CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines Introduction

VCC DESIGN GUIDELINES

Historic preservation encompasses a broad range of activities. The Vieux Carré Commission (VCC or Commission) is empowered by the Louisiana Constitution with oversight of the protection of the Vieux Carré Historic District in a manner that is consistent with its architectural heritage, physical environment and the *tout ensemble*. Each generation of property owners is entrusted with the historical, cultural, architectural, archeological, social and economic traditions of its community. In relation to the built environment, historic preservation activities strive to enrich community integrity and cultural heritage to ensure that they are passed to future generations.

The *Vieux Carré Commission Design Guidelines* (*Guidelines*) are intended to be a guide for preserving and protecting the District's architectural and historical resources. The *Guidelines* provide information and guidance to be followed by property owners, design professionals, contractors, VCC Staff (also referred to as "Staff"), the VCC Architectural Committee (AC) and the Commission with regard to all exterior changes to properties within the Vieux Carré Historic District.

SECTION INDEX

This section includes:

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

HISTORIC DESIGNATION

New Orleans was the first city in the United States to pass an ordinance creating a historic district. In 1925, the Commission Council of New Orleans, responding to pressure from the local chapter of the American Institute of Architects, established the first Vieux Carré Commission. This first commission faltered, however, because the agency was merely advisory in function.

In 1936, an amendment to the 1921 Louisiana Constitution (Article XIV, Section 22A) laid the groundwork for the creation of the current VCC. This amendment specifically addressed the preservation of the "quaint" traditional architecture in New Orleans' Vieux Carré, the so-called French Quarter, and enabled the creation of a municipal body to safeguard the structures within the area bounded by Iberville Street, Esplanade Avenue, North Rampart Street and the Mississippi River.

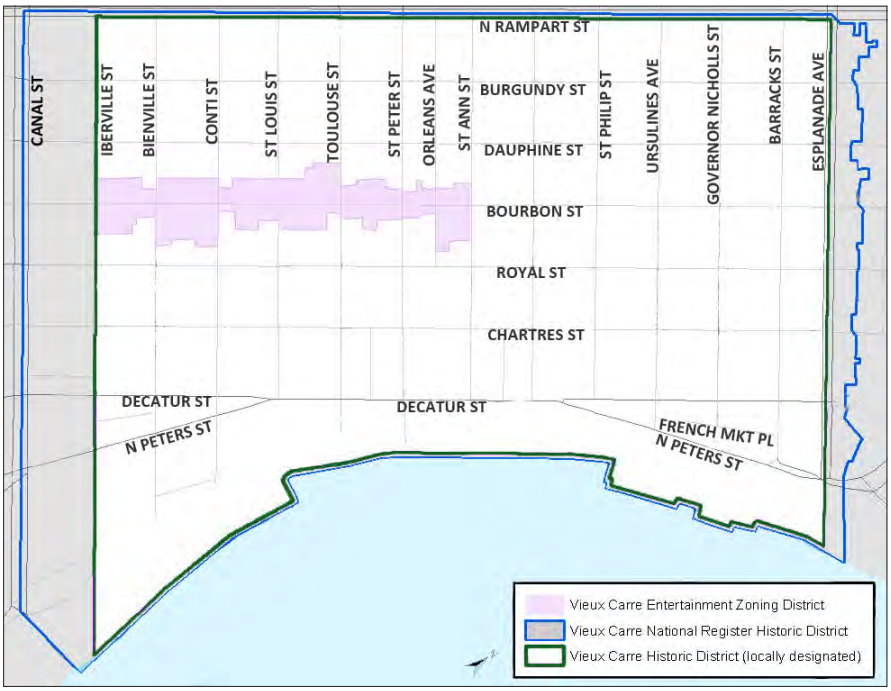
Through the efforts of a small group of determined activists, the Louisiana legislature passed Act 139 of 1936 to propose a constitutional amendment defining the VCC's composition, purpose and area of jurisdiction, and allowing the citizens of Louisiana to amend the Constitution of the State of Louisiana to provide for the creation of the VCC and authorize the City of New Orleans to create the VCC as a city agency. Following voter approval, under the State's grant of authority, the Commission Council of New Orleans passed the Vieux Carré regulatory ordinance in 1937. (No. 14,538, under Section 65-1-33 of the City Code. The authority of the VCC is further described in Articles I, II, III, IV & V in Chapter 166 of the 1995 Code of the City of New Orleans.)

