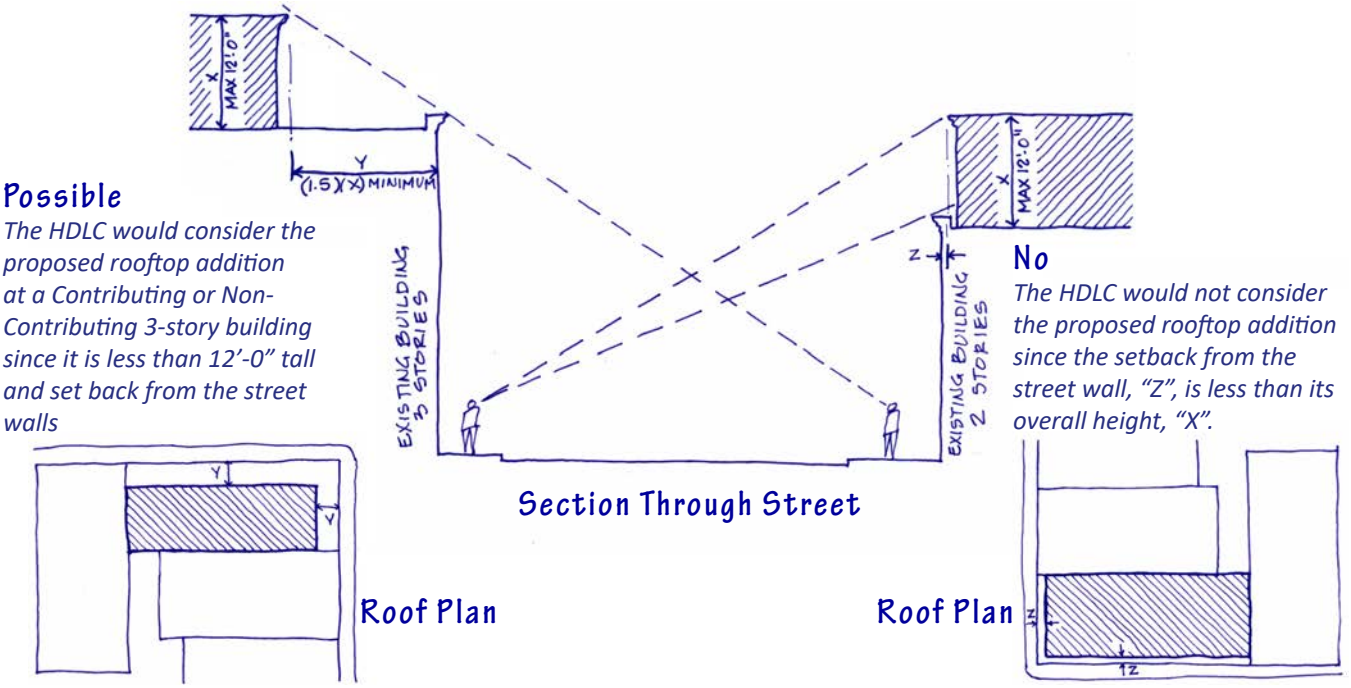
Rooftop additions are often proposed as a way to increase the square footage and floor area ratio of existing buildings in New Orleans. This method of adding space to buildings has predominantly occurred in the Central Business District (CBD) since the early 1980s, where conversions from commercial and warehouse buildings to residential uses are common.

The HDLC now receives requests for rooftop additions outside of the CBD on buildings of different styles and uses, and in predominantly residential neighborhoods. The HDLC believes it is important that the historic integrity of these structures and areas be maintained. It is equally important that additions, when appropriate and permitted, contribute to the character of the area and respect the design and context of the building and its streetscape.

When reviewing rooftop additions, the HDLC considers all applications on a case by case basis. An approved rooftop addition at one location should not be considered as a precedent or be construed to mean that new proposals will automatically be approved. Factors considered by the HDLC in its review include:

- The significance of the building or site;
- The location of the building and site;
- The height of the existing building, the proposed addition and surrounding buildings;
- The visibility of the proposed addition; and
- The architectural treatment of the proposed addition and its compatibility with the existing building – It should not be obtrusive or detract from the architecture of the existing building or the surrounding local Historic District, streetscape or adjacent buildings.

Rooftop additions should be set back from street walls and minimally visible by pedestrians.



Rooftop additions must be set back from the street walls of the existing building by a minimum of 1.5 times the proposed height of the addition, (i.e. 12'-0" high rooftop addition must be set back from the street wall a minimum of 18'-0".) The HDLC discourages rooftop additions on buildings less than 3 full stories in height, since their visibility from the street tends to be much greater.

Design Standards for Rooftop Additions

If allowable by the Comprehensive Zoning Ordinance and appropriate at the specific site, the HDLC uses specific design standards to review proposals for rooftop additions. The HDLC:

- Strives to make all rooftop additions, elevator and mechanical equipment, and furnishings as unobtrusive or minimally visible from the public way as possible
- Limits the overall height of rooftop additions, including framing and parapet, to 12'-0" above the lowest surface of the existing roof, except for code-required components, such as elevator overrides
- Requires that rooftop additions be set back from the street façades of the building by a minimum of 1.5 times the overall height of the proposed addition inclusive of extended awnings and trellises, (i.e. a 12'-0" high rooftop addition with an awning should be set back from the street wall a minimum of 18'-0" to the awning edge)
- Requires that rooftop additions incorporate elevator equipment, mechanical equipment and HVAC equipment within the single story, allowable rooftop addition footprint
- Requires that all furnishings including railings, screens, planters, plants and permanent rooftop furnishings taller than the closest parapet be setback from the street wall(s) a minimum of 1.5 times the height of the proposed furnishing from the lowest roof surface

Rooftop Addition Review

Construct a rooftop addition

S C N HDLC Commission review.

Rooftop Additions

In limited circumstances the Commission will consider proposals for rooftop additions that do not conform to these *Guidelines* at Contributing and Non-Contributing buildings; however excellence in design and the architectural character of the existing building will be strong factors in the review.

The HDLC Requires:

- Rooftop additions to comply with the Comprehensive Zoning Ordinance, and shall not require the granting of a variance for height limits or floor area ratios

The HDLC Discourages:

- Rooftop additions on Contributing buildings
- Rooftop additions on buildings of less than 3 full stories in height

The HDLC Prohibits:

- Rooftop additions on buildings originally constructed as residential buildings
- Rooftop additions on Significant buildings
- Rooftop additions on a roof with a pitch greater than 3" vertically in 12" horizontally and an existing parapet less than 18" in height
- Roof additions greater than 1-story and 12'-0" in height with roof forms other than flat roofs

A 1-story addition has been added to the rear of this 2-story building. The scale, proportions, roof form, materials, window and shutter details are compatible to the historic building.

Additions Expanding the Footprint of Existing Buildings

With the exception of camelbacks, most residential additions expand the footprint of an existing building by constructing more space at the rear or side of an existing building. If appropriately designed, additions to existing buildings can provide increased space while maintaining the historic character of the original building and streetscape. In conformance with *The Secretary of the Interior's Standards for Rehabilitation*, an addition to a historic building should be subordinate to the historic building and read clearly as an addition. The subordinate appearance of an addition can be achieved through its scale, form, massing, materials and details.

Additions to existing properties should not obscure damage or destroy significant architectural material and should be compatible with the design of the property, as well as the neighborhood. Whenever possible, additions should be constructed in a manner that, if removed in the future, the essential form and integrity of the existing building would be intact.

When constructing additions to existing buildings, property owners are encouraged to consider the integrity of the existing building and its historic significance. Similar to the principles for new construction, additions should not duplicate historic building details, but should be visually compatible.

Principles for Additions

Scale: Height and Width

Additions to existing buildings should generally be smaller than the original building with similar floor-to-floor and first floor heights.

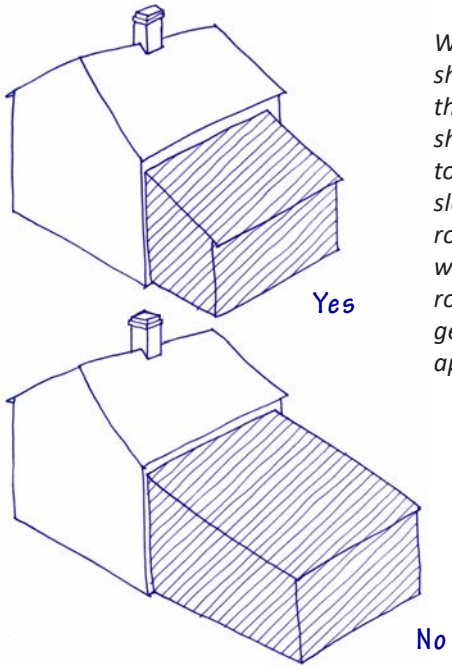
It is Generally Appropriate to…

- Construct an addition that is smaller or similar in scale to the existing building or those on adjacent sites
- Construct an addition larger than adjacent buildings by breaking the building mass, dividing its height or width to conform with adjacent buildings
- Construct taller masses of the buildings away from the street and adjacent buildings, such as camelbacks

The addition at the left example is more in keeping with the scale of the existing residence. In the right example, the addition overwhelms the existing residence.

It is Generally Inappropriate to…

- Construct an addition that appears larger, wider, taller, shorter, or bulkier than the existing or surrounding buildings
- Construct an addition that does not maintain or suggest the widths and/or heights of existing or adjacent buildings



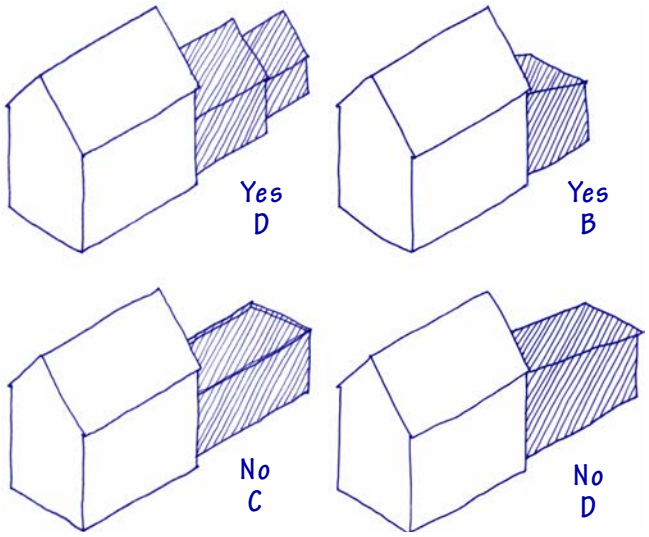
When adding a shed roof addition, the roof slope should be similar to the main roof slope. Long shed roof additions with shallow roof slopes are generally not appropriate.

Building Form and Massing

Building form refers to the shape of major volumes while massing refers to the overall composition of the major volumes. The form and massing of additions should complement, but not necessarily match the original building. For example, it is often appropriate to construct an addition that is smaller with gable roof form at the rear of an existing gable roof building.

It is Generally Appropriate to…

- Construct an addition with similar form and massing to the existing building and buildings on adjacent sites
- Construct roof forms, wings, ells and bays and other projecting elements that are similar to those found on the existing building and the block of the proposed building



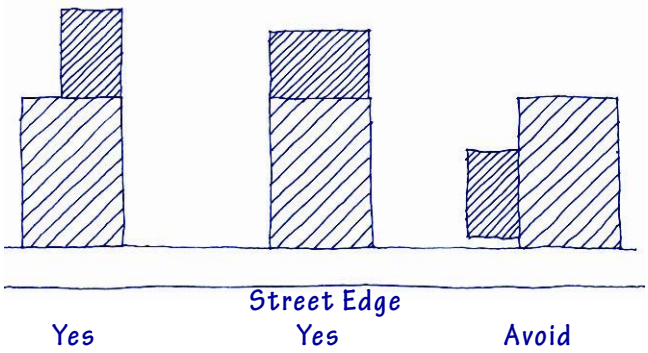
Example A: The two gable roof additions with decreasing roof heights and widths shown in the upper example represent an appropriate composition with regard to form, mass and proportions to the original gable roof building. Additions similar to this with decreasing geometry are typical of historic construction. Example B: The small shed roof addition is appropriate in some locations. Examples C and D: The flat roofed addition and long shed roof additions are an inappropriate form for the original gable roof building. The length of the single mass visually competes with the original building.

It is Generally Inappropriate to…

- Construct an addition whose form and massing are not found in New Orleans, the immediate vicinity of the project site, or at the site

ZONING REQUIREMENTS

Proposed additions must comply with all requirements of the Comprehensive Zoning Ordinance including site coverage, height and setbacks.



The visibility of the left and middle additions would be limited from the sidewalk and the street. The addition to the right is very visible from the sidewalk and street and should be avoided.

Setback

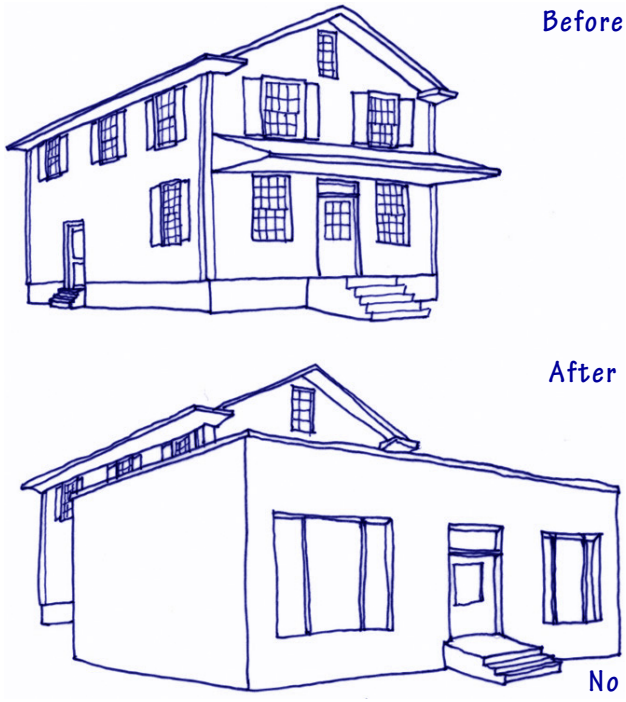
Additions should be positioned to have the least visible impact from the street, with additions at front façades generally prohibited and rear additions generally most appropriate. Additions at side elevations are rarely appropriate, and if proposed they should be held back as far as possible from the street.

It is Generally Appropriate to…

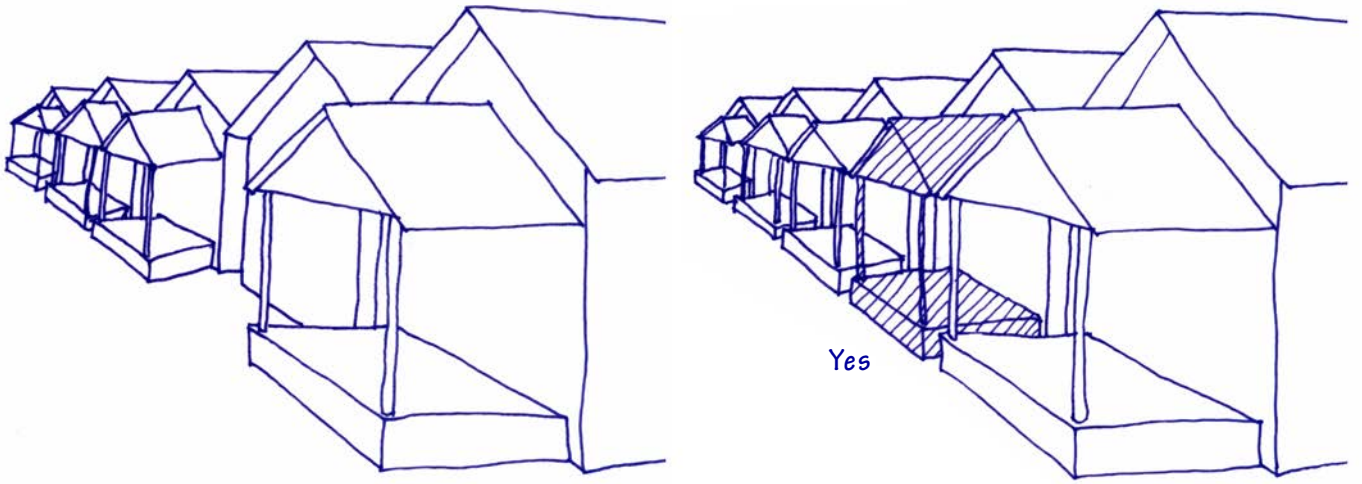
- Construct the addition at the rear of the building or at the side elevation as far back on the site as possible
- Use landscape elements, such as walls and fences to visually screen the addition

It is Generally Inappropriate to…

- Construct an addition at the front elevation of a building



New additions at the front elevations of existing buildings are generally inappropriate.



The HDLC encourage the reconstruction of removed porches in a manner that is compatible in size and scale to the building and streetscape on which it is being proposed.

Orientation

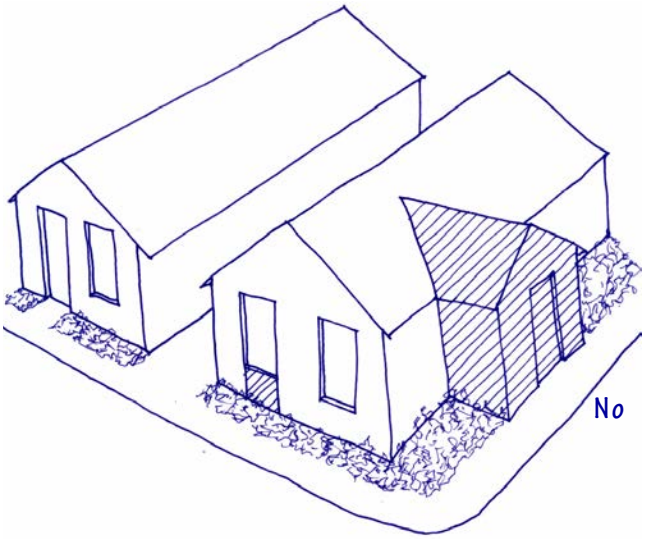
The principal façade of a building should be oriented in the same direction as the majority of the buildings on the streetscape. When adding to an existing building, the addition should be located, planned and detailed so as to not confuse the dominant historic orientation of the original building. The addition should not have the effect of creating a new primary façade. It should not be visually dominant, and it should be screened from the public right-of-way as much as possible.

It is Generally Appropriate to…

- Maintain the visual prominence of the historic front door

It is Generally Inappropriate to…

- Orient the primary façade or principal elevation of a building on non-street elevations including parking lots
- Change a building's orientation



The proposed changes to the building at the right are inappropriate since they relocate the entrance door to the side elevation and eliminate the front door from the original building.

Architectural Elements and Projections

Throughout New Orleans' neighborhoods, the rhythm of the streetscapes is highlighted by the projection of porches, galleries and balconies to relieve otherwise flat façades; as well as chimneys, dormers and parapets projecting from the roof that contribute to its overall shape and silhouette. However, it is generally not appropriate to add a new architectural element or projection to a building's street elevation; unless there is evidence that it previously existed or is common for the particular type or style. New architectural elements and projections are generally more appropriate at rear elevations or towards the rear of non-street elevations.

It is Generally Appropriate to…

- Replace a missing architectural element or projection designed and detailed similar to those found at neighboring buildings
- Install compatible simplified detailing at new architectural elements or projections, particularly if located at a side or rear elevation

It is Generally Inappropriate to…

- Construct a new "historicized" architectural element at a building that historically would not have included one
- Construct a porch, gallery, balcony, parapet or dormer at a building type or style which typically would not have included one or in a configuration or location where they are not appropriate for the building type

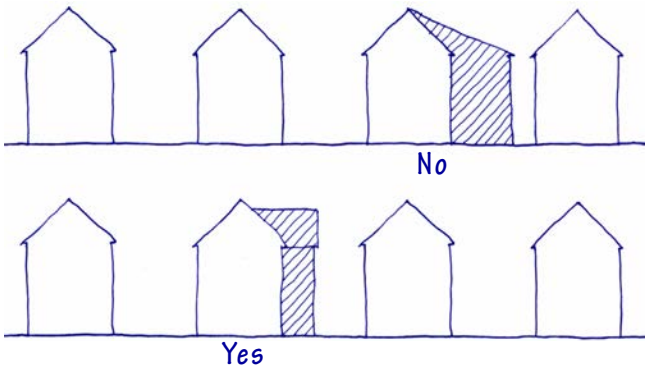
ADDITIONAL GUIDELINES

Applicants are strongly encouraged to consult the following *Guidelines* for additional information about architectural elements and projections:

- *Guidelines for Porches, Galleries and Balconies*
- *Guidelines for Roofing*

Alignment, Rhythm and Spacing

Although the architecture of New Orleans is characterized by great variety in its neighborhoods, within each block there tends to be consistency in the proportions of the façades and spacing of buildings. The consistent spacing establishes a rhythm which is historically prevalent and should apply to additions to existing buildings. The construction of an addition should not make an existing building appear substantially wider or closer to its neighbors than the patterns of existing buildings on the streetscape.



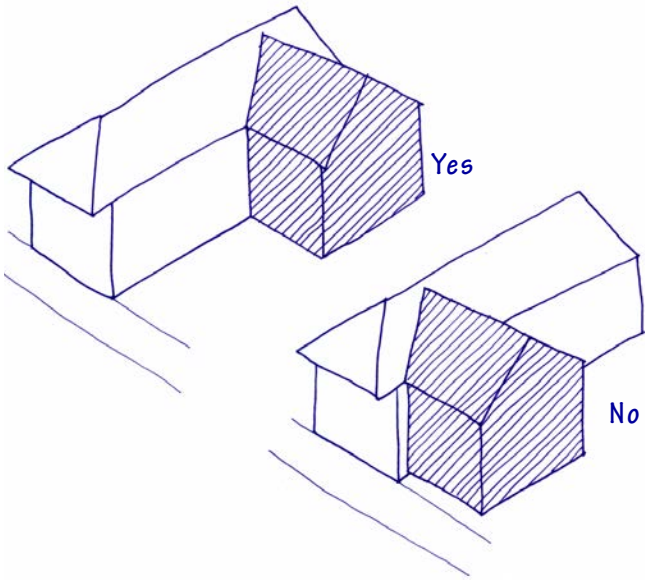
The top addition almost doubles the width of the house and is inappropriate. The lower addition is more modest and in keeping with the existing building spacing.

It is Generally Appropriate to…

- Construct additions in a manner that does not significantly alter the visual alignment, rhythm and spacing of buildings along a streetscape

It is Generally Inappropriate to…

- Significantly increase the apparent visual size of a building on a property from the public right-of-way
- Construct an addition to a building that alters the visual rhythm and spacing along a streetscape



Additions should be set as far back from the street as possible to minimize their impact on apparent spacing.

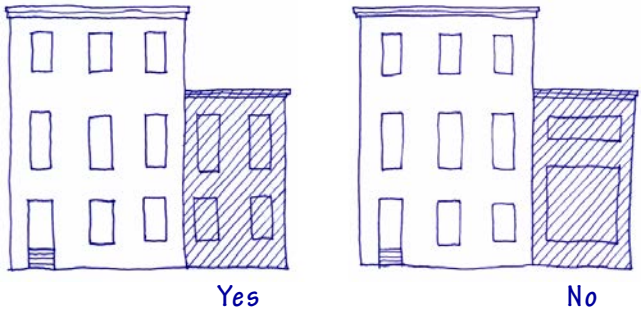
Façade Proportions; Window and Door Patterns

The rhythm and patterns of principal façades of an addition should reflect that of the original building. Rhythm and patterns across the width of a façade typically include the number of bays and the location and spacing between doors and windows. Vertical considerations for rhythm and patterns include floor-to-floor heights, first floor and porch heights above the ground, cornice heights, and the vertical distance between rows of windows and windows and cornices. In some instances, where the proposed use and scale of an addition prevents maintaining rhythms and patterns, the property owner is encouraged to incorporate detailing to suggest them such as pilasters that give the impression of bays or multiple buildings.

Windows and doors on additions should be of similar size, shape, design, proportion, spacing and placement to those in the existing building. Windows should be proportionally and functionally similar, and have comparable muntin or grid patterns as the existing building. Doors should reflect the original type and the proportions of windows and panels should be similar.

It is Generally Appropriate to…

- Construct an addition whose façade height and width are compatible to the existing building and adjacent sites
- Use similar proportions, sizes and locations of windows, doors and shutters as found on the existing building and adjacent sites



The proportions of the windows of the left addition are consistent with those found at the original building. By contrast, the windows of the right addition are much wider with the first floor window being significantly taller and the second floor much shorter.

It is Generally Inappropriate to…

- Construct an addition that does not maintain the proportions and patterns of windows and doors as the existing building
- Install window or door types that are incompatible with the existing building
- Install large picture windows in residential buildings where they did not previously exist

Trim and details at additions are often simpler than those at the main historic building. In this example, the rear addition has a simple rake board following the slope of the eave, but exposed rafter tails similar to the historic portion of the house.

Trim and Details

In the same way that form and mass of an addition should be compatible but not necessarily copy historic buildings, new details should be compatible but not necessarily copy historic trim and details. Existing details and trim may be used as the basis for those on additions and be simplified to provide compatibility without requiring duplication of historic features. Using similar forms such as those found at parapets, rooflines, windows, doors, trim, porches, balconies, galleries and other façade elements can help establish continuity and compatibility within a building, block and the historic setting as a whole.

Detail and trim should be used to accomplish purposes similar to those used historically. Examples of functional and decorative elements include cornices, lintels, arches, balustrades, chimneys, shutters, columns, posts and other common details. When used, details and trim should create a unifying effect on a building and should be compatible with the context of the neighborhood.

It is Generally Appropriate to…

- Construct an addition with details and trim that complements historic neighboring trim and details
- Install detail that is functional with a high level of craftsmanship rather than simply applied decoration

It is Generally Inappropriate to…

- Apply details and trim that are stylistically incompatible to the existing building or addition
- Apply high style ornament to lesser additions

Materials

The materials used in the construction of a new building for walls, sloped roofs, windows, doors, trim, porches, galleries, balconies and other exterior visible elements contribute to a building's character and appearance. Typically, materials for an addition should match or complement the materials found on the existing building. However, there are times when this is not economically feasible or practical. In these cases, it is appropriate to alter materials on additions, as long as the material is a "lesser" material than the original construction. This would include adding a wood weatherboard or stucco addition to a stone or brick building; however, it is not appropriate to construct a brick addition onto a wood weatherboard building.

Inappropriate materials include those which unsuccessfully pretend to be something they are not, such as plastic "bricks," aluminum or vinyl "weatherboards," or synthetic stucco and EFIS. All are imitations which fail to produce the texture, proportions and colors of the real materials. It is important to note that the size, texture, color and other characteristics of exterior materials can be as important as its composition.

The left wall of this wood framed house has been covered with brick veneer. The addition to the right has been covered with vinyl siding. Both are inappropriate materials and should not be utilized in historic buildings.

It is Generally Appropriate to…

- Use exterior materials for an addition that are present in the existing building
- Install materials that are compatible with each other and will not chemically react with existing materials – (Refer to specific *Guidelines* sections for more information)

It is Generally Inappropriate to…

- Install a material at an addition where it is historically and stylistically incompatible to the building and streetscape
- Install synthetic materials that pretend to be something they are not

The additions to this corner building allowed the historic building to remain and be adapted for a new use.

Additions Guide

The HDLC Requires:

- Preservation of the cohesive ambiance of historic buildings and neighborhoods with compatible, sympathetic construction
- Compatible siting, proportion, scale, form, materials, fenestration, roof configuration, details and finishes at all additions
- Construction of additions at secondary elevations wherever possible, subordinate to the historic building, and compatible with the design of the property and surrounding neighborhood
- Construction of additions so that historic building fabric is not radically changed, obscured, damaged or destroyed
- The second story of a proposed camelback addition shall be set back a minimum of two historic rooms from the front wall

The HDLC Recommends:

- Review of related *Design Guidelines* to better understand the historic context and appropriate design and materials
- Consultation with the HDLC Staff early in the planning stages of a project
- Identification, retention and preservation of the character defining features of the existing building
- Minimal alteration to the original design, materials and features
- New design elements and scale that are compatible with the historic building and setting
- Use of materials and techniques that are compatible to the historic building and setting
- Maintaining the appropriate historic contextual setting

Addition Review

Construct an addition to a building or structure over 500 square feet

S **C** **N** HDLC Commission review.

Construct an addition to building or structure under 500 square feet

S Commission review.

C **N** HDLC Staff review.

Additions in commercial corridors often expand the building footprint. In this case, the addition to the right is sympathetic to the historic building without duplicating it.

Secondary buildings can contribute to the streetscape.

Secondary Buildings and Structures

Many properties in New Orleans include more than a principal building. In most instances, secondary buildings, structures and landscape features are also present and contribute significantly to the overall property, setting and historic context. (Refer to the *Guidelines for Site Elements* for regarding landscape features.) Secondary buildings or structures in the City of New Orleans most typically include but are not limited to service or accessory quarters, sheds and garages.

Secondary buildings and structures can contribute significantly to our understanding of New Orleans' history and character. Although most of the City's secondary buildings were designed to be utilitarian, in many cases buildings associated with residences, such as service or accessory quarters and garages, were constructed to be complementary to the property's principal building. These similarities can include the building form, materials and simplified detailing.

In general, a secondary building or structure is historically or architecturally significant if it was:

- Constructed at the same time as the principal building on the site
- Constructed after the principal building on the site but was used for a significant function
- Representative of an important architectural design or construction method
- Associated with an important event or person related to the property
- Built incorporating distinctive characteristics of form, style, materials or detailing or shares those characteristics with other buildings on the site

The HDLC reviews the alteration, construction or demolition of any secondary building or structure that is completely or partially visible from a public right-of-way.

Demolition of Secondary Buildings and Structures

In some instances, secondary buildings can become functionally obsolete on a property, such as service quarters. Before considering demolition of Significant or Contributing secondary buildings, it is recommended that alternative uses that maintain the historic character be explored. Service quarters have successfully been converted into additional living space or can be used for storage. In addition, secondary buildings can be relocated on a property or to new sites within New Orleans.

There are some cases in which contemporary secondary buildings are not compatible with the historic property or local Historic District and are not appropriate, such as some pre-manufactured metal garages or garden sheds. If demolition of non-compatible secondary buildings is considered, it is recommended that it be conducted as sensitively as possible. (Refer to *Demolition*, Page 12-23.)

Because significant and historic secondary buildings and structures can contribute to the overall property, historic setting and streetscape, demolition or removal from the site is strongly discouraged and should be avoided. **The demolition or relocation of Significant secondary buildings and structures is not permitted. The demolition of Contributing secondary buildings is considered on a case by case basis. In instances where there is no alternative to demolition, the HDLC will consider the relocation of Contributing secondary buildings and structures.** (Refer to the *Relocation of Buildings and Structures*, Page 12-22.) The HDLC Executive Director may approve the demolition of Non Contributing secondary buildings under 1,000 square feet provided the demolition is deemed appropriate.

The secondary building to the rear is used as a residence.

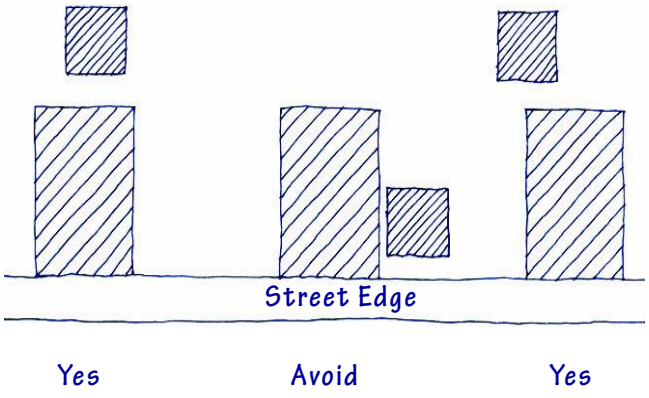
Ratings of Secondary Buildings and Structures

To obtain the rating of a secondary building or structure, contact the HDLC at (504) 658-7040.

New secondary buildings should be complementary to existing historic buildings and the streetscape. This carport has a louvered side wall and roof structure with exposed rafter tails that resemble a neighborhood building.

New Secondary Buildings and Structures

Similar to additions, secondary buildings and structures should be subordinate to and visually compatible with the primary building without compromising its historic character. Although the types and locations of these features can be limited by zoning and other requirements, ideally, the secondary building or structure should be located so it is not visible from the street, and if that is not possible, so that the visibility is limited. Please contact the Department of Safety and Permits to determine the allowable location, footprint, height and applicable regulations for proposed secondary buildings and structures prior submitting a design to the HDLC.



The visibility of the secondary buildings or structures at the right and left is limited from the roadway. The secondary building or structure in the middle example is very visible from the roadway and should be avoided.

Secondary Buildings and Structures

The HDLC Recommends:

- Maintaining historically and architecturally significant secondary buildings and structures as carefully as principal buildings
- Designing new secondary buildings and structures to complement the period and style of the principal building and other buildings on the site; this includes using similar form, materials, colors and simplified detailing
- Locating secondary buildings and structures, including garages, carports, storage buildings, sheds, animal shelters and pool houses at the rear of the main building and away from the principal entrance or street elevation
- Construction of new secondary buildings in a manner that does not damage other resources on the site including archaeological resources
- Adapting functionally obsolete buildings for new uses such as converting a service building into additional living space

The HDLC Discourages:

- Construction of new secondary buildings or structures in locations that are highly visible from public thoroughfares when less prominent locations are available
- Pre-manufactured or metal sheds, carports and outbuildings
- Demolition of Contributing secondary buildings and structures

The HDLC Does Not Permit:

- Demolition of Significant secondary buildings and structures

New Secondary Building and Structure Review

Construct a new secondary building or structure over 500 square feet

HDLC Commission review.

Construct a new secondary building or structure under 500 square feet

HDLC Staff review.

Allowable Secondary Buildings and Structures

Prior to submission to the HDLC, please contact the Department of Safety and Permits to discuss the allowable location, footprint, height and applicable regulations for proposed secondary buildings and structures.

These Side Gallery Shotgun residences have been saved from demolition and moved to a new location. The entrance porches and roofs will be restored to prepare the homes for new families.

Relocation of Buildings and Structures

The location and siting of buildings within the boundaries of a local Historic District are essential to the character of the neighborhood. The HDLC encourages the maintenance and preservation of buildings in their original location; however, they recognize that in rare cases the relocation of a building may be necessary.

The HDLC rarely considers the relocation of buildings or structures within a local Historic District or on a Landmark site to be an appropriate option.

The HDLC reviews all applications for the relocation of any building or structure located within the boundaries of a local Historic District as well as at nominated or designated Landmark properties. When reviewing applications for building or structure relocations, the HDLC uses the following criteria in its evaluations:

- The historic or architectural significance of the building or structure as designated by its "rating";
- The alternatives to relocation that have been evaluated and explored by the applicant;
- The importance of the building or structure to the tout ensemble of the area;
- The special character and aesthetic interest that the building or structure adds to the local Historic District or Landmark site;
- The future utilization of the existing site; and
- The appropriateness and setting of the proposed site.

When it has been determined that retaining a historic building at its original site is not feasible and all other alternatives have been explored, relocation can be considered. If relocating a building, the HDLC encourages applicants to replicate significant elements of the historic setting at the new site. Should the HDLC choose to allow the relocation of a building outside of a local Historic District, that building shall be nominated for Landmark study and remain under the jurisdiction of the HDLC at its new site.

The HDLC prohibits the relocation of Significant buildings. Applications for the relocation of Contributing buildings will be reviewed by the Commission on a case by case basis. The only instances in which the HDLC Staff can approve relocation applications are when:

- It is a Non-Contributing building or structure which is less than 1,000 square feet in area and the relocation is approved by the Executive Director of the HDLC

Archaeological Resources & Excavation

In general, formal archaeological investigation is not required unless a project involves state or federal funding, however it is recommended that property owners with known sites leave those sites undisturbed until the site may be professionally uncovered and recorded. Please contact the Louisiana Division of Archaeology at the Historic Preservation Office for additional information.

Demolition

The demolition of all or portions of historic resources within a local Historic District or Landmark site are considered drastic actions, since they alter the character of the area. Once historic resources or buildings that contribute to the heritage of the community are destroyed, it is generally impossible to reproduce their design, texture, materials, details and their special character and interest in the neighborhood.

As a result, the HDLC rarely considers the demolition of Significant or Contributing buildings or structures within a local Historic District or on a Landmark site to be an appropriate option.

When reviewing demolition applications at properties located within a Full Control Historic District or at a Landmark site, the HDLC uses the following criteria in its evaluations:

a. The historic or architectural significance of the building or structure as designated by its "rating";
b. The importance of the building or structure to the tout ensemble of the area;
c. The alternatives to demolition that have been evaluated and explored by the applicant;
d. The special character and aesthetic interest that the building or structure adds to the local Historic District or Landmark site;
e. The difficulty or impossibility of reproducing such a building or structure because of its design, texture, material or detail;
f. The condition of the building or structure;
g. The future utilization of the site; and
h. The proposed mitigation measures such as, but not limited to, fencing, landscaping and maintenance contracts.

If the proposed demolition involves only a portion of a building or structure or if there are multiple buildings on a site, demolition applications must include a site plan that clearly shows the area proposed for demolition. The application should include details for the stabilization and protection of the remaining portion of a building or structure for partial demolition proposals. The HDLC may also require photographs or drawings of the existing building or structure as part of the application. If the applicant believes the building is structurally unsound or a hazard, they are encouraged to provide documentation of the unsound conditions prepared by a licensed structural engineer or architect. The only instances in which the HDLC Staff can approve demolition applications are when:

- The HDLC's Building Inspector indicates the building, monument or structure is in a state of imminent danger of collapse; or
- It is a Non-Contributing building or structure which is less than 1,000 square feet in area and its demolition is approved by the Executive Director of the HDLC.

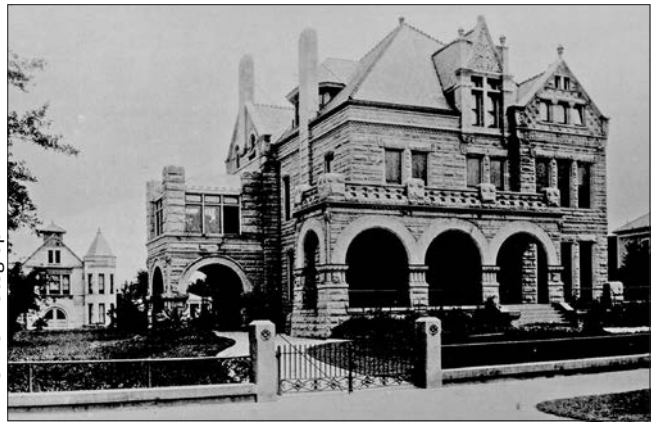
All demolition Applications that do not meet the criteria for Staff review will be considered by the Commission at a public hearing. After initial review, the Commission typically requires demolition applications to lie over for 30 days. This allows further investigation by Staff and the Building Inspector, particularly as to the historic importance and current condition of the resource, and provides an opportunity for public comment.

If the Commission votes in favor of a proposed demolition, a Certificate of Appropriateness (CofA) will be issued for the work after all conditions of the Commission's approval have been met. No work may begin on a proposed demolition until a CofA has been issued by the Staff and the applicant has obtained all other necessary permits from the applicable City agencies including the Department of Safety and Permits.

HDLC Demolition Jurisdiction

The HDLC's demolition jurisdiction varies depending whether the property is located within a Partial Control Historic District or a Full Control Historic District. (Refer to HDLC District Jurisdiction, Guidelines Introduction, Page 01-4.)

- Partial Control Historic Districts: In Partial Control Districts in which the HDLC's jurisdiction is limited to demolition review, the review criteria shall be limited to criteria a through f. The design of any proposed redevelopment will not be considered.
- Full Control Historic Districts: In Full Control Historic Districts, the HDLC has jurisdiction over the demolition and retains jurisdiction over alterations or new construction visible from a public way. The Commission strongly encourages the submission of redevelopment plans concurrently with Demolition Applications for all properties in Full Control Historic Districts.



HDLC File Photograph

The Isidore Newman House, constructed in 1890, designed by Thomas Sully, was demolished in 1972. Its demolition galvanized the organization of what is now known as the St. Charles Avenue Association, and the push for preservation ordinances to protect historic districts.

Relocation of Buildings and Structures

The HDLC Requires:

- Detailed drawings for the redevelopment of the land to be cleared
- A site plan for the future site of the building or structure including all proposed site features such as fencing, walls, steps, walkways, driveways, parking and signage

The HDLC Recommends:

- Selecting a site with similar characteristics as the original site
- Locating the building in a similar setting as the original site including orientation and distance from the roadway, and proximity to side yard setbacks, trees and other landscape features
- Relocating related resources and landscape features such as secondary buildings and structures, walls, fences, walkways, etc. to the new site to re-establish original relationships

The HDLC Discourages:

- Relocation of Contributing buildings or structures
- Altering the historic spatial relationship between the relocated building and its surrounding features

The HDLC Prohibits:

- Relocation of Significant buildings or structures

Demolition of Buildings and Structure

The HDLC Recommends:

- Evaluating the significance of the historic resources
- Exhausting all attempts to reuse a historic resource prior to considering demolition including:
  - Stabilization, weatherproofing and securing
  - Sale or transfer of property
  - Renovation or adaptive reuse
- Donation of salvageable materials such as windows, doors, hardware, shutters, bricks, and siding to an architectural salvage company for use in other projects rather than disposal in landfills

Demolition by Neglect and Hardship

Refer to *Guidelines Introduction*, Pages 01-14 and 01-15 for *Hardship Variances* and *Demolition by Neglect*.

Demolition

Demolition means any of the following actions occurring within a five-year period to a building in a historic district:

1. The structural removal, obscuration, or increase in height of any exterior wall altering more than 50% of the total exterior structure, or the restructuring of more than 50% of the structure's exterior wall area;
2. The removal, alteration, or obscuration of more than 50% of the existing roof structure measured in plan view;
3. The removal, alteration, or obscuration of more than 25% of the historic materials, as determined by HDLC staff, on the primary façade; or
4. The raising of an existing building to create habitable space that complies with the ceiling height requirements set forth in Sec. 26-196.

Exterior Wall means the structural assembly of any wall dividing the exterior of a building from the interior, including structural members, windows, and doors but excluding weatherboards.

Obscuration means concealing, hiding, encapsulating, or covering a building's exterior walls, existing roof structure, or historic materials on the primary façade in whole or in significant part with new or replacement elements.

Primary Façade means the front or principal face of a building that can be distinguished from the other faces by its elaborate architectural details, including but not limited to, porches, columns, cladding, doors, windows, trim, cornices, soffits, fascia, railings, and shutters.

Building or Structure Relocation of Demolition Review

Demolish a building or structure that is in imminent danger of collapse

S C N HDLC Staff review.

Relocate or demolish a building, structure or addition over 1,000 square feet

S C N Commission review.

Relocate or demolish a building, structure, or addition under 1,000 square feet

S C Commission review.

N HDLC Staff review.

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Prepared by Dominique M. Hawkins, AIA, LEED AP of Preservation Design Partnership, LLC in Philadelphia, PA.

CITY OF NEW ORLEANS

Historic District Landmarks Commission

Guidelines for Storm Preparedness & Resilience

Storm Preparedness and Resilience

The City of New Orleans is vulnerable to severe storm events that may include flood waters and high winds, often associated with hurricanes. In balancing the need for property protection with the potential impact on historic integrity, the following functional and aesthetic concerns should be evaluated when considering storm preparedness and resilience options:

- Regular maintenance and basic improvements can lessen storm effects
- Basic improvements, such as elevating building systems and equipment, can facilitate recovery and prevent the need for costly replacement

Section Index

The HDLC reviews all permanent, publicly visible storm preparedness modifications and features including:

HDLC review is not required for any temporary measures implemented immediately prior to a storm.

All applicants must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work. Please review this information during the early stages of planning your project. Familiarity with this material can assist in moving a project quickly through the approval process, saving applicants both time and money. Staff review of all details is required to ensure proposed work is appropriate to the specific property.

Additional *Guidelines* addressing other historic building topics are available at the HDLC office and on its web site at www.nola.gov. For more information, to clarify whether a proposed project requires Historic District Landmarks Commission (HDLC) review, to obtain property ratings or permit applications, please call the HDLC at (504) 658-7040.

Using These *Guidelines*

The first step in using these Guidelines is to understand the rating. The rating corresponds to the historical and/or architectural significance of properties and determines what will be permitted within local Historic Districts or at local Landmarks under the jurisdiction of the HDLC.

S *Significant Properties – Retain the highest degree of architectural and historical merit.*

C *Contributing Properties – Contribute to the overall District and city character.*

N *Non-Contributing Properties – Do not contribute to the overall District character.*

Building Maintenance

In many ways, a well-maintained property can provide the best investment to reduce the potential damage from hazards such as flooding and hurricane-strength winds. All materials deteriorate over time, but without regular repair, deterioration will accelerate. Maintenance can slow natural deterioration and reduce potential risks associated with flood and wind hazards, helping to protect historic properties, and, more importantly, human life. Examples of simple maintenance that reduce the vulnerability of historic properties to natural hazards include:

- Grading land to drain away from buildings
- Trimming overhanging tree limbs that might crash through a roof or take down electric and telephone lines
- Clearing site debris that might become waterborne or airborne, clog storm drains, provide fuel for a fire, harbor pests, such as termites, or cause damage to the historic building or surrounding buildings
- Securing outdoor furnishings to prevent them from becoming waterborne or airborne
- Ensuring oil and propane tanks and associated connections are well maintained and anchored to prevent flotation
- Removing clutter and unnecessary storage in a building, particularly if items are hazardous, highly flammable or located in a flood-prone area
- Maintaining roofing, flashing, gutters and downspouts to direct stormwater away from buildings
- Reinforcing roof framing to support wind loads
- Repointing masonry, including chimneys, walls, foundations, and piers, to prevent collapse and stormwater infiltration (refer to *Repointing Historic Masonry, Guidelines for Masonry and Stucco,* page 07-9)
- Replacing or securing missing or dislodged siding to prevent stormwater infiltration and potential windborne debris (refer to *Woodwork Maintenance and Repair, Guidelines for Exterior Woodwork,* page 06-5)
- Replacing cracked window glass that can shatter in a wind storm and allow water infiltration (refer to *Wood Window Repair, Guidelines for Windows and Doors,* page 06-5)
- Maintaining shutters in an operational condition to protect windows from airborne debris in a wind storm
- Replacing cracked pipes to prevent plumbing leaks or sewer failure (refer to *Moisture, Guidelines for Exterior Maintenance,* page 0-14)
- Replacing smoke and carbon monoxide detector batteries

Refer to the *Guidelines for Exterior Maintenance* for a more extensive list of recommended maintenance tasks for properties as well as individual *Guidelines* sections for more detailed information on a specific topic.