The National Register of Historic Places

The National Register of Historic Places, administered by the National Park Service, is the United States' official list of districts, sites, buildings, structures and objects deemed worthy of preservation. Of the more than 85,000 places listed on the National Register, less than 3,000 are National Historic Landmarks, designated as having exceptional value or quality in illustrating and/or interpreting our national heritage. A National Register or National Historic Landmark District contains a major concentration of historic resources and may include non-contributing properties. Significant or contributing properties may also be individually listed.

The Vieux Carré was designated as a National Historic Landmark in 1965. (The boundaries of the National Historic Landmark District and local Vieux Carré Historic District differ slightly.) Within the Vieux Carré are several exemplary properties individually designated as National Historic Landmarks as well of those of lesser historic importance.

National Register listing does not eliminate nor restrict the property rights of an individual owner, but it does require that agencies using federal funding consider the effect of proposed undertaking on the historic resource. National Register listing could make an owner eligible for tax credits for expenses incurred preserving a commercial property, and there may be other financial incentives available. National Register, National Historic Landmark and tax credit programs are administered by the state historic preservation office (SHPO), the Louisiana Office of Cultural Development – Division of Historic Preservation.



This map of the Vieux Carré identifies the boundaries of the local Historic District, the National Historic Landmark District, and the Vieux Carré Entertainment District located along Bourbon Street shaded in lavender. The VCC has jurisdiction over all properties within the boundaries of the local Vieux Carré Historic District.

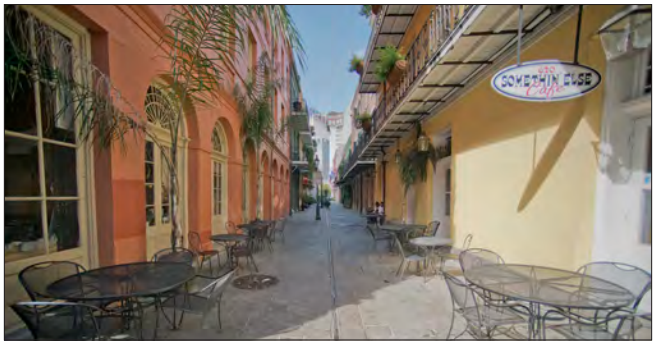
DEFINITIONS

Historic Resource: An individual building, site, monument, structure or area that has been determined to have historical significance and its distinctive character conveys unique architectural and/or cultural heritage.

Historic District: An area that contains a major concentration of historic resources, listed on the national and/or local level, which can include legal protection.

BOURBON STREET: VIEUX CARRÉ ENTERTAINMENT DISTRICT

The Vieux Carré Entertainment (VCE) District includes all properties fronting Bourbon Street from the downriver side of Iberville Street to the upriver side of St. Ann Street. Properties within the VCE are subject to special signage and security camera provisions not permitted at other Vieux Carré properties.



The Vieux Carré is enjoyed by residents and visitors alike. To protect its character, the VCC comments on issues that may compromise the integrity of the built environment.

VIEUX CARRÉ COMMISSION

The purpose of the Vieux Carré Commission is to promote the preservation of the buildings and structures deemed to have architectural and historical value for the benefit of the people of New Orleans, as well as Louisiana.

The jurisdiction of the VCC includes all private and semi-private properties within the boundaries of the constitutionally designated Vieux Carré Historic District, as defined by the Constitution of the State of Louisiana. The VCC's jurisdiction includes the erection, demolition, alteration of, or addition to any property within the District as related to the exterior of the building property including appearance, color, texture of materials and architectural design.

Before any work may begin on the exterior of a building or property in the Vieux Carré, first an application describing the work must be filed through the One Stop Shop and then, the approval of the VCC must be obtained. This process ensures the long-term physical preservation and maintenance of the Vieux Carré. Until the VCC has determined that proposed changes are in keeping with the character of the property, the surrounding parcels and the District, the VCC will not issue a permit for work.

The VCC 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 conduct an informal review in advance of Architectural Committee (AC) and Commission meetings and can approve certain repairs, restoration projects and work that meet the criteria set forth in the *Guidelines*. The AC's jurisdiction is limited to the appropriateness of the design of proposed physical changes, based upon existing conditions and a property's color rating. (Refer to *Historic Property Rating/Review Process Levels*, page 01-5.) The Commission ratifies or provides a final decision on all applications and can comment on additional matters that affect the *tout ensemble*.

HISTORIC DISTRICTS LANDMARK COMMISSION

All historic districts and individually designated properties outside of the Vieux Carré are locally regulated by the Historic Districts Landmark Commission (HDLC).

TOUT ENSEMBLE

The concept of protecting the *tout ensemble* of the Vieux Carré was first addressed in the Louisiana Supreme Court opinion in *City of New Orleans v. Pergament*, 198 La. 852, 5 So. 2d 129 (1941):

> And there is nothing arbitrary or discriminating in forbidding the proprietor of a modern building, as well as the proprietor of one of the ancient landmarks, in the Vieux Carré to display an unusually large sign upon his premises. The purpose of the ordinance is not only to preserve the old buildings themselves, but to preserve the antiquity of the whole French and Spanish quarter, the ***tout ensemble***, so to speak, by defending this relic against iconoclasm or vandalism. Preventing or prohibiting eyesores in such a locality is within the police power and within the scope of this municipal ordinance. The preservation of the Vieux Carré as it was originally is a benefit to the inhabitants of New Orleans generally, not only for the sentimental value of this show place but for its commercial value as well, because it attracts tourists and conventions to the city, and is in fact a justification for the slogan, America's most interesting city. – *Pergament, supra*, at 5 So.2d at 131.

As defined in the Code of the City of New Orleans, Section 166-151:

> ***Tout ensemble*** means the historic character and ambience, characterized by quaint, historic or distinctive architectural styles; landscaped patios, courtyards, public alleys and squares; interesting and diverse retail shopping stores and shops; pleasing and proportionally scaled streetscapes; buildings attractive to and compatible with pedestrian activity; use and presence of indigenous building materials and flora; and diverse peoples, cultural attractions and facilities.

This legislative wording, general rather than categorical, takes into account that, within the Vieux Carré, there is a broad spectrum of historic styles, cultural influences, land use and density. From the original village settlement, the French Quarter has evolved into a microcosm of the city of New Orleans. It is comprised of the full diversity of its citizens, and serves as the focal point of the city's celebratory nature for residents and visitors alike. As such, the Vieux Carré has evolved with the city's population, providing a home for commercial activity, residents, musicians, artists, festivals and second lines.

In its regulation of the Vieux Carré, the VCC's jurisdiction is limited to proposed exterior changes to a property including the rooftop, interior of a courtyard, alleyway and/or carriageway. **However, to preserve the *tout ensemble*, the Commission has the responsibility to comment on, or raise concern regarding, any issue not specifically under its regulatory authority that has the potential to jeopardize the built environment.** Examples include comment on sidewalk materials, cellular telephone tower placement or the potential effects of vibrations from tour buses or trucks.

THE COMMISSION

As legally mandated, the Commission is composed of nine volunteer citizens of the City, serving four-year terms. Each is appointed by the Mayor, with the consent of City Council, chosen from nominations provided by the following:

- New Orleans Chapter of the American Institute of Architects – Three (from a list of six candidates)
- Louisiana Historical Society – One (from a list of two candidates)
- Louisiana State Museum Board – One (from a list of two candidates)
- Chamber of Commerce – One (from a list of two candidates)
- Appointed at-large – Three mayoral appointees

The Commission conducts monthly public meetings, during which its primary duties are to:

- Act on permit applications proposing the erection, alteration or restoration of any building, site, monument or structure
- Act on permit applications for the proposed demolition of any designated building, site, monument or structure
- Review applications for retention of work that was completed without, or is inconsistent with, a VCC approved permit
- Cite property owners for **Demolition by Neglect** of buildings or structures
- Review and lift **Stop Work Orders**
- Review and rate individual properties in terms of their architectural and/or historical significance
- Comment on issues regulated by other City agencies and departments such as sidewalks, street lighting, noise and tour buses (Refer to *Tout Ensemble*, page 01-3)

ARCHITECTURAL COMMITTEE

The Architectural Committee (AC) is the recommending body charged with preserving, protecting and enhancing the Vieux Carré. The AC is composed of the three Commissioners representing the American Institute of Architects, volunteer architects from the community and may include other Commissioners. Members of the AC serve on a voluntary basis, attending bi-monthly public meetings. The primary role of the AC is to provide comment on design and the technical aspects of an application to:

- Preserve the character and quality of the Vieux Carré's heritage by maintaining the integrity of each property, its character and historic significance
- Protect and enhance public and private investment in the Vieux Carré
- Promote visual qualities in the environment that bring value to the Vieux Carré
- Foster the attractiveness of the Vieux Carré as a place to live, work and visit

At meetings, the AC reviews applications for compliance with these *Guidelines*. The AC makes recommendations primarily by assessing the historical and architectural appropriateness of the proposed physical changes.