Deteriorated roof conditions ay dramatically increase the vulnerability to storm damage of a building.

Roof System Protection

Some of the greatest damage to a building during a major storm, such as a tropical storm or a hurricane, generally occurs as a result of high winds that compromise the roof system by uplift, causing the entire roof to blow off or components such as slate shingles to blow off. Although some preventative measures may be taken to an existing roof system, some improvements cannot be completed unless a new roof is installed or an existing roof is replaced.

Storm preparedness options for a roof include:

- Adding bracing or additional structural elements to roof framing and gable ends – *Consultation with an architect or engineer might be required* (refer to *Structural Vulnerability*, page 13-4)
- Strengthening connections between roof framing elements using hurricane straps, clips, sheathing, attachments, etc. – *Consultation with an architect or engineer might be required* (refer to *Structural Vulnerability*, page 13-4)
- Installing a secondary roofing system such as self-adhered roofing applied to plywood under slate, tile or metal roofing in the event the primary roof is damaged – *Verify material installation requirements for primary roofing*
- Sealing and protecting skylights, monitors, cupolas and roof vents, including gable-end vents, prior to the storm to minimize impact, wind-driven rain and uplift damage
- Repointing chimneys and securing tile roofing, ridge tiles, cresting and finials with mortar
- Installing metal roofing and flashing with double-lock seams and edges and closely spaced, high-strength fasteners
- Fastening gutters and downspouts securely to the building
- Avoiding use of gravel or other loose materials on a rooftop that could become airborne during a storm
- Reviewing the underside of a roof from the attic for signs of moisture or daylight indicating a potential crack or hole, paying particular attention at roof penetrations such as a chimney (Refer to *Interior Checklist, Guidelines for Exterior Maintenance,* page 03-13)

Fastening shutters and blinds provides protection from hurricanes and additional security.

Window and Door Protection

For many homes in New Orleans, one of the most traditional forms of hurricane protection is shutters or blinds. Additional protection can be obtained by fastening pre-fitted plywood panels onto closed shutters. These forms of protection allow historic windows to remain in place, retaining the historic character of building.

When new buildings are constructed, the *International Building Code* and *Residential Code* requires hurricane protection for windows. A historic building might not be required to meet the same stringent requirements. Hurricane-rated windows and doors can provide additional protection; however, they do not necessarily prevent a window or door from breaking during a storm or preventing the building's interior from being damaged. Hurricane resistant windows and doors tend to have very wide frames and muntins and shallow profiles that do not match historic proportions and are not appropriate for a historic building.

Another hurricane protection option is fabric storm panels that can protect windows and doors from flying debris in the event of a storm. Fasteners can be pre-installed in locations that are minimally visible and painted to match the adjacent surface. Fabric storm panels are lightweight, easy to install and allow light to enter a building in the event of a storm. Another benefit is that they have little to no impact on the historic character of a building if installed only when a storm threatens.

Manufacturers continue to develop new options for hurricane protection. The HDLC encourages innovative solutions that do not require removal of or damage to historic fabric and have minimal physical or visual impact when not in use. However, some shutters developed for storm protection may not be appropriate for use in a historic district due to their design or means of installation. (Refer to *Hurricane Protection, Guidelines for Windows & Doors*, page 08-17.)

Permanently attached plastic storm protection panels are not appropriate for historic buildings.

Discretely placed fasteners can allow fabric storm panels to be installed quickly and are often visually unobtrusive when installed at a secondary building elevation.

Large-Scale Door Protection

A large-scale door, such as those found at a carriageway, stable, garage, fire house or warehouse, is more vulnerable to hurricane-strength winds than a standard door or window because of its size. Damage can occur from high winds or impact from wind-blown debris, which can result in the door twisting off its supports and becoming airborne.

The interior of a historic door can often be modified to be more resistant to the effects of high winds with no visible change at the exterior. In the case of paired carriageway style doors, slidebolts with deep throws can be installed sliding down into the ground and up into the structure of the opening or the transom at each leaf.

Overhead door frames can be retrofitted to include an interior steel track system that is well anchored into the wall that allows the historic door and exterior trim to remain. In addition, steel wind braces can be added to each horizontal panel system to improve the door's rigidity.

Given the importance of understanding all of the conditions associated with storm preparedness for a large-scale door, consultation with an architect or engineer is recommended. He/she can assess the specific circumstances found at a property and provide an appropriate recommendation.

Structural Vulnerability

The biggest cause of damage from a significant storm, such as a hurricane, typically results from high winds, with flooding as the secondary cause. Strong winds can damage a building or structure through:

- Uplifting the structure
- Racking or twisting the building frame
- Sliding or overturning the structure from its foundation
- Creating a void or an opening, such as an opening in a roof, that allows storm water to penetrate the building
- Blowing an element such as a balcony, gallery or porch off of a building, creating a void or opening
- Impacting the building from flying debris

Flooding can damage a building and/or structure through:

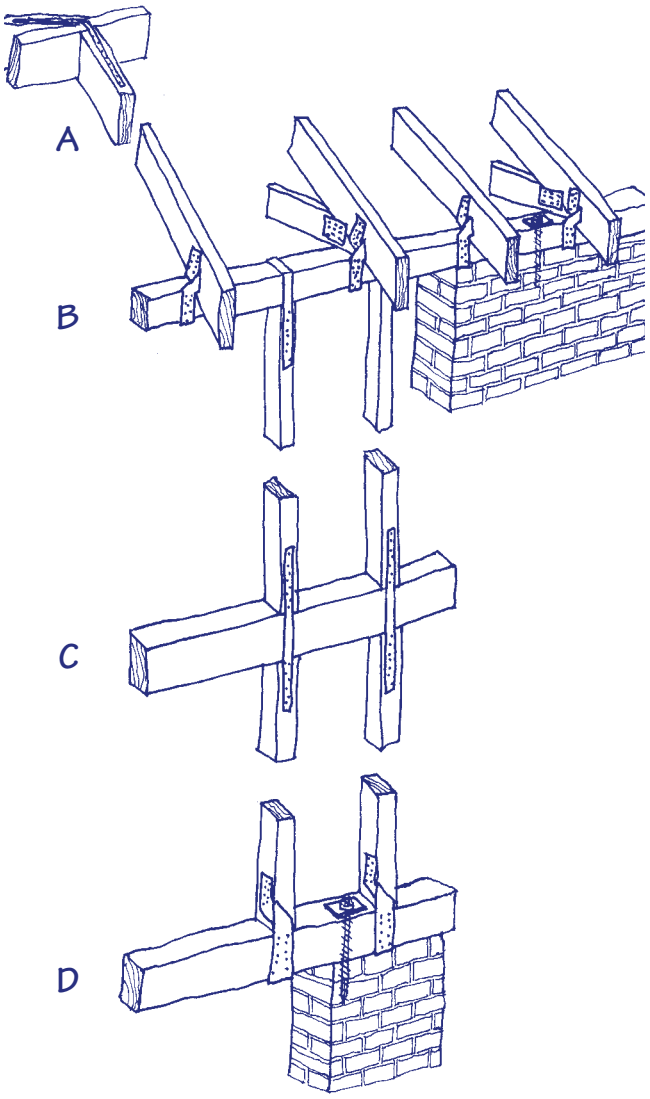
- Sliding the structure off of its foundation
- Introducing storm water to building materials leading to rot, mold and/or deterioration

Almost all buildings in New Orleans have wood framing for the roof and floors even if the walls are masonry. Wood-framed portions of a structure are more likely to be damaged by the effects of a significant storm. The connections between wood elements are nailed together with some earlier types of construction including pegged or mortised joints. The movement of a building in high wind tends to loosen connection joints, compromising the structural integrity of a building, which could lead to increased damage from a strong, sustained wind.

Fortunately, there are various connectors, including ties, straps and bolts, that can help protect a structure during a high wind. These connectors are attached directly to the framing under the roofing or sheathing, and work to transfer the load from the top of the roof, through all of the connections, down to the foundation. They are made of galvanized or stainless steel to prevent rusting and require multiple, long nails at each end to be effective.

Fasteners are attached directly to the framing or foundation; therefore, they are easiest to install as part of new construction. However, some connectors have been developed to be installed on an existing structure and should be considered as part of any significant project such as a roof replacement or siding repair.

Because they are concealed within a building's structure, they are not subject to HDLC review, but it is important to consult with an architect or structural engineer to determine the appropriate type, material and size of connectors for each specific building location and condition. In addition, not all contractors are familiar with the installation of hurricane protectors – improper installation can be ineffective and hazardous in the event of a storm.



Hurricane connectors are located at the end of each wood framing member to reinforce the structural link from the top of the roof down to the foundation. This creates a continuous vertical load path throughout the wall system. (For clarity, horizontal floor joist connectors have not been shown.)

Connection locations include:

A. *Rafters across a roof ridge*

B. *Rafters to top wall plate and joists; Top wall plate to masonry wall and wall stud*

C. *Wall studs between floors*

D. *Wall studs to sill plate; Sill plate to foundation*

As specific construction assemblies vary, this diagram is for general reference only, and consultation with an architect or engineer is highly recommended. In addition, it is important that masonry walls, foundations and piers are well maintained because wind load and storm water can weaken mortar joints. (Refer to Repointing Historic Masonry, Guidelines for Masonry and Stucco, page 07-9.)

Porch, Gallery and Balcony Protection

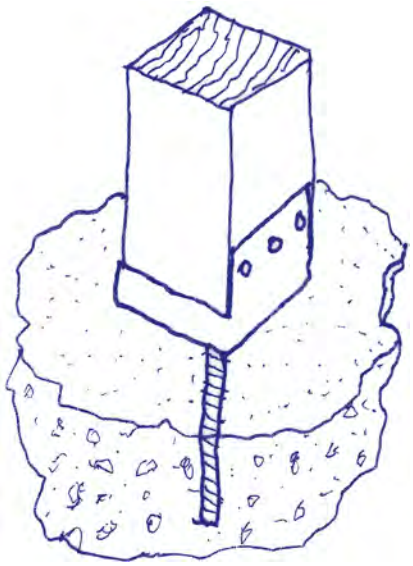
Similar to wood framed construction, the failure of a building appendage (porch, gallery, balcony or roof overhang) during a storm can cause significant damage to the main building. Depending on how the appendage was constructed and attached, the potential damage can vary. Typically, damage is caused by the wind pulling the appendage away from the main building or dislodging its components that then become airborne debris. In cases where the roof of an appendage is an extension of the main roof, such as at a roof overhang, side gallery shotgun or loggia, high winds entering an opening or soffit vent might lift the main roof off of the building. (The potential damage may be reduced if soffit vents are covered in preparation for a storm.)

One of the best ways to protect an appendage from storm damage is to create a continuous load path from the top of the structure down to the ground. This includes improving connections between all structural elements, such as rafters, lintels, posts or columns, foundations, piers and the sidewalk. For a wood structure, the installation of hurricane connectors, including ties, straps and bolts, are recommended at all locations where the appendage meets the main building including the roof, ceiling and floor. (Refer to *Structural Vulnerability*, page 13-4.) For a masonry building, proper maintenance typically involves repointing. (Refer to *Repointing Historic Masonry, Guidelines for Masonry and Stucco,* page 07-9.) **All connectors should be concealed from public view and not encased in new, non-historic trim.**

Another hurricane protection option is fabric storm panels that can protect an open balcony, galley or porch from flying debris in the event of a storm. Fasteners can be pre-installed in locations that are minimally visible and painted to match adjacent surfaces. Fabric storm panels, commonly used in Florida, are lightweight, easy to install and allow light to enter a building when used during a storm event. A benefit is that they have little to no impact on the historic character of a building if installed only during a storm threat. (Refer to *Window and Door Protection*, page 13-3.)

Several floor boards from this gallery are missing and loose. The remaining boards may fall onto pedestrians or become airborne in a high wind. Immediate repair is recommended.

A hurricane connector can be utilized at the attachment of posts to the structure of a gallery or a porch. They typically require longer fasteners, such as nails and screws, than traditional connectors. To minimize their visual appearance, the connector should be painted to match the color of the material to which it is attached and not in a contrasting color, as in this example.



Columns and posts can be anchored to the ground to reduce potential damage from a high wind. Some anchors raise the base of the post or column slightly above the ground or sidewalk, which can reduce damage from rising or moving storm water.

Keep In Mind...

- Porches, galleries and balconies are structural elements that require maintenance by property owners to permit their safe use and passage by pedestrians below – Consultation with an architect or engineer can identify safety issues that should be addressed

Building elevations, particularly those exceeding 3'-0" in height, can dramatically alter a streetscape. They often necessitate significant modification to stairs and landings. The HDLC discourages building elevation that exceeds Base Flood Elevation plus 1'-0", or 3'-0", whichever is greater.

Building Elevation

Building elevation is raising a building to or above the Base Flood Elevation (BFE) to achieve the desired level of protection from flood waters. Unfortunately, building elevation may also compromise the historic integrity of a property to such an extent that it may no longer be considered historic either according to the criteria of the HDLC, or the National Register of Historic Places.

Elevation typically involves abandoning crawlspaces, raising the first floor level, and either constructing a new foundation or extending piers. Elevation of slab-on-grade buildings can include the original slab or abandoning it in place, with the construction of a new support system. Methods of lifting and supporting the building will vary from building to building, relying on the expertise of trained design professionals, although there are some common issues, outlined below, that must be addressed.

- **Feasibility**: Some buildings might be extremely difficult to elevate due to size, configuration, or construction type, such as row houses with common party walls, or whether or not they are in good enough condition to lift.
- **Appearance**: The greater the height of the elevation, the greater the exposed foundation, changing the appearance of the building and its relationship to its neighbors along the streetscape.
- **Foundation modification**: Although it might be possible to extend existing foundation walls or piers, they may not have sufficient strength or stability to be reused, this is also true of chimneys.
- **Access**: Elevation requires modification of building access including stairs, and could include the installation of an elevator. Consequently, it may be difficult to maintain entrance stair orientation for buildings located close to a front property line and to provide access for physically challenged individuals.
- **Building equipment and systems**: All equipment and systems previously located in the now abandoned crawl space will need to be relocated within the building interior, resulting in loss of habitable space. Exterior equipment should be located above the BFE/DFE and all connections will require extension and potentially weatherproofing. (Refer to *Elevating Building Systems and Equipment*, page 13-7)

Depending on the type of construction, elevation can be achieved by first lifting the building and then either extending the existing support system or constructing a new support system. The system will need to provide for both the vertical support of the building and for resistance to the lateral forces related to the increase in height, potential wind load, and storm surge. As a result, lateral reinforcing or stronger, non-traditional building materials may be required, such as foundations of filled concrete block or cast-in-place concrete.

Based on the original foundation or pier materials and architectural style, it may be possible to mimic the appearance of the original material with a stucco, brick or masonry as appropriate, which could visually reduce the impact of the higher foundation.

As part of elevating the building, the abandoned lower level must be addressed. This can include:

- Removal of abandoned equipment and hazardous materials from the crawlspace
- Modification of the area below the first floor to be wet floodproofed, providing flood openings to allow the free passage of water at foundations
- Re-grading the area below the foundation to promote drainage away from the building foundation

In addition to elevating the building, it may be desirable to also raise the grade around the building to maintain the relative height of the building above grade. On larger parcels, it may be possible to construct a berm that gradually extends up to the required height, while smaller parcels may require the installation of retaining walls to address the grade change. The significant runoff impact to adjacent parcels of raising all, or a part of, the grade should be considered.

Given the cost and disruption associated with elevating a building, many property owners seek to raise a building a full story, often well above the required BFE/DFE, to achieve "bonus" space for parking or storage. As individual properties are raised, this can have a significant impact on historic streetscapes, particularly in districts with consistent scale, form, massing, and fenestration patterns. To maintain the historic character of the City's streetscapes, the HDLC limits the potential height of elevations as indicated on the diagram above.

The HDLC does not approve the elevation of buildings that were constructed with raised basements, or later modified to include raised basements.

Elevation Considerations

- The relationship between the historic building and the ground plane is altered, as is the relationship to site features and possibly landscape elements such as trees, gardens and fencing
- The visual relationship between historic building and neighboring buildings on the site, or along the streetscape, is altered
- The HDLC encourages building elevation heights be limited to the Base Flood Elevation (BFE) plus 1'-0" or 3'-0", whichever is taller
- The HDLC discourages the elevation of buildings constructed with raised basements
- Elevation can significantly alter the basic proportions of a building from horizontal to vertical, which could be stylistically inappropriate, particularly for slab on grade construction, such as ranch houses
- The elevation of exterior building systems and equipment has the potential to increase their visibility making screening more challenging (refer to right)
- Elevation of wood-framed buildings requires a taller foundation or piers, increasing their visual prominence – Structural materials required to resist loads and forces may not be historically appropriate requiring sensitively-designed screening
- Elevation of masonry buildings, or elements such as chimneys, typically require the addition of masonry infill, which may be difficult to match to original materials
- Lower level features, such as chain walls and piers, will likely be removed as part of building elevation
- Stairs, porches or landings may require modification – Depending on the change in height and location of the building relative to the lot lines, the modification might necessitate the introduction of handrails and the relocation of the historic entrance
- Providing access for disabled persons is more challenging, impacting commercial and institutional buildings as well as some residences
- Overall level of alteration required for effective implementation might compromise historic integrity

Elevating Building Systems and Equipment

A potential costly effect of flooding can be damage to building systems and equipment. Traditionally, building systems and equipment are often located at the first floor, in a crawlspace or at exterior grade. This can include boilers, water heaters, electrical and internet service, air conditioning equipment, generators and appliances. Exposure to floodwater can significantly damage any of these systems, rendering them useless in the flood recovery process.

Two basic options to address building systems and equipment are protection in place or relocation to an area that will not be affected by floodwater. Some equipment can be protected in place by dry floodproofing the equipment, that is, constructing perimeter floodwalls with secondary drainage such as a sump pump to remove any water seepage.

Relocation will often require raising the systems and equipment to higher levels. This includes not only major equipment, but raising secondary elements such as electrical outlets and switches. Relocated equipment should be installed in a manner that meets both manufacturers' and City's code requirements including clearances, access and ventilation. At the interior of a building, the relocation of equipment to upper floors can result in the loss of habitable space. Relocation of exterior equipment may require mounting on roofs, walls and platforms as well as providing screening to minimize visibility from the public way. (Refer to *Equipment & Systems, Guidelines for Site Elements*, page 10-8.)

Elevating mechanical and electrical equipment above the Base Flood Elevation (BFE) is a basic improvement that may prevent the need for replacement in the event of a flood. It should also be considered in association with building elevations.

Storm Preparedness Protection Review

Install appropriate fasteners to allow quick installation of protection prior to a storm

S C N HDLC Staff review.

Install visually obtrusive hurricane protection or remove historic building fabric to accommodate storm protection

S C Commission review.

N HDLC Staff review.

Install visually unobtrusive structural modification

S C N HDLC Staff review.

Install visually obtrusive structural modification

S Commission review.

C N HDLC Staff review.

Elevate a building no more than BFE plus 1'-0" or 3'-0" above grade, whichever is greater

S Commission review.

C N HDLC Staff review.

Elevate a building more than BFE plus 1'-0" or 3'-0" above grade or elevate a building with a raised basement

S C N Commission appeal.

Elevate building systems and equipment in a manner that is visually unobtrusive from the public way

S C N HDLC Staff review.

Elevate building systems and equipment in a manner that is visually obtrusive from the public way

S C Commission review.

N HDLC Staff review.

Building Elevation Application Submission Requirements

In addition to existing conditions photographs, the following information is generally required for building elevation applications:

- **Site Plan:** Drawing that shows the building on a lot – *Provide dimensions from building to all property lines and note any changes in setbacks, paving and locations of ground-mounted equipment such as air conditioner units and generators*
- **Elevations:** Drawing that shows a façade of a building – *Provide existing and proposed drawings of all sides along with simplified drawings of adjacent buildings – Note alterations to elevations including stairs, railings, and wall-mounted systems ad equipment (supplemental details will likely be required)*
- **Floor Plans:** Drawing that shows the interior organization or layout of a building – *Note areas of exterior changes including porches and stairs*
- **Roof Plan:** Drawing that shows roof slopes, all roof-mounted equipment, projections, chimneys, dormers and skylights
- **Flood Elevation Certificate:** Document typically prepared by an engineer to document the elevation of a building relative to the Base Flood Elevation

Keep In Mind...

- Consultation with an architect or engineer is highly recommended prior to undertaking a connector installation project so that the installation is tailored to the specific needs of the building
- Not all contractors are familiar with the installation of hurricane protectors – Improper installation can be ineffective and hazardous in the event of a storm
- Maintain all window, door and shutter hardware in good working order to allow an opening to be easily secured – Verify locks, fasteners and tiebacks are well anchored into the wall or frame, install interior, long throw, slide bolts at the top and bottom of each double door leaf
- Hurricane resistant glazing, film, windows and doors may break in the event of a storm – They only potentially reduce interior damage during a storm
- Clips and fasteners can be installed on existing window trim to allow a pre-cut plywood panel, fabric storm panel or other hurricane protection to be installed quickly in the event of a storm
- Permanently installed track systems, panels, roll-up or accordion shutters are not historically appropriate
- There are continually new hurricane-prevention measures and products on the market– The level of protection, associated costs and impact on historic materials and building character should be considered

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Glossary

Abat-Vent - A roof extension, almost flat, supported by metal or wood outrigger cantilevered from the façade at the roof line.

Acanthus - A prickly herb of the Mediterranean region; leaves of the acanthus were used for designs in classical ornamentation.

Accessory Structure - A structure located on the same lot as, and of a nature and use clearly incidental and subordinate to, the principal structure.

Accessory Use - A use that is incidental and subordinate to the principal use of the land or structure that is located on the same lot as the principal use or structure.

Adaptive Reuse - The renovation of a structure for a different purpose than it is currently used or originally designed.

Addition or Enlargement - Any construction that increases the size of a structure in terms of site coverage, height, building depth or width or floor area.

Alligatoring - Severe cracking and crazing of paint.

Alteration - Any change because of construction, repair, maintenance, or otherwise to buildings located within an historic district or designated as a landmark.

American Townhouse - A two-story, typically three bays wide and two rooms deep, attached or detached residence with an enclosed stairwell typically placed along a side wall.

Apron - A flat piece of trim immediately beneath the stool of a window. Also called a skirt.

Appliqué - Applied ornament.

Applicant - The record owner of the site and/or buildings located thereon, the lessee thereof, or a person holding a "bona fide" contract to purchase same.

Arcade - A series of arches supported by columns or piers.

Arch - A curvilinear structural opening.

Architectural Review Committee - A group of volunteer architects that review proposals for work within local historic districts and make recommendations to the Historic District Landmark Commission.

Architrave - The lowest part of an entablature.

Art House - Art House is not a recognized architectural term. Architectural embellishment of buildings under the jurisdiction of the HDLC must be reviewed on a case by case basis, in order to determine if the proposed embellishment is appropriate to the building in question.

Asphalt Shingle - A composition shingle having an asphalt impregnated felt base, surfaced on the weather side with colored mineral granules embedded in hot asphaltic coating.

Attention Getting Device - Any pennant, flag, festoon, valance, propeller, pole covers, spinner, streamer, inflatable device, searchlights, flashing lights, changing colors, rotating or moving displays and any similar device or ornamentation designated for the purposes of attracting attention, promotion or advertising.