DESIGN GUIDELINES

These *Guidelines* are intended as a tool to help manage change and protect the Vieux Carré's architectural and historical resources. It provides information, guidance and regulations to be followed by property owners, design professionals, contractors, the Staff, the AC, the Commission and the City of New Orleans with regard to properties in the Vieux Carré Historic District. They are intended as a supplement to, rather than as a substitute for, consultation with qualified architects, contractors, the Staff, the AC and the Commission.

The VCC recommends that an applicant review the information in all applicable *Guidelines* sections during the early stages of a project. Familiarity with this material may assist in moving a project forward promptly, saving both time and money.

AVAILABLE *GUIDELINES*

The following sections are available in these *Guidelines*:

01 Guidelines Introduction
02 Guidelines for Building Types & Architectural Styles
03 Guidelines for Exterior Maintenance
04 Guidelines for Roofing
05 Guidelines for Exterior Woodwork
06 Guidelines for Masonry & Stucco
07 Guidelines for Windows & Doors
08 Guidelines for Balconies, Galleries & Porches
09 Guidelines for Exterior Painting
10 Guidelines for Site Elements & Courtyards
11 Guidelines for Lighting & Security Cameras
12 Guidelines for Signage & Awnings
13 Guidelines for Storefronts
14 Guidelines for New Construction, Additions & Demolition

Each section addresses historic materials and building topics. All of the sections comprise the *Design Guidelines for the Vieux Carré Historic District.* All information is available at the VCC office and on the website at www.nola.gov/vcc.

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

HISTORIC PROPERTY RATING/REVIEW PROCESS LEVELS

Both the National Register and the VCC recognize that there are some properties that have greater historical and/or architectural significance than others. To distinguish the range of historical and/or architectural significance, every building and property (resource) within the Vieux Carré Historic District has been classified with a color rating. Based upon the color rating, alterations to a property will fall into one of three review process levels under these *Guidelines*:

1 **Level 1:** A resource that is of national or major architectural or historical importance *(a Purple or Blue rated property)*

2 **Level 2:** A resource that is an integral component of the District because it is of local architectural or historical importance or adds to the District's character *(a Green, Pink or Yellow rated property)*

3 **Level 3:** A resource that is an unrated 20th century construction or that has objectionable or no architectural or historic importance *(an Orange or Brown rated property)*

Contact the VCC at (504) 658-1420 to learn the color rating of a specific building, structure or property.

PERMITS

If exterior work is proposed on any private or semi-public property within the bounds of the Vieux Carré, no matter how minor, the Louisiana Constitution and the City of New Orleans requires that a VCC approved permit be obtained prior to beginning work. The VCC has jurisdiction over all proposed exterior changes on property including rooftops and/or the interior of a courtyard, alleyway and/or carriageway. The general types of projects reviewed by the VCC include:

- Maintenance and repair of the exterior of a building, site, monument or structure, including painting
- Alteration of the exterior appearance of a building, site, monument or structure
- Alteration of a property including a wall, fence, walkway, driveway, garden structure and/or water feature
- Modification, addition or removal of a sign or awning
- Construction of any new building or addition
- Relocation or demolition of all, or part, of a building, site, monument or structure
- Installation of mounted equipment including an air conditioner compressor, generator, satellite dish, entertainment device, lighting or security device

The VCC reviews a proposed change to determine whether it is appropriate to the individual property and the surrounding historic context in terms of the architectural style, general design, arrangement, location and/or materials. Once the VCC determines that a proposed change is appropriate, it will issue a VCC permit approval. Otherwise, the Staff will advise the applicant on ways to bring the proposed work into compliance with the *Guidelines* and the additional review requirements necessary to obtain a permit.

WORKING WITHOUT A PERMIT

The VCC will inspect all work for compliance with an issued permit. If a new change is proposed after issuance of a permit, contact the VCC at (504) 658-1420 for additional review requirements. Work undertaken without a permit or contrary to a permit is a violation of law and subject to fines, removal and/or restoration of the building, site, monument or structure to its appearance prior to the violation.