Attic - All the space under a pitched roof of a building.

Awning - A roof-like cover with no supports extending to the ground, constructed of fabric, metal, glass or other material, designed and intended for protection from the weather or as a decorative embellishment, and attached to the wall of a structure over a window, entryway or walkway.

Balcony - A platform which projects from the exterior wall of a structure, is exposed to the open air and remains unenclosed, is surrounded by a railing or balustrade, has direct access to the interior of the building, and is not supported by posts or columns extending to the ground.

Baluster - A shaftlike element used to support a handrail.

Balustrade - A railing (such as a porch railing) made up of rails, balusters, and posts.

Banquette - Sidewalk.

Bargeboard - An ornamental board attached to the projected eave of a gable roof. In New Orleans, large boards salvaged from river barges used to construct early buildings.

Barrel Tile - A half-cylinder-shaped clay roof tile.

Base Flood Elevation (BFE) - The height that water is expected to reach during the 1% annual chance (100-year) flood event. The BFE is measured at the lowest floor of a structure, including the basement.

Basement - That portion of a building below the first story and having more than one-half (½) its height below grade.

Batten Shutter - Vertical Boards fastened with horizontal boards (battens) at inside face. Commonly found on late 18th and early nineteenth Century Creole Style windows.

Bays - Repetitive divisions into which a building is divided.

Beaded Board - A board with a rounded edge separated from the rest of the board by a small depression.

Beam - A horizontal supporting member.

Beveled Glass - Glass with beveled edges, held together by lead strips. Popular in the Victorian era.

Billboard - A permanent sign that directs attention to a business, commodity, service or entertainment conducted, sold or offered at a location other then the premises where the sign is located. A billboard is also called an outdoor general advertising sign.

Blistering - Air bubbles under paint.

Blockface - One (1) side of a given street between two (2) consecutive intersecting streets.

Board of Zoning Adjustments - Board of Zoning Adjustments (BZA) considers applications for waivers and variances from the requirements of the Comprehensive Zoning Ordinance and considers appeals by the Director of Safety & Permits.

Bousillage - A construction method for walls using a mixture of mud and moss as infill between heavy timber posts.

Bracket - A support element under eaves, balconies, or other overhangs. Frequently used as ornamentation rather than for structural support.

Brick Masonry - Construction technique using bricks held together by mortar.

Brick Veneer - A wall of brick covering an inner wall such as a wood frame.

Briquette-Entre-Poteaux - (brick between posts) A construction method for walls using brick as infill between heavy timber posts.

Brown Coat - A roughly finished, leveling coat of plaster, either the second coat in three-coat plaster or the base coat in two-coat plaster applied over gypsum lath or masonry.

Building - Any structure, place, or any other construction built for the shelter or enclosure of person, animals or chattels, or any part of such structure when subdivided by division walls or part walls extending to or above the roof and without openings in such separate walls. The term “a building” shall be construed as if followed by the words “or any part thereof.”

Buildable Area - The area of a lot where a structure may be built once the minimum yard and open space requirements of the Comprehensive Zoning Ordinance have been met.

Cabinet - A small room located at the rear of a Creole cottage flanking an open loggia or gallery. These rooms were typically used as bedrooms, for storage, or housed a stairwell to the attic.

Camelback Shotgun - A shotgun type house with a two story rear portion.

Canopy - A roof-like cover carried by a frame supported by the ground, constructed of fabric, metal, glass or other material, designed and intended for protection from the weather or as a decorative embellishment, and projects from the wall of a structure over an entryway.

Capital - The uppermost part of a column or pilaster.

Carport - An open-sided shelter for automobiles.

Casement Window - A window that opens on hinges like a door; a common window type in colonial New Orleans.

Casing - An enclosing frame around a door or window opening.

Cast Iron - Iron shaped by placement in a mold, used for railing, fences, etc.

Caulk - Flexible sealant material used to close joints between materials; made of various materials including tar, oakum, lead, putty, and modern elastomerics such as silicone and polyurethane.

Center Hall Cottage - A one to one and a half story residence with a central hall flanked by rooms. Typically five bays wide and two rooms deep.

Certificate of Appropriateness - A document evidencing approval of the Commission for work proposed by an applicant.

Chain Wall - A continuous foundation raising a house or metal picket fencing off the ground.

Channel Letter - Three-dimensional individually cut letters or figures, illuminated or unilluminated, affixed to a building or structure.

Cheek Wall - Either of two sides of a projection, such as a dormer or stoops.

Chimney - A vertical shaft of reinforced concrete, masonry or other material enclosing one (1) or more flues, originally designed for the purpose of removing products of combustion.

Chinese Cap - A traditional, metal, ornamental roof vent

Cistern - A permanent artificial reservoir built to catch and store rainwater, typically located underground but may be located aboveground.

City Planning Commission - The Planning Commission has authority over planning and zoning matters as set forth by the Home Rule and State Law. The Planning Commission makes recommendations to the City Council regarding the Master Plan, amendments, map changes, planned developments, amendments to the Comprehensive Zoning Code and Subdivision Regulations. The Commission may approve, modify or deny applications. Other responsibilities include preparing a Master Plan for future development of the City and recommending amendments to that plan as needed, disposition/ acquisition of public property, street renaming requests and preparation of a capital improvement budget.

Clapboard - See Weatherboard.

Classical Architecture - The architecture of Greece and Rome during the pre-Christian era.

Colonnade - A series of columns at regular intervals, supporting a covered passageway.

Colonnettes - Slender, turned wooden columns.

Column - A vertical support normally consisting of a base, a round shaft, and a capital. The Greek Doric order is exceptional in that it has no base.

Colombage - Construction consisting of heavy timber framework mortised and tenoned together and covered with wide horizontal boards. A common construction method in New Orleans during the early colonial period.

Common Bond - A brickwork bond having a course of headers between every five or six courses of stretchers.

Comprehensive Zoning Ordinance - Document with the force of law that guides and regulates development within the City of New Orleans.

Construction - The erection of any on-site improvements on any parcel of ground located within an historic district or on a landmark site, whether the site is presently improved, unimproved, or hereafter becomes unimproved by "demolition," "demolition by neglect," destruction of the improvements located thereon by fire, windstorm, or other casualty, or otherwise (hereafter such a parcel of ground shall be referred to as "site").

Context - The buildings, structures, landscape elements and features immediately surrounding a historic resource.

Corinthian Order - The most ornate of the classical Greek orders, characterized by a bell-shaped capital decorated with acanthus leaves.

Cornice - The projecting horizontal moldings towards the top of the building wall, window or door.

Courtyard - An enclosed open-air space next to a building.

Creole - A person descended from French and/or Spanish colonists. Also a style of architecture prevalent during the postcolonial period in New Orleans.

Creole Cottage - A one to one and one half residence that is two or four bays wide and two rooms deep with a hipped roof and no interior hallways.

Creole Townhouse - A two story detached or undetached urban residence with a carriageway at the ground floor that leads to rear courtyard.

Cresting - Ornamentation occurring at an upper limit, such as the ridge of a roof.

Cricket - A ridge structure designed to divert water on a roof. Generally found on the high side of a chimney or the transition from one roof area to another, the cricket is normally the same pitch as the rest of the roof, but not always. Smaller crickets are covered with metal flashing, and larger ones can be covered with the same material as the rest of the roof.

Deck - A raised platform built above grade on support structures, which is open to the sky and attached to the principal building. A deck is distinguished from a terrace in that a terrace is a raised surface constructed above grade built upon a solid base.

Demolition - *A*ny of the following actions occurring within a five-year period to a building in a historic district:

1. The structural removal, obscuration, or increase in height of any exterior wall altering more than 50% of the total exterior structure, or the restructuring of more than 50% of the structure's exterior wall area;
2. The removal, alteration, or obscuration of more than 50% of the existing roof structure measured in plan view;
3. The removal, alteration, or obscuration of more than 25% of the historic materials, as determined by HDLC staff, on the primary façade; or
4. The raising of an existing building to create habitable space that complies with the ceiling height requirements set forth in Sec. 26-196.

Demolition by Neglect - Neglect in the maintenance of any building resulting in any one or more of the following: (1) The deterioration of a building to the extend that it creates or permits a hazardous or unsafe condition as determined by the Department of Safety and Permits. (2) The deterioration of a building(s) characterized by one or more of the following: (a) Those buildings which have parts thereof which are so attached that they may fall and injure members of the public or property. (b) Deteriorated or inadequate foundation. (c) Defective or deteriorated floor supports or floor supports insufficient to carry imposed loads with safety. (d) Members of walls, or other vertical supports that split, lean, list, or buckle due to defective material or deterioration. (e) Members of walls or other vertical supports that are insufficient to carry imposed loads with safety. (f) Members of ceilings, roofs, ceiling and roof supports, or other horizontal members which sag, split, or buckle due to defective material or deterioration. (g) Members of ceilings, roofs, ceiling and roof supports, or other horizontal members that are insufficient to carry imposed loads with safety. (h) Fireplaces or chimneys which list, bulge, or settle due to defective material or deterioration. (i) Any fault, defect, or condition in the building which renders the same structurally unsafe or not properly watertight. (3) Action by the City, the State First Marshall, or the Department of Safety and Permits relative to the safety or physical condition of any building.

Density - The number of dwelling units per acre.

Dentils - Closely spaced blocks in Greek Ionic and Corinthian cornices.

Design Flood Elevation (DFE) - The elevation of the "design flood," including the wave height, relative to the datum specified in the city's legally designated hazard map.

Dimensional Lumber - Lumber cut at sawmills.

Doric Order - The simplest of the classical Greek orders, distinguished by columns with unadorned capitals and no bases.

Dormer - A projection from a wall or roof structure. When it rises from a roof it is called a roof dormer and when it is an extension of a wall it is called a wall dormer.

Double - A two-family house.

Double Gallery - Galleries across the façade at both levels of a house, supported by columns or posts, often protected by an extension of the main building's roof.

Double-Hung Window - A window type introduced to New Orleans in the early 1800s, consisting of two sashes that operate through vertical movement.

Drip Edge - A projecting molding over an exterior door or window opening for catching and shedding rainwater.

Drop Siding - A type of weatherboard with a depression in the upper part of each board.

Eave - The projecting overhang of a roof.

Efflorescence - Water-soluble salts leached out of masonry or concrete by capillary action and deposited on a surface by evaporation, usually as a white, powdery surface.

Egg-and-Dart - Decorative molding consisting of alternating egg-and dart-shaped elements.

Elevation - An orthographic projection of an object or structure on a vertical plane parallel to one of its sides, usually drawn to scale.

Elevation, Building - The raising or lifting of a building above the Base Flood Elevation (BFE) to achieve the desired level of protection from flooding.

Encroachment - The extension or placement of any structure or component of a structure into a required yard or, when permitted by the City, into the public right-of-way

Entablature - In classical architecture, the horizontal part of a classical order supported by columns or pilasters and consisting of the architrave, the frieze, and the cornice.

Entresol - A low floor used for storage between the ground floor and an upper floor; a Spanish colonial characteristic.

Etched Glass - Glass with a design produced by the process of exposure to acid.

Eyebrow Roof Dormer - A low, curvilinear roof dormer resembling the shape of an eye, used on some Richardsonian Romanesque buildings.

Exterior Wall - The structural assembly of any wall dividing the exterior of a building from the interior, including structural members, windows, and doors but excluding weatherboards.

Façade - The front wall of a building

Fanlight - A fan-shaped or semicircular window over a door or window with radiating muntins.

Faubourg - A French word meaning suburb.

Fenestrations - The window and door openings in a building.

Fiber-Cement Siding - A lightweight, solid material that is manufactured in similar sizes and shapes to wood products. Resistant to rot, termites, fire and delamination and are dimensionally stable.

Fiberglass Shingle - A composition shingle having an inorganic fiberglass base, saturated with asphalt and surfaced on the weather side with colored ceramic granules.

Finish Coat - The final coat of plaster, serving either as a finished surface or as a base for decoration.

Finial - The topping ornament of a roof gable, turret, baluster, post, etc.

Fire Wall - A brick wall extending above the roof line between attached buildings, intended to prevent a fire from spreading from one building to another.

Fish-Scale Shingles - Wooden shingles cut in a shape to resemble fish scales. Popular during the Victorian era.

Fixed Glass - A glass pane that is stationary, rather than operable.

Flagged - Paved with flagstone.

Flashing - Pieces of sheet metal or other thin, impervious material installed to prevent the passage of water into a structure from an angle or joint.

Flat-Headed Window - A window whose uppermost part is horizontal.

Flemish Bond - A brickwork bond having alternating headers and stretchers in each course, each header being centered above and below a stretcher.

Floor Area Ratio (FAR) - The gross floor area of a structure on a lot divided by the area of the lot.

Floor Plan - A plan of a room, suite, or entire floor of a building as seen from above after a horizontal Section is cut and the upper portion is removed, typically showing the form and arrangement of interior spaces and their enclosing walls, windows and doors.

Flush Siding - Flat faced boards nailed edge to edge to form the appearance of a flat wall. Typically found on Greek Revival Style buildings and installed on front walls and under protective porches and galleries.

Footcandle - A unit of illumination equivalent to the illumination at all points that are one (1) foot distant from a uniform source of one (1) candlepower.

Footprint - The form of a building on a site.

Fluting - Closely spaced, parallel, vertical channeling on the shaft of a column or pilaster.

Freeboard - An additional amount of height above the Base Flood Elevation (BFE) used as a factor of safety (e.g. 2 feet above the base flood elevation) in determining the level at which a structure's lowest floor must be elevated of floodproofed to be in accordance with state or city floodplain management regulations.

French Doors - A pair of hinged doors, generally with glass lights.

French Drain - A trench lined with flagstone, concrete or gravel that redirects surface and groundwater away from streets and sidewalks. Often bridged by flagstone or metal slabs.

Frieze - The middle part of a classical entablature.

Frontage - The property abutting on one (1) side of a street between two (2) intersecting streets. If the street dead-ends, then frontage is considered all the property abutting on one (1) side of the street and the point at which the street dead-ends.

Gable - The triangular upper part of a wall formed by a pitched roof.

Gallery - Exterior space under the main roof of a house. Compare Porch. Where buildings are constructed at the property lot lines, galleries extend over the sidewalk and are supported by posts or columns at the curb.

Gothic Arch - A pointed arch. A major characteristic of the Gothic style.

Grade - Ground level.

Greek Key - An overlapping lintel over a doorway with a slight flaring out of the face of the doorway surround from the top to the bottom.

Greek Revival Style - A style of architecture based on classic Greek temples; used for both public buildings and houses; typical elements include low-pitch gable or hipped roofs, pedimented gable ends, simple architrave bands at the eaves, entry porches with Doric style columns and entablature, front door with narrow sidelights and rectangular transom.

Grille - A grating forming a barrier or screen.

Gross Floor Area - The sum of the gross horizontal areas of all floors of a structure, measured from the exterior faces of exterior walls or from the centerline of walls separating two (2) attached buildings.

Half-Timbering - A method of wall construction in which the wooden structural members are exposed on the exterior wall with stucco infill between.

Hipped Roof - A roof with four uniformly sloped sides.

Historic Preservation - A broad range of activities related to the protection, maintenance and care of elements of the built environment that reflect its cultural heritage.

Historic District - An area that contains major concentrations of historic resources.

Historic Resource - An individual building, site, monument, structure or area that has been determined to have historical significance and whose distinctive character conveys unique architectural and/or cultural heritage

Hood Molds - A shallow projected covering used over doors and windows in the Italianate style.

Imminent Danger of Collapse - Likely to collapse without warning.

Ionic Order - An order of classical Greek architecture, characterized by columns with a scroll -like capital.

Incompatible Use - A use that is incapable of direct association with certain other uses in its immediate vicinity because it is contradictory, incongruous or discordant with surrounding uses, or will change the essential character of a neighborhood

Increase in Intensity - An increase in the concentration of activity on a property. In the case of nonconforming uses, any increase above and beyond the status quo is considered an increase in the intensity of use including an increase in gross floor area or number of dwelling units.

Jack Arch Lintel - A door or window lintel constructed with splayed bricks.

Jigsaw Work - Decorative woodwork, generally curvilinear in shape, common in the Victorian era and produced by the use of a jigsaw.

Joist - A beam supporting a floor or a ceiling.

Lake Brick - Also known as mud bricks - Soft bricks made by pressing wet clay into a wood or metal mold and made with sand taken from Lake Pontchatrain.

Land Banking - Designating land on a site to be undeveloped but held and preserved for an identified future purpose, such as additional parking.

Landmark and Landmark Site - An unimproved parcel of ground (landmark site) or such parcel with improvements or such improvements without grounds (landmark), wheresoever located in the City of New Orleans, subject to the jurisdiction of the Historic District Landmarks Commission, of particular historic, architectural, or cultural significance, which said parcel or parcels, plus its improvements, if any, (1) exemplify or reflect the broad cultural, political, economic, or social history of the nation, state or community; or (2) are identified with historic personages or with important events in national, state, or local history; or (3) embody distinguishing characteristics of an architectural type, specimen, inherently valuable for a study of a period, style, method of construction, or of indigenous materials or craftsmanship; or (4) are representative of the notable work of a master builder, designer, or architect whose individual ability has been recognized.

Leaded Glass - Small panes of glass-clear, beveled, or stained-held together by lead strips.

Levee - An embankment to prevent flooding.

Light - A glass pane in a window or door.

Lime - A white or grayish white, caustic, odorless solid obtained by heating forms of calcium carbonate as shells or limestone, at a high temperature.

Lime Mortar - A mixture of lime, sand and water.

Lintel - The horizontal structural element above a window or door, usually carrying the wall load above.

Louvered Shutter - Shutters with frames of rails and stiles supporting either fixed or operable wood slats.

Lowest Floor - The vertical location of the top of the lowest floor of the structure (in "A" type Zone) or the bottom of the lowest horizontal structureal member (in "V" type Zones and recommended for Coastal A Zones) in relation to the Base Flood Elevation (BFE) and the building servicing systems in relation to the BFE.

Mansard Roof - A roof with a double slope on all four sides, the lower slope much steeper than the upper.

Marquee - A permanent roof-like structure constructed of durable material extending from the wall of a structure with no supports extending to the ground.

Massing - The overall composition of the exterior of the major volumes of a building, especially when the structure has major and minor elements.

Millwork - Woodwork shaped or dressed by means of a rotary cutter.

Modillions - Small bracket-like ornamentation under the cornice of a classical entablature.

Molding - A linear decorative element, or curved strip, used for ornamentation or trimwork.

Monitor, Roof - Structures that project up from the roof, used for ventilation with louvers, or for light on warehouses.

Monolithic Column - A column that extends uninterrupted for two or more stories.

Mortar - A plastic mixture of lime or cement, or a combination of both, with sand and water, used as a bonding agent in masonry construction.

Mortar Joints - The exposed joints of mortar in masonry.

Mortise and Tenon - A construction technique that joins two wooden members by the projection of one member to fit securely into a corresponding cavity cut in the other.

Mullion - The vertical element separating two window or door frames.

Muntin - The narrow molding separating individual panes of glass in a multi-paned window sash.

Multilight - Having many lights or glass panes, as a window or door.

Mural - A work of art painted or otherwise applied to or affixed to an exterior wall surface that does not include any on- or off-premise commercial advertising.

Newel Post - A post supporting one end of a handrail at the top or bottom of a flight of stairs

Night Blind - Removable wood panels installed over the glass of bi-fold and tri-fold 19th century doors to provide security.

Nonconforming Structure - A structure that does not meet the bulk, yard or parking requirements of this Ordinance.

Nonconforming Use - A use that does not meet the use requirements of this Ordinance.

Obscuration - Concealing, hiding, encapsulating, or covering a building's exterior walls, existing roof structure, or historic materials on the primary façade in whole or in significant part with new or replacement elements.

Off-Street Parking - The storage space for a motor vehicle on a lot and not including parking spaces on streets, alleys or rights-of way.

On-Street Parking - The storage space for a motor vehicle that is located on the street right-of-way.

Open Space - Those areas of a lot open and unobstructed from grade level upward, unless otherwise permitted by this Ordinance. For townhouse and multi-family dwellings that are required to provide open space for each dwelling unit, open space may include areas on decks, balconies, porches and roofs that are accessible and usable by occupants.

Open Space Ratio - The open space on the lot divided by the floor area of any structures on the lot

Outrigger - A flat, metal bar cantilevered from a building supporting a projecting balcony or canopy.

Palladian Window - A window consisting of three parts, a central semicircular window flanked by smaller, square-headed windows on each side.

Paneled Shutter - Shutter with frames of rails and stiles which support panels of wood held in place by moldings.

Parapets - The portion of a wall that projects above an adjacent roof surface.

Party Wall - A wall starting from the foundation and extending continuously through all stories to or above the roof, that separates one (1) structure from another, but is in joint use by each structure.

Peak Finial - An ornament at the peak of a roof.

Pedestal - A support for a column.

Pediment - A low-pitched gable in the classical manner; also used in miniature over doors or windows.

Penthouse - An enclosed structure above the roof of a building, other than a roof structure or bulkhead. A penthouse may be used only for the shelter of mechanical equipment or vertical shaft openings in the roof. For the purposes of this Ordinance, penthouse does not include residential dwelling units.

Pergola - A shaded walk or passageway of columns that support crossbeams and a sturdy open lattice to support vines or climbing plants.

Picture Window - A large, fixed-glass window in the facade of a house. Common in Suburban Ranch houses in the 1950s and 1960s.

Pier - A square support for a house.

Piercework - Ornamentation common in the Late Victorian period, created by cutting openings in various shapes in a solid piece of wood.

Pilaster - A column attached to a wall.

Pillar - A square or rectangular upright support.

Pitch - The angle or slope of a roof.

Plaster - A composition of lime, water, and sand, that is soft when applied and hardens upon drying; used for coating and finishing walls and ceilings.

Porch - A structure, which can be enclosed or unenclosed, that projects from the exterior wall of a structure, has direct access to the street level of the structure, and is covered by a roof or eaves. An unenclosed porch is a porch that is open on all sides. An enclosed porch is a porch that is enclosed by walls, screens, lattice or other material. A screened-in porch is considered an enclosed porch.

Porte Cochere - A covered entrance for the passage of vehicles.

Portico - A covered entrance to a building.

Post - A structural member, usually wood, set in an upright position and used as a support; a pillar; also, the structural element supporting a balustrade.

Primary Façade - The front or principal face of a building that can be distinguished from the other faces by its elaborate architectural details, including but not limited to, porches, columns, cladding, doors, windows, trim, cornices, soffits, fascia, railings, and shutters.

Principal Use - The main or primary purpose for which a structure or lot is designed, arranged or intended.

Property Line - The lines forming the boundary of a lot, determined by metes and bounds, whether those lines are for single lots or combination of lots.

Property Rating - A rating system used by the HDLC to characterize the historic or architectural significance of a historic resource.

Quoin - A stone, brick, or wood block used to accentuate the outside corners of a building.

Raceway - Metal box located between illuminated sign and wall to hold electrical conduit.

Rafter Tail - The portion of the rafter that overhangs the wall.

Rails - A metal enclosure generally used for porches, galleries, and balconies.

Raised Center Hall Cottage - A center hall cottage that is substantially raised above ground and accessed by a central flight of stairs.

Rafter - A sloping structural member of a pitched roof.

Rehabilitation - To repair an existing building to good condition with minimal changes to the building fabric. The act or 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 or features of the property which are significant to its historical, architectural, and cultural values.

Renovation - The process of repairing and changing an existing building for modern use, so that it is functionally equal to a new building; may include major changes.

Repointing - Repairing existing masonry joints by removing defective mortar and installing new mortar.

Resilience, Building - The ability of the building or structure to recover from a flood, hurricane, or other disaster.

Restoration - The process or product of returning, as nearly as possible an existing site, building, structure, or object to its condition at a particular time in its history, using the same construction materials and methods as the original where possible; typically the period of greatest historical significance or aesthetic integrity is chosen; may include removing later additions and replacing missing period work.

Ridge Cap - A convex or angled roof tile covering the ridge of a roof.

Ridge Vent - A vent that is installed along the ridge of a roof.

Rosette - A round decorative element in a floral motif.

Round-Headed Window - A window whose uppermost part is rounded.

Running Bond - A brickwork or masonry bond composed of overlapping stretchers.

Rustication - Rough-surfaced stonework, most commonly found on Richardsonian Romanesque houses.

Sash - The part of the window frame that holds the glazing, especially when movable.

Scratch Coat - The first coat in three coat plaster, which is scratched to provide a better bond for the second or brown coat.

Scrollwork - Ornamentation in the form of scrolls.

Segmental-Arch Head - The uppermost part of a door or window constructed in the shape of a segment of a circle.

Section - An orthographic projection of an object or structures as it would appear if cut through by an intersecting plane to show its internal configuration, usually drawn to scale

Service Wing Balcony - A balcony acting as an outdoor corridor, particularly in a townhouse, connecting the rooms of the main house to the smaller service wing rooms.

Servitude - An interest in land that provides for a specified use of that land by a person other than the fee owner.

Sign - Any structure, display, device or inscription which is located upon, attached to, or painted or represented on any land, structure, on the outside or inside of a window, or on an awning, canopy, marquee or similar structure, and which displays or includes any numeral, letter work, model, banner, emblem, insignia, symbol, device, light, trademark or other representation used as, or in the nature of, an announcement, advertisement, attention-arrester, direction or warning.

Sign, A-Frame - An advertising device, ordinarily in the shape of an "A" or some variation, located on the ground, not permanently attached and easily movable.

Sign, Animated - A sign that uses movement or change of lighting to depict action or to create a special effect or scene. Animated signs do not include electronic message signs.

Sign, Attached - A sign attached to a structure

Sign, Awning - A sign painted on or attached to an awning

Sign, Banner - Any sign printed or displayed upon cloth, plastic or other flexible material with or without frames

Sign, Canopy - A sign mounted on, printed on or attached to a canopy

Sign, Category - A sign that identifies the name or address of the business and may include the category of business.

Sign, Detached - A sign that is attached to a self-supporting structure and not attached to a building

Sign, Directional - A sign that identifies parking lot entrances and exits, restrooms, public telephones, walkways and features of a similar nature.

Sign, Directory - A sign that serves as common or collective classification for a group of businesses operating within a multi-tenant structure. The sign may name the businesses and location information for a business within the structure, but carry no other advertising matter.

Sign, Electronic Message - Any sign, or portion of a sign, that uses changing lights to form a sign message or messages in text form where the sequence of messages and the rate of change is electronically programmed and can be modified by electronic processes. Time/temperature signs are not considered electronic message signs.

Sign Face - That particular area of the sign structure upon which a message, copy or advertisement is displayed for viewing.

Sign, Flashing - An illuminated sign on which the artificial or reflected light is not stationary or constant in intensity or color when in use and gives the impression of flashing or blinking. Rotating signs are not flashing signs.

Sign, Freestanding - A sign that is attached to a self-supporting structure. A freestanding sign may be a pole or monument sign. See "Sign, Freestanding – Monument" and "Sign, Freestanding – Pole."

Sign, Freestanding – Monument - Any sign, other than a freestanding pole sign, placed upon or supported by the ground independently of any other structure. The sign base of a monument sign must be a minimum of seventy-five percent (75%) of the width of the sign face situated upon the base.

Sign, Freestanding - Pole - A sign erected and maintained on one (1) or multiple freestanding masts or poles and not attached to any structure.

Sign, Identification – A sign containing only the name and address of the structure or development.

Sign, Inventory - A sign that identifies the products, services and/or prices of the business.

Sign, Marquee - Any sign attached to or hung from a marquee.

Sign, Menu Board - Signs located adjacent to a drive-through lane that identifies food and beverages offered for sale at the restaurant and associated prices and specials.

Sign, Moving - A sign which, in whole or in part, rotates, elevates or in any way alters position or geometry. Moving signs do not include clocks.

Sign, Municipal - A sign erected and maintained pursuant to, and in discharge of, any municipal functions or as required by law including, but not limited to, speed limit signs, stop signs, City limit signs, street name signs, historic or government site identification signs, and public directional signs.

Sign, Nonconforming - A sign lawfully erected prior to the adoption of this Ordinance that does not conform to the requirements of this Ordinance.

Sign, Occupational - A sign indicating the name and profession of an occupant of the lot or structure.

Sign, Parking Area Identification - A sign that identifies a parking lot.

Sign, Parking Lot Directional - A sign within a parking lot that identifies entrances and exits.

Sign, Permanent - A sign attached to a structure or the ground which is made of materials intended for long-term use.

Sign, Permit Identification Plate - That portion of the sign's face that identifies the permit number(s) assigned to it by the City and, where applicable, the state.

Sign, Political or Non-Commercial - A sign advocating action on a public issue, recommending a candidate for public office, or advocating a position.

Sign, Projecting - A sign attached to and projecting more than eighteen (18) inches from the face of a wall or building, but does not project above the parapet or eave line of the building.

Sign, Portable - A sign whose principal supporting structure is intended, by design and construction, to be used by resting upon the ground for support and may be easily moved or relocated. Portable signs include, but are not limited to, signs mounted upon a trailer, wheeled carrier or other non-motorized mobile structure, with wheels or with wheels removed.

Sign, Real Estate - A temporary sign that relates to the sale, lease or rental of property or buildings.

Sign, Residential Identification - A sign that identifies the name and address of a multi-family dwelling or residential subdivision.

Sign, Roof - A sign above the roof of a building which is fastened to and supported by the roof of a structure.

Sign, Rotating - A sign where the sign face or faces slowly revolve (limited to no more than twenty (20) revolutions per minute). Any light source must remain constant.

Sign Support Structure - Any structure that supports, or is capable of supporting, a sign, including decorative cover.

Sign, Temporary Off-Premise - A temporary sign that directs attention to a business, commodity, service, or entertainment not exclusively related to the premises where such sign is located.

Sign, Under-Awning - A sign attached to and mounted under an awning.

Sign, Under-Gallery - A sign attached to and mounted under a gallery.

Sign, Wall - A sign mounted flat against a wall of a structure with the exposed face of the sign in a plane parallel to the face of the wall and projecting no more than eighteen (18) inches from the wall . A wall sign does not include window signs.

Sign, Window - A sign attached to, placed upon, or printed on the interior or exterior of a window or door of a structure, or mounted within twelve (12) inches of the window intended for viewing from the exterior of such a building. A window sign may be either permanent or temporary.

Shed Roof - A roof that is pitched in only one direction.

Shingles - A wall or roof covering, consisting of small overlapping pieces, square or patterned.

Shiplap Siding – See drop lap siding

Shotgun House - A one room wide, several room deep residence with a gable or hip roof with no internal hall. Each room accesses the next room. Also built as a two family residence with a shared interior wall and roof.

Shutter - A hinged movable cover, usually of wood, for a window or door.

Sidelights - Stationary glass panes flanking an entrance door.

Side Gallery - A narrow covered side porch that acts as an exterior corridor.

Siding - The material used to cover the exposed side of a wood-frame building (weatherboard, drop siding, etc.).

Sill - A horizontal member forming the lowest portion of a building or window; also, the bottom of a door.

Single - A one-family house.

Single Hung Window - Fixed upper sash above a vertically rising lower sash

Site - The land on which a building or other feature is located.

Siting - The placement of a building, structure or object on a site in relation to natural features; boundaries, and other parts of the built environment.

Site Plan - A plan showing the form, location, and orientation of a building or a group of buildings on a site, usually including the dimensions, contours, landscaping and other significant features of the plot. Also called a plot plan.

Sliding Window - A window with one or more sashes sliding horizontally on a track; similar in operation to a sliding glass door.

Slip Head Window - Two sashes that can be raised and lowered vertically with a taller bottom sash that can be raised into a pocket in the head (top) of the window allowing passage through the window.

Soffit - The underside of a roof overhang.

Soffit Vent - An ornamental metal vent located in the soffit to allow air circulation in the attic.

Spanish Console - A wrought-iron bracket projecting from a wall and supporting a balcony.

Spalling - Chipping of masonry.

Spindle - A turned decorative wooden element.

Splash Block - A precast concrete block having a depressed, splayed surface, placed at the base of a downspout to disperse rainwater that would otherwise erode the soil.

Spring Point - The point at which an arch starts.

Square-Headed Window - A window whose uppermost part is horizontal, at ninety degrees to the sides.

Stained Glass - Colored glass.

Stile - Any of various upright members framing panels of a window or door.

Stilted Arch - An arch with a straight extension below a segmental arch, used in the Italianate style.

Stoop - Steps that lead directly to the entrance without a landing or porch.

Strap Hinges - Hinges, used primarily on shutters and gates, that are attached to the face instead of the side. Used primarily in the colonial and postcolonial periods.

Stucco - Exterior plaster.

Surrounds - The framework and associated trim around a door or window.

Swags - Classical ornamentation resembling evergreen branches hanging in a curve between two points.

Syrian Arch - A semicircular arch with short support elements.

Temporary Use - A use of limited duration that is not a permitted or conditional use within a zoning district.

Terrace - A raised impervious or semi-pervious surface, built upon a solid base, such as an earthen mound, designed and intended for recreational use by people and not as a parking space. A terrace is distinguished from a deck in that the raised surface of a deck is built constructed above grade on structural supports.

Tongue and Groove - A joint made by fitting a raised area or tongue on the edge of one member into a corresponding groove in the edge of another member to produce a flush surface.

Tout Ensemble - The assemblage of parts or details, as in a work of art, considered as forming a whole; the overall unity of the district.

Townhouse - An attached or detached, two-story urban residence

Transom - A glazed opening over a door or window.

Triple Hung Window - Three sashes that can be raised and lowered vertically and extend to the floor to allow passage through the window.

True Divided Light - A window or door in which the glass is divided into several small panes.

Truss - An assemblage of structural members forming a rigid structural framework.

Tudor Gothic Arch - A pointed arch in the Gothic manner, but lower and wider.

Turbine, Roof - A metal roof vent that spine to allow the circulation of air from the attic.

Turned Wood - Wooden elements such as spindles or balusters produced by being turned on a lathe.

Turret - A small tower, usually at the corner of a building, extending above the roof line and often housing a stairway; most commonly found on Queen Anne houses.

Valence - Canvass hung between two vertical members underneath a canopy or gallery, often including signage.

Vent - A pipe by which products of combustion are carried from a furnace or other appliance to the outside or a means to release hot air from an attic.

Vertical Board/Rail and Stile Shutter - Batten shutter with paneled interior

Vieux Carré - The old quarter of New Orleans as it was laid out by the early French settlers.

Volute - Spiral- or scroll-shaped ornament.

Weatherboard - A long, narrow board, usually slightly thicker at one edge, used for siding; applied horizontally and slightly overlapping. Also referred to as clapboard.

Weather Stripping - A narrow compressible band used between the edge of a window or door and the jambs, sill, head and meeting rail to seal against air and water infiltration; made of various materials including spring metal, felt, plastic foam and wood with rubber edging.

Wood Frame - Refers to a building whose structural elements are composed of a wood frame constructed of small dimensional lumber and held together with nails.

Wind Turbine - A mechanism or device that converts wind energy into electrical power, including windmills and residential wind turbines, towers and supporting structures and such directly connected facilities as generators, alternators, inverters, batteries and associated control equipment.

Wrought Iron - Iron worked into shape by manual effort; used for balcony railings, fences, gates, hardware, lanterns, etc.

Chapter 84 - Historic Preservation

ZONING ORDINANCE

The following is extracted from the New Orleans, Louisiana, Code of Ordinances, Part II – Code in October 2018.

CHAPTER 84 - HISTORIC PRESERVATION

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ARTICLE I. – IN GENERAL

Secs. 84-1--84-20. - Reserved.

ARTICLE II. – HISTORIC DISTRICT AND LANDMARKS

DIVISION 1. GENERALLY

Sec. 84-21. - Purpose of article.

The purpose of this article is to promote historic districts and landmarks for the educational, cultural, economic, and general welfare of the public through the preservation, protection, and regulation of buildings, sites, monuments, structures, and areas of historic interest or importance within the city; to safeguard the heritage of the city by preserving and regulating historic landmarks and districts which reflect elements of its cultural, social, economic, political, and architectural history; to preserve and enhance the environmental quality of neighborhoods; to strengthen the city's economic base by the stimulation of the tourist industry; to establish and improve property values; to foster economic development; and to manage growth.

Sec. 84-22. - Definitions.

The following words, terms and phrases, when used in this article, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

Alteration means any change because of construction, repair, maintenance, or otherwise to any building located within an historic district or designated as a landmark.

Applicant means the record owner of the site and/or buildings located thereon, the lessee thereof, a person holding a bona fide contract to purchase the site and/or building, or a processor possessing the site and buildings located thereon, pursuant to R.S. 9:5633.

Building means any structure, place, or any other construction built for the shelter or enclosure of persons, animals, or chattels, or any part of such structure when subdivided by division walks or party walls extending to or above the roof and without openings in such separate walls. The term "building" shall be construed as if followed by the words "or any part thereof."

Certificate of appropriateness means a document evidencing approval of the commission for work proposed by an applicant.

Commission means the historic district/landmark commission.

Construction means the erection of any on-site improvements on any parcel of ground located within an historic district or on a landmark site, whether the site is presently improved, unimproved, or hereafter becomes unimproved by demolition; demolition by neglect, destruction of the improvements located thereon by fire, windstorm, or other casualty; or otherwise, hereafter such a parcel of ground shall be referred to as "site."

Demolition: An act or process that results in one or more of the following at any time over a 5-year period:

(1) Structural removal of more than 50% of the exterior wall area;

(2) Removal of more than 50% of the roof structure as measured in plan view;

(3) Structural removal of more than 25% of the primary façade;

For the purpose of this article, the term "demolition" shall not include ordinary repairs and maintenance, restructuring, or interior renovations.

Exterior means all outside surfaces of any building.

Historic district or ***district*** means an area designated by the city council as an historic district and declared to be subject to jurisdiction of the commission.

Landmark or ***landmark site*** means an unimproved parcel of ground (landmark site) or such parcel with improvements or such improvements without grounds (landmark), wheresoever located in the city, subject to the jurisdiction of the historic district landmarks commission, of particular historic, architectural, or cultural significance, which parcel plus its improvements, if any:

(4) Exemplify or reflect the broad cultural, political, economic, or social history of the nation, state, or community;

(5) Are identified with historic personages or with important events in national, state, or local history;

(6) Embody distinguishing characteristics of an architectural type or specimen, inherently valuable for a study of a period, style, method of construction, or of indigenous materials or craftsmanship; or

(7) Are representative of the notable work of a master builder, designer, or architect whose individual ability has been recognized.

Ordinary repairs and maintenance means work done on a building in order to correct any deterioration, decay of, or damage to a building or any part thereof in order to restore such building as nearly as practical to its condition prior to such deterioration, decay or damage.

Violator(s) means any person(s), firm(s), or corporation(s) owning property, including their lessee(s), tenant(s), agent(s), employee(s), or any person(s) acting or claiming to act on their behalf, and/or contractor(s) or any individual(s) retained by any person(s), firm(s), or corporation(s) owning property, including their lessee(s), tenant(s), agent(s), employee(s), or any person(s) acting or claiming to act on their behalf to construct, renovate or modify a structure or perform site improvements that is executed in a manner inconsistent with this chapter, and/or transferor(s) of property responsible for deviations of this chapter at the time of said transfer.

(M.C.S., Ord. No. 20626, § 1, 4-4-02; M.C.S., Ord. No. 23553, § 1, 5-21-09)

Cross reference — Definitions generally, § 1-2.

Sec. 84-23. - Enforcement of article (New Orleans Historic and Landmarks Commission).

(a) Upon request, the department of safety and permits may aid the commission in making all necessary inspections in connection with the enforcement of this article, and furnish the commission with copies of the reports of their inspections. Employees of the department of safety and permits shall have the same right to inspect premises in connection with the enforcement of this article as they now have in relation to zoning and other violations under the jurisdiction of such department.

(b) The commission, through its director or other appropriate officer, will send notices by certified mail to all violator(s) who may be in violation of the provisions of this article or the rules and procedures of the commission and inform them of such violations. If such a violation has been noted and the violator(s) is informed of the violation, and the violation has not been corrected within 30 days from the mailing of the notice, the commission may, through its director, prosecute or cause to have prosecuted such violations of this article, in accordance with the procedures for administrative adjudication established in chapter 6 of the Code of the City of New Orleans, or in the municipal court of the city, or in such other court of competent jurisdiction as may be proper, either civil or criminal. If a violator(s), in good faith, has begun the process of correcting noticed violations, but has not completed the correction(s) within said 30 day correction period, adjudication may be stayed pending completion. This determination is at the sole discretion of the director of the New Orleans Historic District Landmarks Commission.

(c) Failure to comply with the provisions of this article or the rules and procedures of the commission shall constitute a violation hereof and may be punishable by a fine not less than $100.00 not more than $500.00 per day for each day that the violation continues.

(d) The commission, through its director or other appropriate officer, shall have the right to enforce any violation of this article or the rules and procedures of this commission by proceeding in accordance with the procedures for administrative adjudication established in chapter 6 of the Code of the City of New Orleans, or by civil action for injunctive relief, or to implement any other appropriate remedy brought on in the name of the city including the stoppage of any work attempted without or contrary to a certificate of appropriateness issued under division 3 of this article.

(Ord. No. 19,866, § 1, 10-19-00; M.C.S., Ord. No. 23553, § 1, 5-21-09)

Sec. 84-24. - Appeals.

(a) Any person aggrieved by any decision, act, or proceeding of the commission shall have a right to apply in writing to the city council for reversal or modification thereof. The president of the city council shall have the right to stay all further action until the city council may affirm a decision of the commission by majority vote of al its members. Any such appeal shall be taken within ten days from the date of the decision. The city council has the right to reverse, change, or modify any decision of the commission only by a majority vote of all its members.

(b) Any person aggrieved by any decision of the council affecting the district shall have the right to file a civil suit within 30 days from the date of decision in a court of competent jurisdiction under the usual rules of procedure governing same with the right to stay orders and injunctive relief, provided the situation warrants it.

Secs. 84-25—84-45. - Reserved.

DIVISION 2. – HISTORIC DISTRICT/LANDMARK COMMISSION

Sec. 84-46. - Created.

M.C.S., Ordinance No. 5643 created a commission to be known as the New Orleans Historic District/Landmarks Commission, for the purpose of regulating historic district and historic landmarks designated within the city pursuant to the state Constitution of 1974 and acts 273 of 1974 and 804 of 1975.

Sec. 84-47. - Membership.

(a) ***Qualifications***. Members of the commission shall be electors of and domiciled in the City.

(b) ***Appointment***. For each historic district created by the city council, not less than one member shall be appointed, whether by appointment or reappointment, who shall be a resident or property owner within the historic district. The total membership of the commission shall not exceed 15.

(c) ***Terms of Office***. The commission shall consist of fifteen members, appointed by the mayor subject to approval of a majority vote of the city council for four-year terms each except that effective June, 30 2018, the terms of members of the commission shall be staggered as follows:

(1) Member representing Holy Cross, Faubourg Marigny, Bywater and Uptown Historic Districts shall expire June 30, 2018;

(2) Members representing the Esplanade Ridge, Treme, Garden District and St. Charles Avenue Historic Districts shall expire June 30, 2019;

(3) Members representing the Carrollton, Parkview; and Lower Garden Historic Districts and the At Large member shall expire June 30, 2020; and

(4) Members representing the Algiers Point, Irish Channel, and Mid City Historic Districts shall expire June 30, 2021.

Successors shall serve four-year terms thereafter. A chairman and vice-chairman shall be elected annually from the members of the commission. Any member may be appointed to another term.

(d) ***Vacancies.*** Vacancies on the commission shall be filled for the remainder of the unexpired terms. Vacancies shall be filled by appointment in the same manner as the original appointments.

(e) ***Compensation.*** All members shall serve without compensation."

Sec. 84-48. - Powers and duties granted.

The commission shall exercise only those powers and duties granted by this division or those powers and duties which may be assigned to it at a later time by the city council.

Sec. 84-49. - Applicability of powers.

The regulatory powers conferred upon the commission shall apply to all private property in the area controlled by the commission, including all buildings, structures, areas, sites, and their adjuncts and appurtenances, insofar as they constitute part of the entirety or toute ensemble of a district or landmark site, and public and private utility facilities of South Central Bell Telephone Company or any other utility providing telecommunications services and New Orleans Public Service Inc., or any other utility providing electric or gas service, located on public or private property, including, but not limited to electric substations and telephone exchanges. Any governmental agency, other than the city council, having a responsibility for any building, structure, area, site, public way and their adjuncts and appurtenances within a district or landmark site shall seek the advice of the commission prior to the initiation of any substantive change, modification, renovation, restoration, alteration, construction, or demolition.

(M.C.S., Ord. No. 17,518, § 1, 5-2-96)

Sec. 84-50. - Landmark powers.

The commission shall exercise the following landmark powers:

(1) Name or designate a building together with its accessory buildings and its lot of record or any part thereof, or to name or designate vacant sites not in excess of five acres as historic and worthy of preservation as a landmark within the jurisdiction of the commission. Buildings and sites not encompassed by this subsection may be designated as a landmark by the commission, but such determination shall be ratified by a majority vote of the city council.

(2) Recommend appropriate legislation for the preservation of any building, structure, site, monument, area, or other landmark which it has so named or designated.

(3) Make application for public and private funds when appropriate and available.

(4) Review applications proposing the erection, alteration, restoration or moving of any building, structure, site, monument, area or other landmark which it has so named or designated, and to issue or deny certificates of appropriateness accordingly.

(5) Review all applications for demolition permits proposing demolition of all or part of any building, structure, monument or other landmark which it has so named and designated, and to issue certificates of appropriateness or to deny them for one year.

(6) Work with the owner of landmark property throughout the year following a refusal to issue a certificate of appropriateness pursuant to an application for a demolition permit, and to seek alternative economic uses for the landmark property.

(7) Renew its denial of a certificate of appropriateness for demolition of landmark property for additional one-year periods indefinitely thereafter, following a public hearing each time at which the owner of the affected property shall be afforded an opportunity to appear with counsel and to present testimony.

(8) Prohibit the issuance of demolition permits affecting any property under consideration for landmark designation, such prohibition to remain in effect for the length of time required by the commission for final action on the proposed landmark.

(9) Prohibit the issuance of building and exterior remodeling permits affecting any property under consideration for landmark designation unless the commissions's staff has determined that the application is for ordinary maintenance and the remodeling is determined to be more appropriate to the style and period of the building by means of documenting the original appearance of parallel structures or the commission has determined that the application conforms with the criteria set forth in division 3 of this article, such prohibition to remain in effect for the length of time required by the commission for final action on the proposed designation. In all instances the commission shall regulate the exterior of a landmark.

Sec. 84-51. - Additional powers.

The commission shall have the following additional powers:

(1) Make periodic reports to the city council;

(2) Provide information to property owners and others involving the preservation of the district;

(3) Suggest pertinent legislation;

(4) Recommend planning and zoning proposals;

(5) Cooperate with other regulatory agencies and civic organizations and groups interested in historic preservation;

(6) Review all applications for zoning variances, changes and conditional uses where they affect the district;

(7) Render advice with reference to sidewalk construction and repair, tree planting, street improvements, and also the renovation, restoration, or construction of public buildings;

(8) Furnish information and assistance in connection with public buildings and any capital improvements program involving the historic area;

(9) Consult with the National Trust for Historic Preservation and other expert groups;

(10) Administer such financial mechanisms as the city council may establish for the welfare of the city within a district and collect fees, subject to city council approval;

(11) Appoint advisory boards from time to time; and

(12) Promulgate operational rules and procedures which rules and procedures shall be submitted to the city council for ratification in order for the commission to implement the powers and authority granted to the commission by this article.

Secs. 84-52—84-75. - Reserved.

DIVISION 3. – CERTIFICATES OF APPROPRIATENESS

Sec. 84-76. - Required; exception.

(a) No permit shall be issued by the department of safety and permits which affects a site or structure in any district or a landmark or landmark site without a certificate of appropriateness.

(b) Nothing contained in this division shall prevent the making of any temporary construction, reconstruction, demolition or other repairs on a landmark, landmark site, or building in a district pursuant to the order of any governmental agency or court for the purpose of remedying emergency conditions determined to be dangerous to life, health, or property.

Sec. 84-77. - Criteria for issuance.

The commission shall adhere to and seek compatibility of structures in the district in terms of size, texture, scale, and site plan and in so doing, the following guidelines shall be considered by the commission in passing upon applications for certificates of appropriateness:

(1) *New construction.*

a. All new construction shall be visually compatible with the buildings and environment with which they are related.

b. The general design, scale, gross volume, arrangement of site plan, texture, material and exterior architectural features of new construction shall be in harmony with its surroundings and shall not impair the toute ensemble of the neighborhood.

c. No one architectural style shall be imposed.

d. Quality and excellence in design should be major determinants.

(2) *Exterior alterations*.

a. All exterior alterations to a building shall be compatible with the building itself and other buildings with which it is related, as provided in subsection (1)b of this section and in applying these standards, the original design of the buildings may be considered.

b. Exterior alterations shall not affect the architectural character or historical quality of the building.

(3) *Signs*.

a. The scale, and design of any sign should be compatible with the building and environment with which it is related.

b. The materials, style, and patterns used in any sign should be compatible with the building and environment with which it is related.

(4) *Demolition*. In considering an application for the demolition of a landmark or a building in an historic district, the following shall be considered:

a. The historic or architectural significance of the building.

b. The importance of the building to the toute ensemble of the district.

c. The special character and aesthetic interest that the building adds to the district.

d. The difficulty or impossibility of reproducing such a building because of its design, texture, material, or detail.

e. The future utilization of the site.

(5) *Destruction of nonconforming use*. The reconstruction of buildings legally nonconforming as to use and destroyed by fire, storms, or other acts of God shall be governed by the provisions of the zoning ordinance except that the commission shall regulate the exterior design of such buildings.

Sec. 84-78. - Application.

(a) *Commission to prescribe application procedure*. The commission shall prescribe the procedure for making application for a certificate of appropriateness.

(b) *Preliminary conference*. The applicant shall have the right to a preliminary conference, upon applicant's request, with the commission staff and any member of the commission who chooses to attend after receiving a notice thereof, for the purpose of making any changes or adjustments to the application which might be more consistent with the commission's standards.

(c) *Public hearing; notice.*

(1) The commission shall hold a public hearing upon each application for a certificate of appropriateness affecting property under its control except in those instances where the commission has determined the application for a certificate of appropriateness does not involve a material change or that the commission has determined that the application complies with the standards adopted by the commission in which case the commission shall by appropriate means designate its approval.

(2) Notice of the time and place of the hearing shall be given by publication in the form of a legal advertisement appearing in the official journal of the city or in a newspaper having general circulation in the parish, at least seven days before such hearing, and by posting such notice on or near the main entrance of any hall or room where the commission usually meets. In addition, notices shall be mailed at least seven days prior to the date of such public hearing to the following:

a. All adjacent property owners and such other persons and/or organizations as the commission may from time to time determine by policy;

b. The applicant;

c. The director, city planning commission; and

d. The director, department of safety and permits.

(d) *Approval or denial; time limit; written notice*. Within not more than 45 days after the filing of an application, the commission shall act upon it, either approving, denying or deferring action, giving consideration to the factors set forth in this division. Evidence of approval of the application shall be by certificate of appropriateness issued by the commission; and whatever its final decision, notice in writing shall be given to the applicant, the city planning commission, and the department of safety and permits.

(e) Records to be kept. The commission shall keep a record of all applications for certificates of appropriateness and of all its actions under this article or its rules and procedures.

(f) *Changes and modifications*. The commission shall have the right to make such recommendations for changes and modifications as it may deem to be necessary in order to enable the applicant to meet its requirements.

Sec. 84-79. - Variances.

Where, by reason of topographical conditions, irregularly shaped lots, or because of unusual circumstances applicable solely to the particular applicant, strict enforcement of the provisions of this article would result in serious undue hardship particularly affecting the applicant, then the commission, in passing upon the application shall have the power to vary or modify adherence to this article provided always that its requirements ensure harmony with the general purposes hereof, and will not adversely affect an historic preservation district as a whole or any designated landmark. Guidelines for the application of this subsection shall be developed by the commission as a part of its operational rules and procedures.

Sec. 84-80. - Expiration.

All certificates of appropriateness expire not later than six months or such lesser period as designated by the staff of the commission after date of issuance if work as specified is not begun or after a period of six months or such designated lesser period of insubstantial activity. Substantial work shall, to protect the continued validity of such certificate of appropriateness, proceed expeditiously to completion.

Sec. 84-81. - Posting.

It shall be required that certificates of appropriateness be posted on buildings like building permits during the period of construction and the posting will be enforced.

Sec. 84-82. - Division not to affect comprehensive zoning ordinance.

Nothing contained in this division shall be construed as amending or revoking the provisions of the comprehensive zoning ordinance of the city, M.C.S., Ordinance No. 4264, as amended.

Secs. 84-83—84-105. - Reserved.

DIVISION 4. – REGULATIONS

Sec. 84-106. - Historic district.

(a) No private building, structure, or edifice, including fences, boundary walls, signs, steps or seven rises, and paving shall be erected, altered, restored, moved, or demolished within any district until after an application for a certificate of appropriateness as to exterior architectural features has been submitted to and approved by the commission. Similarly, if earthworks of historical or archaeological importance exist in a district, there shall be no excavating or moving of earth, rock, or subsoil without a certificate of appropriateness. For the purpose of this article exterior architectural features shall include but not be limited to the architectural style, general design and general arrangement of a structure, including the kind and texture of the building material and the type and style of all roofs, windows, doors, and signs. The style, scale, materials, and location of outdoor advertising signs and bill posters within a district shall also be under the control of the commission.

(b) The commission shall not consider interior arrangement or use, but shall consider the relationship of the exterior of the building concerned with all others in the district so as to avoid incongruity and promote harmony therewith. In all instances the commission shall regulate those outside surfaces of a building that can be viewed from a public right-of-way or street.

(c) Nothing in this section shall be construed to prevent ordinary maintenance or repairs which do not involve a change of design, material, or of the outward appearance of a building.

Sec. 84-107. - Landmarks designation.

(a) *Procedure*. The following procedure shall be adhered to in designating any building, structure, site, monument, or other landmark that is worthy of preservation:

(1) The commission shall consider for landmark designation any property proposed by motion of any commission member and seconded by two additional commission members, or by the owner of the proposed property.

(2) Notice of a proposed designation shall be sent by registered mail to the owner of property proposed for landmark designation, describing the property proposed and announcing a public hearing by the commission to consider the designation.

(3) The commission shall also send notice of a proposed designation to all city agencies that have previously requested such notification, in whose area the proposed landmark is located, if any exists, and to other parties customarily informed by the commission of such proceedings.

(4) The commission shall also cause notice of the proposed designation to be published at least once at least 30 days prior to the public hearing in the official journal of the parish and shall post notice of the hearing in the place where the commission meets, and in addition, such notice may be also published in a newspaper having general circulation in the parish.

(5) The commission may solicit expert testimony regarding the historic and architectural importance of the building, structure, site, monument, area, or other landmark under consideration for designation.

(6) The commission may present testimony or documentary evidence of its own to establish the importance of the proposed landmark property.

(7) The commission shall afford to the owner of the property reasonable opportunity to present testimony or documentary evidence regarding the historic and architectural importance of the proposed landmark property.

(8) The owner of property proposed for landmark designation shall be afforded the right of presentation by counsel and reasonable opportunity to cross-examine witnesses presented by the commission.

(9) Any interested party may present testimony or documentary evidence regarding the proposed landmark designation at the public hearing and may submit to the commission documentary evidence within three days after the hearing.

(10) Within not more than 45 days after a public hearing, the commission shall render a final decision regarding the proposed designation and shall give written notice of its decision to the owner of the property proposed for designation setting forth the reasons therefor.

(11) The commission shall maintain a record of all testimony and documentary evidence submitted to the commission for consideration of a proposed landmark designation.

(12) In accord with subsection(a)(2) of this section, the city council may ratify the determination of the commission prior to the classification of a property as a landmark at a regular or special meeting of the city council.

(13) Within 30 days of the date on which the commission designates or the city council ratifies, as the case may be, any building, structure, site or monument as a landmark worthy of preservation, the commission shall cause to be filed in the conveyance office of the parish a certificate of notification that such property is designated a landmark, and the certificate of notification shall be maintained on the public record until such time as the landmark designation may be withdrawn by the commission or the city council.

(b) *Plaque*. At such time as a landmark or landmark site has been finally established in accordance herewith, the commission may cause to be prepared and erected on the landmark or landmark site a suitable plaque declaring that such is a landmark or landmark site.

Sec. 84-108. - Demolition by neglect (HDLC).

(a) Demolition by neglect is neglect in the maintenance of any building resulting in any one or more of the following:
   (1) The deterioration of a building to the extent that it creates or permits a hazardous or unsafe condition as determined by the department of safety and permits.
   (2) The deterioration of a building characterized by one or more of the following:
      a. Those buildings which have parts thereof which are so attached that they may fall and injure members of the public or property.
      b. Deteriorated or inadequate foundation.
      c. Defective or deteriorated floor supports or floor supports insufficient to carry imposed loads with safety.
      d. Members of walls, or other vertical supports that split, lean, list, or buckle due to defective material or deterioration.
      e. Members of walls or other vertical supports that are insufficient to carry imposed loads with safety.
      f. Members of ceilings, roofs, ceiling and roof supports, or other horizontal members which sag, split, or buckle due to defective material or deterioration.
      g. Members of ceilings, roofs, ceiling and roof supports, or other horizontal members that are insufficient to carry imposed loads with safety.
      h. Fireplaces or chimneys which list, bulge, or settle due to defective material or deterioration.
      i. Any fault, defect, or condition in the building which renders the building structurally unsafe or not properly watertight.
   (3) Action by the city, the state fire marshal, or the department of safety and permits relative to the safety or physical condition of any building.

(b) If the commission determines that a building or landmark is being demolished by neglect, pursuant to the standards of this section, the applicant shall be notified of this preliminary finding, stating the reasons therefor, and the applicant shall be given 30 days from the date of notice in which to commence work rectifying the specifics provided by the commission. Such notice shall be accomplished in the following manner:
   (1) By certified mailing to the last known address of applicant; or
   (2) Notice shall be attached to the building or landmark.

(c) Upon the applicant's failure to commence work, the commission shall notify the applicant in the manner provided above to appear at an administrative enforcement hearing, pursuant to the procedures set forth in chapters 6, 26 or 28 of the Code. In addition, the city may cause such property to be repaired at its expense at such time as funds are appropriated; in which event the city may file an affidavit executed by the director of the historic district landmarks commission to this effect in the office of the recorder of mortgages for the parish, which notice shall constitute a lien and privilege against the property.

(d) Failure to comply with the provisions of this article or the rules and procedures of the commission shall constitute a violation hereof and may be punishable by a fine not less than $100.00 not more than $500.00 per day for each day that the violation continues.

(Ord. No. 19,866, § 1, 10-19-00; M.C.S., Ord. No. 23046, § 4, 3-20-08; M.C.S., Ord. No. 23553, § 1, 5-21-09)

Secs. 84-109—84-130. - Reserved.

ARTICLE III. - CENTRAL BUSINESS DISTRICT HISTORIC DISTRICT AND LANDMARKS

DIVISION 1. - GENERALLY

Sec. 84-131. - Purpose of article.

The purpose of this article is to promote central business district historic districts and landmarks for the educational, cultural, economic, and general welfare of the public through the preservation, protection, and regulation of buildings, sites, monuments, structures, and areas of historic interest or importance within the central business district; to safeguard the heritage of the central business district and the city by preserving and regulating historic landmarks and districts which reflect elements of its cultural, social, economic, political, and architectural history; to preserve and enhance the environmental quality of the central business district; to strengthen the city's economic base by stimulating of the tourist industry; to establish and improve property values; to foster economic development; and to encourage growth.

Sec. 84-132. - Definitions.

The following words, terms and phrases, when used in this article, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

Alteration means any change because of construction, repair, maintenance, or otherwise to a building located within an historic district or designated as a landmark.

Applicant means the record owner of the site and/or buildings located thereon, the lessee thereof, a person holding a bona fide contract to purchase the site and/or building, or a processor possessing the site and buildings located thereon, pursuant to R.S. 9:5633.

Building means any structure, place, or any other construction built for the shelter or enclosure of persons, animals, or chattels, or any part of such structure when subdivided by division, walls or party walls extending to or above the roof and without openings in such separate walls. The term "building" shall be construed as if followed by the words "or any part thereof."

Central business district means the area of the city which falls under the jurisdiction of the central business district historic district landmarks commission bounded by the Mississippi River, the downriver right-of-way of the Pontchartrain Expressway, the centerline of Claiborne Avenue and the centerline of Iberville Street.

Certificate of appropriateness means a document evidencing approval of the commission for work proposed by an applicant.

Commission means the central business district historic district landmarks commission.

Construction means the erection of any on-site improvement on any parcel of ground located within a historic district or on a landmark site, whether the site is presently improved, unimproved, or hereafter becomes unimproved by demolition, demolition by neglect, destruction of the improvement located thereon by fire, windstorm, or other casualty, or otherwise, hereinafter such a parcel of ground shall be referred to as "site."

Demolition means an act or process that results in one or more of the following at any time over a five-year period:

(1) Structural removal of more than 50% of the exterior wall area;

(2) Removal of more than 50% of the roof structure as measured in plan view;

(3) Structural removal of more than 25% of the primary façade.

For the purpose of this article, the term "demolition" shall not include ordinary repairs and maintenance, restructuring, or interior renovations.

Earthworks means any subsurface remains of historical, archaeological, or architectural importance or any unusual ground formation of archaeological significance.

Exterior means all outside surfaces of any building.

Landmark or landmark site means a building (landmark) and/or its lot of record or any part thereof or vacant site (landmark site), wheresoever located in the central business district of the city subject to the jurisdiction of the central business district historic district landmarks commission, of particular historic, architectural, or cultural significance, which landmark and/or landmark site meets at least one of the following criteria:

(1) Exemplifies or reflects the broad cultural, political, economic, or social history of the nation, state, or community;

(2) Is identified with historic personages or with important events in national, state, or local history;

(3) Embodies distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period, style, method of construction, or indigenous materials or craftsmanship;

(4) Is representative of the notable work of a master builder, designer, or architect whose individual ability has been recognized.

Ordinary repairs and maintenance means work done on a building in order to correct any deterioration, decay, or damage to a building or any part thereof in order to restore the building as nearly as practical to its condition prior to such deterioration, decay or damage.

Ratings of significance means the value placed on a building as to its architectural or historical importance, falling into one of the following categories:

(1) *Category A, buildings of national importance.* These nationally important buildings include important works by architects having a national reputation, buildings or groups of buildings selected for inclusion in the National Park Service's Register of National Historic Landmarks, or unique examples illustrating American architectural development. In addition to the architectural significance of the buildings in this classification, they may be associated with historical events or persons that have national importance.

(2) *Category B, buildings of major architectural importance.* Buildings in this classification include outstanding examples of works by notable architects or builders; unique or exceptionally fine examples of a particular style or period when original details remain; buildings which make up an important, intact grouping or row, even when some of the buildings within the group have been defaced; and noteworthy examples of construction techniques when the original fabric of the building is basically intact.

(3) *Category C, buildings of architectural or historical importance.* This category includes buildings that are typical examples of architectural styles or types found in the city, when the building retains its original architectural details and makes a notable contribution to the overall character of a particular area of the central business district. In some cases, buildings of lesser architectural importance will be included in this category if they introduce an important keynote to an area or have specific historical significance related to either an historical event or person.

(4) *Category D, important buildings that have been altered.* This category generally includes important buildings dating from the 19th century that have had much of their exterior architectural details removed or covered. Due to their scale and basic construction, however, these buildings still make a notable contribution to the overall character of a particular area. If a building in this classification were to be properly restored or renovated, the rating would automatically be raised.

(5) *Category E, buildings that contribute to the scene.* These buildings generally date from the late 19th century or early 20th century and are typical examples of an architectural period or style. Though these buildings are of lesser stylistic importance, and are frequently quite modest in appearance, they are important to the character of the area due to scale, materials, and/or age.

(6) *Category F, unrated buildings.* These are buildings which have not been given a specific architectural rating. These buildings are generally 20th century structures that have no real architectural value.

Violator(s) means any person(s), firm(s), or corporation(s) owning property, including their lessee(s), tenant(s), agent(s), employee(s), or any person(s) acting or claiming to act on their behalf, and/or contractor(s) or any individual(s) retained by any person(s), firm(s), or corporation(s) owning property, including their lessee(s), tenant(s), agent(s), employee(s), or any person(s) acting or claiming to act on tryeir behalf to construct, renovate or modify a structure or perform site improvements that is executed in a manner inconsistent with this Chapter, and/or transferor(s) of property responsible for deviations of this Chapter at the time of said transfer.

(M.C.S., Ord. No. 20626, § 1, 4-4-02; M.C.S., Ord. No. 23553, § 1, 5-21-09)

Cross reference— Definitions generally, § 1-2.

Sec. 84-133. - Enforcement.

(a) Upon request, the department of safety and permits may aid the commission in making all necessary inspections in connection with the enforcement of this article, and furnish the commission with copies of the reports of their inspections. Employees of the department of safety and permits shall have the same right to inspect premises in connection with the enforcement of this article as they now have in relation to zoning and other violations under the jurisdiction of such department.

(b) The commission, through its director or other appropriate officer, shall send notices by certified mail to all violator(s) who may be in violation of the provisions of this article or the rules and procedures of the commission and inform them of such violations. If such a violation has been noted and the violator(s) informed of the violation, and the violation has not been corrected within 30 days from the mailing of the notice, then the commission, through its director, shall prosecute or cause to have prosecuted such violations of this article in accordance with the procedures for administrative adjudication established in chapter 6 of the Code of the City of New Orleans, or in the municipal court of the city, or in such other court of competent jurisdiction as may be proper, either civil or criminal. If a violator(s), in good faith, has begun the process of correcting noticed violations but has not completed the correction(s) within said 30-day correction period, adjudication may be stayed pending completion. This determination is at the sole discretion of the director of the New Orleans Historic District Landmarks Commission.

(c) Failure to comply with the provisions of this article or the rules and procedures of the commission shall constitute a violation hereof and may be punishable by a fine of not less than $100.00 not more than $500.00 per day for each day that the violation continues. If such violation continues for more than ten days, in addition to such fine, by imprisonment for not more than 60 days.

(d) The commission, through its director or other appropriate officer, shall have the right to enforce any violations of this article or the rules and procedures of this commission by proceeding in accordance with the procedures for administrative adjudication established in chapter 6 of the Code of the City of New Orleans, or by civil action for injunctive relief, or by other appropriate remedy brought on in the name of the city, including the stoppage of any work attempted without or contrary to a certificate of appropriateness issued under this article.

(Ord. No. 19,866, § 2, 10-19-00; M.C.S., Ord. No. 23553, § 1, 5-21-09)

Sec. 84-134. - Appeals.

(a) Any person aggrieved by any decision, act or proceeding of the commission shall have a right to apply in writing to the city council for reversal or modification thereof, and the president of the city council shall have the right to stay all further action until the city council may affirm a decision of the commission by majority vote of all its members. Any such appeal shall be taken within ten days from the date of decision; and the city council may consider the appeal at its next general or special meeting, but in any event not more than 45 days after. The city council has the right to reverse, change, or modify any decision of the commission only by a majority vote of all its members.

(b) Any person aggrieved by any decision of the city council affecting such district shall have the right to file a civil suit within 30 days from the date of decision in a court of competent jurisdiction under the usual rules of procedure governing same with the right to stay orders and injunctive relief provided the situation warrants it.

Secs. 84-135—84-155. - Reserved.

DIVISION 2. – CENTRAL BUSINESS DISTRICT HISTORIC LANDMARKS COMMISSION

Sec. 84-156. - Created.

The city council hereby creates a commission to be known as the central business district historic district landmarks commission, to be commonly known as the CBD historic district landmark commission for the purpose of regulating historic districts and historic landmarks designated with the central business district of the city pursuant to state constitution of 1974 and acts 273 of 1974 and 804 of 1975 and the provisions of this article.

Sec. 84-157. - Membership.

(a) ***Qualifications.*** Members of the commission shall be electors of and domiciled in the city.

(b) ***Appointment.*** Members of the commission shall be appointed by the mayor as follows:

(1) One from a list of two persons recommended by the Warehouse District Neighborhood Association, who shall be a resident, property owner or have their principal place of business in the Central Business District;

(2) One from a list of two persons recommended by the Downtown Development District;

(3) One from a list of two persons recommended by the New Orleans Chapter of the American Institute of Architects;

(4) One from a list of two persons recommended by the Preservation Resource Center;

(5) One from a list of two persons recommended by the Lafayette Square Association who shall be a resident, property owner or have their principal place of business in the Central Business District;

(6) One from a list of two persons recommended by the New Orleans Business Alliance;

(7) One from a list of two persons recommended by the Chamber of Commerce;

(8) Two persons appointed at-large by the mayor who shall be residents, property owners or have their principal place of business in the Central Business District;

(9) One person from a list of two persons recommended by the District Councilmember representing the upriver side of Canal Street who shall serve at-large and who shall be a resident, property owners or have their principal place of business in the Central Business District; and

(10) One person from a list of two persons recommended by the District Councilmember representing the downriver side of Canal Street who shall serve at-large and who shall be a resident, property owners or have their principal place of business in the Central Business District.

(c) **Terms of office.** The commission shall consist of eleven members appointed by the mayor as herein provided subject to approval of a majority vote of the city council for four-year terms each, except that effective June 30, 2018 the terms of members of the commission shall be staggered as follows:

(1) The Downtown Development District and A.I.A. memberships shall expire June 30, 2018;

(2) The New Orleans Business Alliance membership and the Warehouse District shall expire June 30, 2019;

(3) The Preservation Resource Center and the Lafayette Square Association memberships shall expire June 30, 2020;

(4) The Chamber of Commerce memberships shall expire July 30, 2021; and

(5) The four at-large memberships shall expire June 30, 2022.

Successors shall serve four-year terms thereafter. A chairman and vice-chairman shall be elected annually from the members of the commission.

(d) ***Vacancies.*** Vacancies on the commission shall be filled for the remainder of the unexpired terms. Vacancies shall be filled by appointment in the same manner as original appointments.

(e) ***Compensation.*** All members shall serve without compensation.

Sec. 84-158. - Powers and duties granted.

The commission shall exercise only those powers and duties granted by this article or those powers and duties which may be assigned to it at a later time by the city council.

Sec. 84-159. - Applicability of powers.

The regulatory powers conferred upon the commission shall apply to all private property in the area controlled by the commission, including all buildings, structures, areas, sites, and their adjuncts and appurtenances, insofar as they constitute part of the entirety or toute ensemble of a district or landmark site, and public and private utility facilities of South Central Bell Telephone Company or any other utility providing telecommunications services and New Orleans Public Service Inc., or any other utility providing electric or gas service, located on public or private property, including, but not limited to electric substations and telephone exchanges. Any governmental agency, other than the city council, having a responsibility for any building, structure, area, site, public way and their adjuncts and appurtenances within a district or landmark site shall seek the advice of the commission prior to the initiation of any substantive change, modification, renovation, restoration, alteration, construction, or demolition.

(M.C.S., Ord. No. 17,502, § 1, 4-18-96)

Sec. 84-160. - Landmark powers.

The commission shall exercise the following landmark powers:

(1) Name or designate a building together with its accessory buildings and its lot of record or any part thereof, or name or designate vacant sites not in excess of five acres as historic and worthy of preservation as a landmark within the jurisdiction of the commission. Buildings and sites not encompassed by this subsection may be designated as a landmark by the commission, but such determination shall be ratified by a majority vote of the city council.

(2) Recommend appropriate legislation for the preservation of any building, structure, site, monument, area, or other landmark which it has so named or designated.

(3) Make application for public and private funds when appropriate and available.

(4) Review applications proposing the erection, alteration, restoration, or moving of any building, structure, site, monument, area, or other landmark which it has so named or designated, and issue or deny certificates of appropriateness accordingly.

(5) Review all applications for demolition permits proposing demolition of all or part of any building, structure, monument or other landmark which it has so named and designated, and to issue certificates of appropriateness or to deny them for one year.

(6) Work with the owner of landmark property throughout the year following a refusal to issue a certificate of appropriateness pursuant to an application for a demolition permit, and seek alternative economic uses for the landmark property.

(7) Renew its denial of a certificate of appropriateness for demolition of landmark property for additional one-year periods indefinitely thereafter, following a public hearing each time at which the owner of the affected property shall be afforded an opportunity to appear with counsel and present testimony.

(8) Prohibit the issuance of demolition permits affecting any property under consideration for landmark designation, such prohibition to remain in effect for the length of time required by the commission for final action on the proposed landmark.

(9) Prohibit the issuance of building and exterior remodeling permits affecting any property under consideration for landmark designation unless the commission's staff has determined that the application is for ordinary maintenance and the remodeling is determined to be more appropriate to the style and period of the building by means of documenting the original appearance of parallel structures or the commission has determined that the application conforms with the criteria set forth in Division 3 of this article, such prohibition to remain in effect for the length of time required by the commission for final action on the proposed designation. In all instances the commission shall regulate the exterior of a landmark.

Sec. 84-161. - Additional powers.

The commission shall have the following additional powers:

(1) Make periodic reports to the city council;

(2) Provide information to property owners and others, involving the preservation of the district;

(3) Suggest pertinent legislation;

(4) Recommend planning and zoning proposals;

(5) Cooperate with other regulatory agencies and civic organizations and groups interested in historic preservation;

(6) Review all applications for zoning variances, changes and conditional uses where they affect the district;

(7) Render advice with reference to sidewalk construction and repair, tree planting, street improvements, and also the renovation, restoration, or construction of public buildings;

(8) Furnish information and assistance in connection with public buildings;

(9) Furnish information and assistance in connection with any capital improvement program involving the historic area;

(10) Consult with the National Trust for Historic Preservation and other expert groups;

(11) Administer such financial mechanisms as the city council may establish for the welfare of the city within a district and collect fees subject to city council approval; and

(12) Appoint advisory boards from time to time and promulgate operational rules and procedures, which rules and procedures shall be submitted to the city council for ratification in order for the commission to implement the powers and authority granted to the commission by this article.

Secs. 84-162—84-185. - Reserved.

DIVISION 3. – CERTIFICATES OF APPROPRIATENESS

Sec. 84-186. - Required; exception.

(a) No permit shall be issued by the department of safety and permits which affects a site or structure in any district or a landmark or landmark site without a certificate of appropriateness.

(b) Nothing contained in this division shall prevent the making of any temporary construction, reconstruction, demolition or other repairs on a landmark, landmark site, or building in a district pursuant to the order of any governmental agency or court for the purpose of remedying emergency conditions determined to be dangerous to life, health or property provided that in cases of demolition, prior notice of such action shall be given to the commission.

Sec. 84-187. - Criteria for issuance.

The commission shall adhere to and seek compatibility of structures in the district and in so doing, the following guidelines shall be considered by the commission in passing upon applications for certificates of appropriateness:

(1) *New construction.*

a. All new construction shall be visually compatible with the buildings and environment with which they are related.

b. The general design, scale, gross volume, arrangement of the site plan, texture, material and exterior architectural features of new construction shall be in harmony with its surroundings and shall not impair the toute ensemble of the neighborhood.

c. No one architectural style shall be imposed.

d. Quality and excellence in design should be major determinants.

(2) *Exterior alterations.*

a. All exterior alterations to a building itself and other buildings with which it is related, as provided in subsection (1)b of this section and in applying these standards, the original design of the buildings may be considered.

b. Exterior alterations shall not affect the architectural character or historical quality of the building.

(3) *Signs.*

a. The scale, and design of any sign should be compatible with the buildings and environment with which it is related.

b. The materials, style, and patterns used in any sign should be compatible with the buildings and environment with which it is related.

(4) *Demolition.* In considering an application for the demolition of a landmark or a building in an historic district, the following shall be considered:

a. The historic or architectural significance of the building.

b. The importance of the building to the toute ensemble of the district.

c. The special character and aesthetic interest that the building adds to the district.

d. The difficulty or impossibility of reproducing such a building because of its design, texture, material, or detail.

e. The future utilization of the site.

(5) *Nonconforming use.* The reconstruction of buildings legally nonconforming as to use and destroyed by fire, storms, or other acts of God shall be governed by the provisions of the zoning ordinance except that the commission shall regulate the exterior design of such buildings in accordance with the criteria set forth in this division.

Sec. 84-188. - Application.

(a) ***Commission to prescribe application procedure.*** The commission shall prescribe the procedure for making application for a certificate of appropriateness.

(b) ***Preliminary conference.*** The applicant shall, upon request, have the right to a preliminary conference, with the commission staff and any member of the commission who chooses to attend after receiving a notice thereof, for the purpose of making any changes or adjustments to the application which might be more consistent with the commission's standards.

(c) ***Public hearing; notice.***

(1) The commission shall hold a public hearing upon each application for a certificate of appropriateness affecting property under its control except in those instances where the commission has determined the application for a certificate of appropriateness does not involve a material change or the commission has determined that the application complies with the standards adopted by the commission, in which case the commission shall by appropriate means designate its approval.

(2) Notice of the time and place of the hearing shall be given by publication in the form of a legal advertisement appearing in the official journal of the city or in a newspaper having general circulation in the parish, at least seven days prior to the date of such hearing, and by posting such notice on or near the main entrance of any hall or room where the commission usually meets. In addition, notices shall be mailed at least seven days prior to the date of such public hearing to the following:

a. All persons owning property on both sides of the property subject to the application;

b. The applicant;

c. The director of the city planning commission; and

d. The director of the department of safety and permits.

(d) ***Approval or denial; time limit; written notice.*** Within not more than 45 days after the filing of an application, the commission shall act upon it, either approving, denying or deferring action, giving consideration to the factors set forth in this division. Evidence of approval of the application shall be by certificate of appropriateness issued by the commission and whatever its final decision notice in writing shall be given to the applicant, the city planning commission, and the department of safety and permits. The commission shall keep a record of all its actions under this article or its rules and procedures.

(e) ***Changes and modifications.*** The commission shall have the right to make such recommendations for changes and modifications as it may deem to be necessary in order to enable the applicant to meet its requirements.

Sec. 84-189. - Variances.

Where, by reason of topographic conditions, irregularly shaped lots, or because of unusual circumstances applicable solely to the particular applicant, strict enforcement of the provisions of this article would result in serious undue hardship particularly affecting the applicant, then the commission, in passing upon the application shall have the power to vary or modify adherence to this article; provided always that its requirements ensure harmony with the general purposes hereof and will not adversely affect an historic preservation district as a whole or any designated landmark. Guidelines for the application of this subsection shall be developed by the commission as part of its operational rules and procedures.

Sec. 84-190. - Expiration.

All certificates of appropriateness shall expire not later than six months, or such lesser period as designated by the staff of the commission, after date of issuance if work as specified is not begun or after a period of six months or such designated lesser period of insubstantial activity. Substantial work shall, to protect the continued validity of such certificate of appropriateness, proceed expeditiously to completion.

Sec. 84-191. - Posting.

The applicant shall post the certificate of appropriateness on the exterior of the building where plainly visible for public inspection during the period of construction.

Sec. 84-192. - Division not to effect comprehensive zoning ordinance.

Nothing contained in this section shall be construed as amending or revoking the provisions of the comprehensive zoning ordinance of the city, M.C.S., Ordinance No. 4,264, as amended.

Secs. 84-193—84-215. - Reserved.

DIVISION 4. - REGULATIONS

Sec. 84-216. - Historic district.

(a) No private building, structure, or edifice, including fences, boundary walls, signs and paving shall be erected, altered, restored, moved, or demolished within any district until after an application for a certificate of appropriateness as to exterior architectural features has been submitted to and approved by the commission. Similarly, if earthworks of historical or archaeological importance exist in a district, there shall be no excavation or moving of earth, rock, or subsoil without a certificate of appropriateness. For the purpose of this article, exterior architectural features shall include but not be limited to the architectural style, scale, general design and general arrangement of the exterior of a structure, including the kind and texture of the building material, the type and style of all roofs, windows, doors, and signs. The style, scale, materials, and location of outdoor advertising signs and bill posters within a district shall also be under the control of the commission.

(b) The commission shall not consider interior arrangement or use, but shall consider the relationship of the exterior of the building concerned with all others in the district so as to avoid incongruity and promote harmony therewith. In all instances, the commission shall regulate those outside surfaces of a building that can be viewed from a public right-of-way or street.

(c) The commission shall review all buildings within the district and shall, after a public hearing, categorize all such buildings as to ratings of significance.

(d) Nothing in this article shall be construed to prevent ordinary maintenance or repairs which do not involve a change of design, material, or of the outward appearance of a building.

Sec. 84-217. - Landmarks designation.

(a) ***Procedure.*** The following procedure shall be followed in designating a landmark any building, structure, site, or monument worthy of preservation:

(1) The commission shall nominate for landmark designation any property on the motion of any commission member and seconded by two additional commission members. Such motion shall only be made after notification of the proposed nomination is made to the owner of record by certified mail at least 14 days prior to such nomination.

(2) Notice of a proposed designation shall be sent by registered mail to the owner of property nominated for landmark designation, describing the property proposed and announcing a public hearing by the commission to consider the designation. At least ten days prior to the public hearing, as described in subsection (a)(5) of this section, the commission shall provide to the owner of the property copies of any written reports and other documentary evidence which it intends to present at the public hearing regarding the historic and architectural importance of the property under consideration for landmark designation.

(3) The commission shall also send notice of the nomination to all city agencies having previously requested notification of such proceedings and to other parties customarily informed by the commission of such proceedings.

(4) The commission shall also cause notice of the nomination to be published at least 30 days prior to the public hearing in the official journal of the parish and shall post notice of the hearing in the place where the commission meets, and in addition, such notice may be also published in a newspaper having general circulation in the parish.

(5) At the public hearing:

a. The commission may solicit expert testimony regarding the historic and architectural importance of the building, structure, site, monument, area, or other landmark under consideration for landmark designation.

b. The commission may present testimony or documentary evidence of its own to establish a record regarding the historic and architectural importance of the property under consideration for landmark designation.

c. The commission shall afford to the owner of the property reasonable opportunity to present testimony or documentary evidence regarding the historic and architectural importance of the property under consideration for landmark designation.

d. The owner of the property under consideration for landmark designation shall have the right of representation by counsel and reasonable opportunity to cross-examine witnesses presented by the commission.

e. Any interested party may present testimony or documentary evidence regarding the property under consideration for landmark designation at the public hearing and may submit to the commission documentary evidence within three days after the hearing.

(6) Within 45 days after a public hearing, the commission shall render a final decision regarding the landmark designation and shall give written notice of its decision to the owner of the property setting forth the reasons therefor.

(7) The property shall remain under landmark nomination until the commission renders a final decision on the landmark designation.

(8) The commission shall maintain a record of all testimony and documentary evidence submitted to the commission for consideration during the landmark designation procedure.

(9) All landmark designations shall not be final until ratified by the city council at any regular or special meeting.

(10) Within 30 days of the date on which the commission ratifies the designation of any building, structure, site or monument as a landmark worthy of preservation, the commission shall cause to be filed in the conveyance office of the parish a certificate of notification that such property is designated a landmark, and such certificate of notification shall be maintained on the public record until such time as the landmark designation may be withdrawn by the commission or the city council.

(b) ***Plaque.*** At such time as a landmark or landmark site has been finally established in accordance wit this section, the commission may cause to be prepared and erected on the landmark or landmark site a suitable plaque declaring that such is a landmark or landmark site.

Sec. 84-218. - Demolition by neglect (Central Business District Historic District Landmark Commission).

(a) Demolition by neglect is neglect in the maintenance of any building resulting in any one or more of the following:

(1) The deterioration of a building to the extent that it creates or permits a hazardous or unsafe condition as determined by the department of safety and permits.

(2) The deterioration of a building characterized by one or more of the following:

a. Those buildings which have parts thereof which are so attached that they may fall and injure members of the public or property.

b. Deteriorated or inadequate foundation.

c. Defective or deteriorated floor supports or floor supports insufficient to carry imposed loads with safety.

d. Members of walls, or other vertical supports that split, lean, list, or buckle due to defective material or deterioration.

e. Members of walls or other vertical supports that are insufficient to carry imposed loads with safety.

f. Members of ceilings, roofs, ceiling and roof supports, or other horizontal members which sag, split, or buckle due to defective material or deterioration.

g. Members of ceilings, roofs, ceiling and roof supports, or other horizontal members that are insufficient to carry imposed loads with safety.

h. Fireplaces or chimneys which list, bulge, or settle due to defective material or deterioration.

i. Any fault, defect, or condition in the building which renders the building structurally unsafe or not properly watertight.

(3) Action by the city, the state fire marshal, or the department of safety and permits relative to the safety or physical condition of any building.

(b) If the commission determines that a building or landmark is being demolished by neglect, the owner of record shall be notified of this preliminary finding, stating the reasons therefor, and the owner of record shall be given 30 days from the date of notice in which to commence work rectifying the specifics provided by the commission. Such notice shall be accomplished in the following manner:

(1) By certified mailing to the last known address of the owner of record; or

(2) Notice shall be attached to the building or landmark.

(c) Upon the owner of record's failure to commence work, the commission shall notify the owner of record in the manner provided above to appear at an administrative enforcement hearing, pursuant to the procedures set forth in chapters 6, 26, and 28 of this Code. In addition, the city may cause such property to be repaired at its expense at such time as funds are appropriated; in which event, the city may file an affidavit of the director of the department of safety and permits to this effect in the office of the recorder of mortgages for the parish, which notice shall constitute a lien and privilege against the property. Failure to comply with the provisions of this article or the rules and procedures of the commission shall constitute a violation hereof and may be punishable by a fine not less than $100.00 not more than $500.00 per day for each day that the violation continues.

(Ord. No. 19,866, § 2, 10-19-00; M.C.S., Ord. No. 23046, § 4, 3-20-08; M.C.S., Ord. No. 23553, § 1, 5-21-09)

CITY OF NEW ORLEANS
Historic District Landmarks Commission
Administrative Rules, Policies & Procedures

Revised June 2022

I. Commissioners

A. Officers:

1. The Officers of the Historic District Landmarks Commission shall consist of a Chairman and a Vice-Chairman.
2. The Chairman and Vice-Chairman shall be elected to serve 1 year terms and may, if duly elected by the Members, succeed themselves.
3. Should the Chairman resign or his/her term expire, the Vice-Chairman shall assume the office of Chairman until the next regularly scheduled election of officers. The Commission shall also elect a Vice-Chairman to serve until the next election.
4. Should the Vice Chairman resign or his/her term expire, than the Commission shall elect a new Vice-Chairman to serve until the next election.
5. The annual election of Chair and Vice-Chairman shall be held at the Commission's regular meeting in July of each year. The newly elected Chairman and Vice-Chairman shall assume their offices on the first day of August following their election.
6. In the absence of the Chairman or a Vice-Chairman, any Member of the Commission designated or elected by those present at a meeting shall preside.

B. Committees:

1. The Commission may designate and appoint, from among its Members, by majority vote, various committees with such powers and duties as it may have and prescribe. Furthermore, the Commission may select and employ such necessary persons to carry out the purposes for which it is created.

C. Ex-Parte Contacts:

1. Commission Members shall not permit interviews, formal or informal, written or verbal, with any interested party, elected official, developer or applicant relative to a case before the Commission. These ex-parte contacts are improper and give the appearance of impropriety since all interested parties are not included.
2. No Member or Members of the Commission shall permit interviews, either formal or informal, written or verbal, to any petitioner(s), nor to any representative of such party or parties or to any individuals, or group. Nor shall any Commission Member(s) in any way pledge themselves to such a party or group or in any way express themselves to such party or group prior to a required public hearing or prior to a Commission meeting at which time the matter will be considered.
3. The above shall not preclude the discussion by Members of procedural or other matters unrelated to the merits of a proposal awaiting Commission consideration.

D. Ethical Procedures:

1. The Commission Members shall conduct themselves in accordance with Ordinance No. 2625 M.C.S., Code of Ethics for the City of New Orleans and any other state or local laws which are applicable.

E. Orientation Meeting:

1. Upon appointment and confirmation of a new Commission Member, the Executive Director shall schedule an orientation meeting for which attendance of the Commission Member shall be mandatory. Said meeting shall address all charter, ethical, statutory and municipal ordinance obligations of the Commission, delineate how the requirements are being met, introduce the personnel assigned to accomplish same and provide the Commission Member with a copy of the Commission's Guidelines, Rules, Policies and Procedures. In addition, the mission and purpose of the HDLC shall be explained. The Chairman shall be invited to attend this orientation.

F. Resignations:

1. A Commissioner may resign the Commission by sending written notice to the Mayor, with a copy to both the Chairman and the Executive Director. Said resignation shall be effective the date of said communication. If a Commissioner who represents a district no longer owns property in the district he/she represents; said Commissioner shall resign within 30 days of the effective date of the change.

G. Attendance Policy:

1. Commissioner attendance shall be governed by Section 2-87 of Division 1, of Article IV of Chapter 2 of the Code of the City of New Orleans.

II. Architectural Review Committee

A. Responsibilities:

1. Architecture Review Committee (ARC) shall review applications for new construction, additions, changes or alterations to buildings and other related matters. The ARC serves at the discretion of the Commission to assist the staff in previewing applications prior to public hearing for the purpose of making recommendations to the applicant and Commission. The purpose of the ARC is to act in an advisory role to the staff and the Commission and to make recommendations regarding architectural or historical appropriateness.
2. Should any ARC member miss more than three meetings in a calendar year, the staff shall submit a report detailing the member's attendance to the Commission at the next regularly scheduled meeting. ARC members may be replaced by a majority vote of the Commission.

B. Membership:

1. The ARC shall consist of four licensed volunteer architects and one emerging professional with an architecture degree from an accredited program who is working in the field of architecture design. A quorum shall consist of a majority of the existing members of the ARC.
2. Nominees are to be selected by the Executive Director and/or the chairman and shall be appointed to one year terms by a majority vote of the Commission at its July meeting.
3. In selecting nominees, the Director shall employ their best efforts to identify a group of licensed architects, experienced in Historic Preservation, who reflect the ethnic and gender diversity of the City of New Orleans. In employing these best efforts, the Director will request the local chapter of the AIA post and open call for resumes and consult with recognized industry organizations focused on promoting racial diversity within the field of architecture. When presenting nominees to the Commission, the Director shall include professional credentials of the nominees and explain what efforts were made and what outreach was conducted to find licensed architects who reflect the ethnic and gender of the City of New Orleans. Reappointments will include attendance reports for the previous year. Members may not serve on both the CBD and NO ARC unless approved by a majority vote of the Commission.

C. Meeting Schedule:

1. The schedule of meetings shall be decided at the December meeting for the entire next year.

D. Application Approvals:

1. Applications recommended for approval by the Staff and ARC, and consented to in writing by the applicant, may be placed on the Consent Agenda for the next Commission meeting.

E. Ex-Parte Contacts:

1. ARC Members shall not permit interviews, formal or informal, written or verbal, with any interested party, elected official, developer or applicant relative to a case before the Commission. These ex-parte contacts are improper and give the appearance of impropriety since all interested parties are not included.
2. No Member or Members of the ARC shall permit interviews, either formal or informal, written or verbal, to any petitioner(s), nor to any representative of such party or parties or to any individuals, or group. Nor shall any ARC Member(s) in any way pledge themselves to such a party or group or in any way express themselves to such party or group prior to a required public hearing or prior to n ARC meeting at which time the matter will be considered.
3. The above shall not preclude the discussion by ARC of procedural or other matters unrelated to the merits of a proposal awaiting Commission consideration.

F. Conduct of Meetings:

1. Members of the public may attend ARC meetings. Anyone who would like to speak on a matter must fill out a public speaker card.
   a) Before speaking on an agenda item, one must state their name, address and whom they are representing.
   b) There shall be a limit of 10 minutes of public comment on each item, 5 minutes for each side.
   c) There shall be an additional 2 minutes for applicant rebuttal.
   d) Public comment must be kept to relevant discourse on the architectural details being presented on the agenda item before the ARC.
   e) Applications for construction of buildings that are over 10,000 square feet shall allow for up to 16 minutes for public comment, 8 minutes for each side, with a limit of 3 minutes per person.
   f) Public comment may also be submitted in writing via e-mail. All e-mail shall be submitted to the plans examiner assigned to the project by the close of business the Monday prior to the ARC meeting.

2. Presentation of Cases:
    a) The applicant may appear in his or her own behalf or be represented by a duly authorized representative.
    b) The staff will make a brief statement about the agenda item
    c) The applicant then presents his or her case
    d) Public comment by proponents followed by opponents within the constraints provided in subpart F.1 of this part.
    e) Applicant rebuttal within the constraints provided in subpart F.1 of this part.
    f) A vote on the matter in accordance with the rules followed by the HDLC Commission Meetings

G. Public Notice:

1. Written notice of the purpose, time and place of each meeting shall be posted on the City's website and posted at City hall 24 hours prior to the meeting.
2. Notice of the agenda shall be sent by electronic or regular mail to the applicant and owner if different and any other interested parties as determined by the Executive Director.
3. Applications for construction of buildings over 10,000 sq ft. The HDLC shall send out public notice of the ARC meeting to all adjacent property owners and such other persons and/or organizations as the Commission may from time to time determine by policy.
4. Public notice signs provided by the HDLC shall be posted on the property or building in a conspicuous manner by the applicant prior to the meeting.

H. Written Minutes:

1. Written minutes of all open meetings shall be kept and made available for public inspection. Such minutes shall comply with State Open Meetings Law and shall include, but need not be limited to:
    a) The date time and place of the meeting
    b) The Members recorded as either absent or present
    c) The substance of all matters decided

I. Voting/Quorum:

1. A simple majority of the existing members shall constitute a Quorum. The affirmative vote of a majority of the existing members shall be required for the passage of any matter.
2. If an ARC member has a conflict of interest he or she may recuse themselves. They may not participate in debate or vote, but may remain present to listen to debate.
3. In the absence of any provision of meeting governance, Robert's Rules of Order shall apply.

J. Appeals:

1. ARC recommendations may be appealed to the Commission

III. Discretionary Authority of the Executive Director

A. Discretionary Authority of the Executive Director:

1. The Executive Director shall have the authority to make recommendations to the City Council when time does not permit prior Commission consideration, subject to later ratification by the Commission.
2. The Executive Director or Staff shall have the authority to make recommendations or express his/her professional opinion upon the request of the Mayor, Council or other governmental agency or representative; however, his/her actions should be consistent with prior Commission policy.
3. The Executive Director shall have the authority to express his/her personal professional opinion to the City Council on matters upon which the Commission has acted.

IV. Official Communications

A. Official Communications:

1. The Executive Director shall be the Commissions' Official Agent to receive and respond to Official Communications.

V. Application Process

A. Application Submission and Review Procedure:

1. Before the commencement of any exterior work for new construction or the alteration, demolition or reconstruction/repair of any building located in an Historic District or on a Landmark or Landmark Site, the applicant must apply and receive a Certificate of Appropriateness (CofA). The application process for a Certificate of Appropriateness is as follows:
    a) Such application shall be on a form therefore provided by the One Stop Permitting and Licensing Office, and shall be in the name of the record owner of the site and/or buildings located thereon, the lessee thereof, or a person holding a "bona fide" contract to purchase same. If an application is submitted under a name other than the recorded property owner, a copy of his/her executed lease or the executed "bona fide" contract to purchase must be attached to the application.

b) Upon receipt of such application, the Commission Staff shall analyze the work proposed. Certificates of Appropriateness shall be issued or denied by the Historic District Landmarks Commission after public hearing. However, with approval of the Executive Director, the Staff may issue a Certificate of Appropriateness in the name of the Commission in the following instances:

i. On significant and contributing buildings, the Staff may approve structural or architectural modifications, such as siding, window openings and sashes; and the replacement of applied architectural details, such as brackets, cornices, railings, provided that:

a. The Staff determines and indicates on the Certificate of Appropriateness that the modifications comply with the Guidelines adopted by the Commission, or

b. The Staff determines and indicates on the Certificate of Appropriateness that the modifications duplicate as closely as possible the original details of the building.

ii. On non-contributing buildings, the Staff may approve modifications provided that they are compatible in building material, size, scale, texture and detail with those on buildings in the surrounding neighborhood, and provided that these modifications are consistent with the stylistic detailing the building.

iii. On significant and contributing buildings, Staff approval may be given to make minor modifications on work for which a Certificate of Appropriateness had previously been issued, provided that the Staff determines and indicates as an addendum on an existing Certificate of Appropriateness that the modifications do not alter the overall character of the work which had been certified as appropriate.

iv. The Staff may approve work consistent with established policy guidelines adopted by the Commission.

v. The Staff may approve demolition of non-contributing auxiliary structures or additions of not more than 1000 square feet.

vi. Any decision by Staff may be appealed to the ARC.

c) The Executive Director may approve alterations to rooflines and the construction of additions and accessory structures under 500 square feet.

d) Every applicant has the right to have an application for a Certificate of Appropriateness considered by the Historic District Landmarks Commission at a public hearing before the Commission, provided the complete application is submitted by the meeting deadline. Incomplete applications shall be rejected by the Staff and can not be placed on the Commission agenda until complete. The Executive Director has the authority to determine if an application is complete or incomplete. The applicant shall furnish the Staff with the information necessary to complete the application, which ~~i~~ shall consist of:

i. General scale plans and specifications, and materials sufficient to adequately describe the exterior work to be performed;

ii. Any additional support data and information which the applicant cares to submit.

iii. Scale massing models, either digital or physical, shall be required for new construction of all buildings over 10,000 s.f. Said model must include the building, adjacent structures, and the two block faces. Said models shall accurately reflect the scale and relationships of the project and it surrounding buildings.

iv. Models of buildings may be required for smaller projects, at the discretion of the Executive Director or by a majority of the Commissioners/ARC. The type, scale and details shall be stated, if said model is required.

v. Posting of a public notice sign provided by the HDLC on the property prior to the hearing.

B. Property Violations:

1. No Certificate of Appropriateness may be issued for work to properties with outstanding violations without the approval of the Executive Director.

C. Duration of Certificates of Appropriateness:

1. Certificates of Appropriateness are valid for 6 months from the date of issuance if work specified has not begun, or after a period of 6 months of no activity. The Executive Director can authorize an additional 6 month extension at his/her discretion. If a CofA is no longer valid, it is considered void and a new CofA must be applied for.

D. Certificate of Appropriateness Posting Requirements:

1. All Certificates of Appropriateness (CofA) once issued by the HDLC are required to be posted in a highly visible location on the primary street façade at the address shown on the CofA and remain posted until the work is complete.

VI. Commission Meetings

A. Regular Meetings:

1. Provided applications for Certificate of Appropriateness requiring Commission Action are pending, the Commission shall hold a public hearing each month.

B. Meeting Location and Changes:

1. Unless otherwise announced by the Commission, all meetings shall be held in the City Council Chambers 1st floor, City Hall, 1300 Perdido Street.
   a) Temporary Meeting Changes:

      The Chairman, or in his/her absence the Vice Chairman or Executive Director may temporarily change the location and place of meetings, provided the proper legal notices of said changes are made public.

C. Public Notice:

1. Notice of the date, place and purpose of such public hearings shall be published in the official journal of the City of New Orleans at least 7-calendar days before the date of said hearing. The completed application must be available prior to the deadline of the public hearing. Notices shall be mailed to:
   a) All adjacent property owners and such other persons and/or organizations as the Commission may from time to time determine by policy;
   b) The applicant and/or applicant's representative;
   c) The owner of the property if different from the applicant.

D. Scheduled Meetings:

1. Annual Meeting: It shall be the first regular meeting in July
   a) Annual report of Chairman: The Chairman shall present an annual report of the state of the HDLC.
   b) Election of Officers.
   c) Appointment of ARC Members.
2. January Meeting:
   a) Annual report by Executive Director.
   b) Budget Report: The Executive Director shall present the annual budget.
   c) Commissioner Attendance Report.

E. Special Meetings:

1. Special meetings may be called by the Chairman and/or in his/her absence the Vice-Chairman. Notice shall be provided as outlined in Section VI.C., unless a State of Emergency is declared.

F. Adjourned Meetings:

1. Should the business before the Commission not be completed, the Chairman may adjourn same from day to day until the matters on the original agenda are disposed of.

G. Open Meetings and Executive Session:

1. All meetings shall be open to the public except that an Executive Session (La. R.S. 42:16) may be held upon the affirmative vote of 2/3 of the voting Members present taken at an open meeting for which notice has been given pursuant to La. R.S. 42:11. An Executive Session shall be limited to matters allowed to be exempted from discussion in open meetings by La. R.S. 42:17, provided, however, that no final or binding action shall be taken during such Executive Session, nor shall such Executive Session be used to obviate the purpose of said legislation. The reason for holding an Executive session and the vote of each Member on the question shall be stated in an open meeting, shall be recorded and shall be entered in the minutes of the meeting. Executive Sessions may be held for one or more of the following purposes:
   a) Discussion of the character, professional competence or physical or mental health of a person, provided that such person is notified in writing at least 24 hours before the meeting and that such person may require that such discussion to be held in open meeting. In cases of extraordinary emergency, written notice to such person shall not be required; however, the public body shall give such notice as it deems appropriate and circumstance permits;
   b) Strategy sessions or negotiations with respect to collective bargaining or litigation, prospective litigation after formal written demand, or litigation when an open meeting would be detrimental effect on the bargaining or litigating position of the public body;
   c) Discussion regarding the report, development, or course of action regarding security personnel, plans or devices;
   d) Investigation proceedings regarding allegations of misconduct;
   e) Cases of extraordinary emergency, which shall be limited to natural disaster, threat of epidemic, civil disturbances, suppression of insurrections, or the repelling of invasions, or other matters of similar magnitude; or

f) Any other matters now provided for or as may be provided for by the Legislature. A majority of the Commission Members present may invite or direct the Executive Director, the Deputy Director, and/or the City attorney or designee as the only non-Commission Members to appear at a meeting closed to the public. This provision shall not restrict or impair any rights or exemptions set forth at La. R.S. 42:17.

H. Voting/Quorum:

1. Unless otherwise specified by any other legislation:
   a) A quorum for the NOHDLC shall be 8 and an affirmative vote of 8 members shall be required for the passage of any matter before the Commission.
   b) A quorum for the CBDHDLC shall be 6 and an affirmative vote of 6 members shall be required for the passage of any matter before the Commission.
2. Failed Motion:
   a) The failure of a motion to receive a majority of affirmative votes of the Commission shall constitute a "failure to obtain a legal majority". The procedural effect of a "failure to obtain a legal majority" is deemed a denial of the application whether the Commission's motion is stated in the form of a request for denial or approval of the application. Accordingly, the applicant may exercise his appeal rights pursuant to the Administrative Rules, Policies, and Procedures herein.
3. Proxy Voting:
   a) In accordance with La. R.S. 42:5, any manner of proxy voting is prohibited.
4. Recusal/Abstentions:
   a) Abstentions shall not be permitted. However, if the Commissioner has a conflict of interest pursuant to the Louisiana Code of Governmental Ethics (La. R.S. 42:1101, etc. seq.), the City of New Orleans Code of Governmental Ethics, and or personal conflict of interest, the Commissioner must (1) announce his/her recusal; (2) state the reason for his/her recusal; and (3) not be allowed to participate in debate or vote; however, he/she may remain in the room to listen to debate if he or she opts to. Where either a majority vote or a 2/3 vote is required, abstentions/recusals have absolutely no effect on the outcome of the vote (i.e. is not counted toward the majority or two-thirds of the votes cast.)

I. Conduct of Meetings:

1. Presiding Member:
   a) The Chairman shall preside at all meetings, or in his absence, the Vice-Chairman shall preside. In the absence of the Chairman or a Vice-Chairman, any Member of the Commission designated or elected by those present at a meeting shall preside.
   b) The Chairman (Presiding Member) may participate in debate, however cannot vote, unless his/her vote is required for the passage of a motion, i.e. break a tie vote.
2. Parliamentary Procedure:
   a) In absence of any provision in these rules to the contrary, the rules of procedure provided by the latest edition of Robert's Rules of Order shall prevail.
3. Order of Business:
   a) In all meetings, the order of business shall be as described on the published agenda unless the Chairman (Presiding Member) elects to change said order of business. Changes made by the Chairman (Presiding Member) may be overruled by a 2/3 vote of the Commission.
4. Presentation of Cases:
   a) The applicant may appear in his/her own behalf or be represented by a duly authorized agent. In the absence of any personal appearance or communication on behalf of the applicant, the Commission may proceed to dispose of the matter on the record before it.
   b) The order of business for each item shall be as follows:

      Presentation by the Staff explaining the details of the case.
      Presentation by the applicant or his/her representative.
      Public Comment – Proponents followed by Opponents.
      Applicant's rebuttal.

   c) All remarks by the public or the Members must first be recognized by the Chairman (Presiding Member). Remarks are not allowed between the public and the applicant unless approved by the Chairman (Presiding Member). No personal remarks or attacks will be allowed, and the Chairman (Presiding Member) has the authority to ask a Member of the public, and/or an applicant to leave the meeting room if he/she deems it is necessary to the proper conduct of the meeting. All remarks should be directed to the merits of the application or respective agenda item before the Commission. The Chairman (Presiding Member) has the authority to restrict portable/cell phones in the meeting room, and any other actions he/she feels are needed to properly conduct the business of the Commission.

5. Speaking Time Limits:
   a) Before speaking on an agenda item, each person shall give his or her name and address and state he or she is representing
   b) Proponents for the agenda item shall speak first for a total of 10 minutes. Each speaker shall be allowed maximum of 2 minutes.
   c) Opponents or other interested parties will speak second for a total period of 16 minutes. Each speaker shall have a maximum of 2 minutes.
   d) Proponents will be allowed a total period of 6 minutes for rebuttal. Each speaker shall be allowed a maximum of 2 minutes. Opponents will not be allowed to rebut.
   e) This procedure shall be followed except as such time when the Chairman (Presiding Member) shall, with the approval the Commission Members present, extend such time.
6. Procedural Questions:
   a) The Chairman (Presiding Member) shall rule on all procedural questions, subject to reversal by a 2/3 majority of the Members present.
   b) The maker of a motion regarding an application before the Commission, must state the basis in the Guidelines for the motion. However, if there is no basis pursuant to the HDLC Guidelines or the Guidelines are silent on the agenda item with regard to the motion, the maker of the motion must give a reasonable basis for his/her motion.
7. All proper parliamentary procedure shall be followed including relevance of argument, recognition of speaker, and absolute prohibition of applause. All comments by proponents and opponents shall be addressed to the Chairman or a specific Member of the Commission. These hearings are recorded and broadcast on public access television.
8. Friendly Amendments:
   a) Any amendment, "friendly" or otherwise, must be adopted by the full body, either by a vote or unanimous consent. If it appears to the Chairman (Presiding Member) that an amendment is uncontroversial, the Chairman (Presiding Officer) is to ask if there is "any objection" to adopting the amendment. If there is no objection to the amendment, the chair may declare the amendment adopted. However, if any Member objects, the amendment is subject to debate and vote regardless of whether its proposer calls it "friendly" and regardless of whether the maker of the original motion endorses its adoption.

J. Reconsideration:

1. If action has been taken by a motion during a meeting, and at least one Member who voted on the winning side wants to have the vote reconsidered, such Member can make the motion to reconsider during the meeting. The motion can be seconded by any Member, no matter how he/she voted. Once the meeting is adjourned, a motion to reconsider cannot be made, i.e. this motion can be made only on the same day on which the vote sought to be reconsidered is taken.

K. Consent Agenda:

1. The Consent Agenda shall be considered at the beginning of the meeting (after the adoption of the minutes or as designated by the Chairman) (Presiding Member) and will contain all applications: a) which have received a recommendation for conceptual approval from the Staff and Architecture Review Committee (ARC); and b) for which the owner/representative agrees with all of the recommendations or provisos stated by the Staff and ARC. These properties shall be considered and approved in globo, meaning they will be voted on as a group rather than individually. Property owners or their designees who have applications fitting the above categories are urged nevertheless to attend the Commission meeting, in the event that the Commission or a Member of the public has some questions or concerns regarding an individual property. Any person wishing to address the Commission on a matter contained on the consent agenda shall be permitted to do so in accordance with the Administrative Rules, Policies, and Procedures herein. Any individual Commissioner may request any item appearing on the consent agenda to be removed from the consent agenda by request; however, a majority vote of the Commissioners present is required to move an item off the consent agenda and have it placed on the regular agenda.

L. Submissions:

1. All written reports, studies, analyses, comments, critiques, e-mail messages, statements, petitions, graphs, renderings, drawings, photographs, depictions, maps, charts, and other 2-dimensional and 3-dimensional matters related to docket items shall be submitted to the Commission by the close of business the Friday prior to the Commission meeting. However, large models and digital presentations requiring special equipment must be set up by the applicant prior to the Commission meeting. Each submission shall include a specific reference to the address of the building in question.

a) No material (written matter, photographs, maps, etc.) submitted past the above deadline will be accepted by the Commission or its Staff for inclusion in the record, unless a majority vote by Members present at the meeting agree to a submittal after the deadline. Any such material submitted shall be disposed of and not returned to the submitting party. This provision will not preclude an oral presentation at the regular meeting, subject to temporal constraints otherwise set forth herein.

b) All documents, submissions, models, and other material submitted to the HDLC are open to the public and become the property of the HDLC and shall not be returned.

c) Public comment may be submitted in writing via e-mail. All e-mail shall be submitted to the plans examiner assigned to the project by the close of business the day before the Commission meeting.

M. Rehearings:

1. If the Commission denies an application, a rehearing of substantially the same matter shall not be heard by the Commission within 1 calendar year commencing from the date of the denial. However, if an application is denied due to a "failure to obtain a legal majority", the application is deemed denied without prejudice, and as a result, the application may be re-heard by the Commission within 1 calendar year commencing from the date of the application's denial on grounds of a "failure to obtain a legal majority".

N. Written Minutes:

1. Written minutes of all open meetings shall be kept and made available for public inspection. Such minutes shall include, but need not be limited to:
   a) The date, time and place of the meeting;
   b) The Members of the Commission recorded as either absent or present;
   c) The substance of all matters decided, and at the request of any Member;
   d) A record of individual Member votes taken;
   e) Any other information that the Commission requests be included or reflected in the minutes;
   f) The minutes shall be public records and shall be available to the Public within a reasonable time after approval by the Commission except where such disclosures would be inconsistent with La. R.S. 42:16 and R.S. 42:17;
   g) The minutes are not official until approved by a vote of the Commission.

VII. Variances

A. Variance Requirements:

1. In the event that the applicant believes that by reason of topographical conditions, irregularly shaped lots, or because of unusual circumstances, strict enforcement of the provisions of this ordinance would result in serious undue hardship, particularly affecting the applicant, then the Commission shall have the power to vary or modify adherence to the HDLC guidelines/regulations provided that its requirement will not adversely affect an historic preservation district as a whole or any designated Landmark. Unusual circumstances that satisfy the requirements of a hardship variance include, but are not limited to, the following:
2. The special conditions and circumstances do not result from the actions of the applicant or any other person who may have had interest in the property;
3. Strict adherence to the regulation for the property would result in a demonstrable hardship upon the owner, as distinguished from mere inconvenience.
4. The hardship variance is not based exclusively upon a desire to serve the convenience or profit of the property owner or otherwise interested party(ies).
5. Examples of unusual circumstances:
   a) A good faith purchaser of a property, without knowledge of outstanding HDLC violations(s) pending against the property, and the purchase is a bona fide transaction between unrelated parties.
   b) Other examples are at the discretion of the Commission on a case by case basis.

B. Retention Application:

1. Applicants who meet the requirements in the above section who desire to retain work already in progress or completed may apply for retention via a retention application.
   a) Applications for work commenced or completed without first applying for a Certificate of Appropriateness shall pay a fee of $500 to accompany the retention application.
   b) Applications for work commenced or completed in deviation of a previously issued Certificate of Appropriateness shall pay a fee of $250 to accompany the retention application.

C. Unnecessary Hardship:

1. City Code Sec. 84-79 allows for the exemption from the requirements of the historic preservation ordinance by a majority vote of the Commission in instances where unusual circumstances applicable solely to the particular applicant, its literal enforcement would result in unnecessary hardship. This provision recognizes that in certain instances, work that can be reversed without damaging the historic fabric or the preservation of basic form and rhythm rather than restoration materials can meet the objectives of the Commission.
    a) Eligibility Criteria: As its initial criterion for evaluating a request for an exception under the Unnecessary Hardship provision, the Commission may coordinate with the Office of Community Development (OCD) to set income thresholds in accordance with applicable HUD Section 8 guidelines and procedures for application. The Commission also recognizes the existence of circumstances under which the rigid application of this standard could result in unnecessary hardship. Examples of this include, but are not limited to, extraordinary medical or education expenses, the cost of maintenance contrasted with the cost of alterations, and the financial ability of persons on fixed incomes, particularly in areas with markedly appreciating values. In view of these and similar situations, the Commission shall consider requests for exemptions under this provision from persons who do not meet the standard of the HUD or other formula.
    b) Submission Requirements under the Unnecessary Hardship Provision: To apply for the exemption under the Unnecessary Hardship provision, a low or moderate income person should submit an eligibility application including Federal Income Tax Returns for the previous two years demonstrating household income or other evidence to demonstrate qualification to OCD and building permit application including, a description of the scope of work, drawings if available, and cost estimates for the proposed work and Federal Income Tax Returns for the previous two years demonstrating household income or other evidence to demonstrate qualification for this exemption to the One Stop Permitting and Licensing Office. The personal financial information shall be kept confidential. The Commission staff shall work affirmatively with the applicant in the preparation of the submission and in the provision of technical assistance to solve problems of design and materials.
2. Review Process and Procedure:
    a) The staff shall evaluate the submission for completeness and shall discuss with the applicant possible methods and materials to achieve a higher degree of authenticity within the applicant's budget and needs. The staff may request that the applicant obtain additional bids for proposed work.
    b) The staff shall prepare a recommendation on the application and submit it to the Architectural Review Committee which shall limit its review to design - specifically excluding materiality when necessary - and refer the matter to the Commission.
    c) The Commission shall hear the application, recommendations and any public testimony in the normal manner proscribed in sections H-L of these Rules Policies and Procedures.

VIII. Appeals

A. Appeal of Commission Decisions:

1. Any applicant and/or aggrieved party to an application that is denied by the Commission may appeal to the City Council of New Orleans within 10 calendar days of the date of the action. Said appeal shall be in writing and be RECEIVED by the Clerk of Council's office within 10 calendar days of the date of the Commission's action.

IX. Landmark Nomination and Designation

A. Nomination Review and Designation:

1. Proposed Landmark nominations shall be reviewed by the Staff prior to being placed on a Commission agenda. All public hearings regarding Landmark nomination and/or designation shall be adhered to as outlined in the Code of the City of New Orleans as outlined in Chapter 84. However, if any property placed on the public agenda to be nominated as a Landmark by the Commission, does not receive the first and two seconds required for nomination, the same agenda item shall not be considered for re-nomination within one year from the date of the public hearing in which the previous Landmark nomination affecting the same agenda item/property was acted on by the Commission. In the case of a designated Landmark failing to receive a majority vote to be designated as a Landmark the same agenda item shall not be considered for re-nomination within 5 years from the date the Commission took action on the previous recommendation or application for the same Landmark designation. Further, in the interest of justice, no Landmark nomination and/

or designation that is reversed/denied the City Council shall be reheard by the Commission within 5 years from the date of the reversal/denial of the City Council's action.

X. Performance Bond

A. Performance Bond Requirements:

1. A performance bond may be required by the Commission in those instances where completion of a project is the basis for a Commission decision. The details of said bond shall be as dedicated by the Commission.

XI. Demolition Fine

A. Fine for Unapproved Demolition:

1. Any owner, agent, lessee, or other person acting for or in conjunction with them, who shall demolish or cause to be demolished a structure or edifice without having received a CofA may be fined a single fine of not less than $1,000 and not more than $10,000.

XII. Amendments

A. Amending the Design Guidelines and Administrative Rules, Policies & Procedures

1. The Guidelines and Administrative Rules, Policies & Procedures may be amended by a majority vote of the Commission and approval by the City Council.

CITY OF NEW ORLEANS
Historic District Landmarks Commission
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