APPROVALS REQUIRED BEFORE STARTING WORK

VCC approval may be required for exterior work that does not require a building permit. This includes maintenance and repairs as well as the replacement of a roof, door or window, exterior painting and mechanical or chemical masonry cleaning. It should be noted that VCC approval is necessary, but not sufficient, for the granting of a building permit. Each project is subject to review for compliance with applicable zoning, building and safety codes by respective departments. The property owner is responsible for obtaining all necessary approvals prior to commencing any work.

STOP WORK ORDER

The VCC will issue a Stop Work Order for any work that is not in compliance with a VCC issued permit or that commenced without a VCC approved permit.

- **A Stop Work Order has the force of law**
- **Violation of a Stop Work Order constitutes a separate offense**

A **Stop Work Order** can be costly, both in time and money, as a property owner must go through the permit application process prior to restarting work. A **Stop Work Order** can only be lifted by the full Commission at a regularly scheduled monthly meeting. (Refer to *Retention Applications,* page 01-10.) A property owner with an outstanding VCC violation may also be subject to permitting restrictions by other City departments and additional administrative adjudication.

WHEN IS A PERMIT NOT REQUIRED?

The VCC does not have jurisdiction over interior work, although a building permit and/or other permit may be required for interior work, and interior work may affect tax credits.

PERMIT APPLICATION PROCESS

The level of the architectural and historical significance of a building and the type of work being proposed will determine whether the work can be approved by the Staff or the AC, or whether the Commission's approval is required. As previously stated, the architectural and historical importance of a historic resource is communicated by the following rating symbols throughout these *Guidelines*:

1 **Level 1** – *Greatest Significance: Purple and Blue*

2 **Level 2** – *Significant: Green, Pink and Yellow*

3 **Level 3** – *Lesser Significance: Orange and Brown*

The first step in the process is to contact the VCC to confirm the property's color rating. With the rating information in-hand, an applicant should consult the applicable *Guidelines* sections for the type of work proposed. In a relatively simple application, such as a proposed roof replacement, consulting the *Guidelines for Roofing* might provide sufficient information to assure quick approval. In a more complex project, like the repair of a building façade, it might be necessary to reference several sections, such as the *Guidelines for Exterior Woodwork, Windows & Doors, Masonry & Stucco* and *Roofing.*

When reviewing the *Guidelines* sections, note that the most appropriate types of changes and/or materials are recommended and the level of review, based upon the rating of a property, is provided. An applicant is advised to select from the options that are most appropriate for the architectural and historical characteristics of their building and site.

Although the *Guidelines* sections attempt to be exhaustive in reviewing all possible types of work, these *Guidelines* do not limit the type of work or materials that an applicant may request to use on a historic building or site. A new or innovative solution may be explored and, if appropriate for a particular situation, approved by the Commission.

Following a review of all applicable sections of the *Guidelines* for a proposed project, a permit application can either be submitted online at the City of New Orleans One Stop Shop website at www.nola.gov/onestop, or in person to the One Stop Shop office on the 7th floor of City Hall, 1300 Perdido Street. The supplemental materials (exhibits) required will vary depending upon the type of work being proposed in the application. (Refer to individual *Guidelines* sections for supplemental submission requirements.)

The VCC must have all required information at the time an application is submitted for the application to be accepted for formal review. Samples, such as paint colors, may be brought to the VCC Office in the One Stop Shop after submission of the application. The VCC Staff is available to provide information and preliminary review of an application. The Staff can clarify the necessary exhibits and the review requirements. **An appointment with Staff is encouraged, but not required.**

PERMIT APPLICATION SUBMISSION

1. Contact the VCC at (504) 658-1420 to determine the color rating of a specific building, structure or property
2. Consult all *Guidelines* sections that pertain to the proposed type of work, realizing it might be necessary to consult multiple sections – available at www.nola.gov/vcc and the VCC Office
3. Select design options and materials appropriate for the property's architectural and historical characteristics
4. Apply 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
5. Submit samples to the VCC Staff for review

When submitting a permit application, an applicant should be aware of all applicable meeting dates, submission requirements and deadlines to minimize delays associated with postponement until a future meeting agenda. Meeting dates and deadlines can be found on the VCC website at www.nola.gov/vcc. Some applications may require multiple reviews. (Refer to *Intermediate Reviews*, page 01-8.) **The property owner is responsible for obtaining a permit for all aspects of a proposed project prior to commencing any work.**

VCC REVIEW PROCESS

Once the VCC Staff has received all required review materials, a determination will be made whether the permit application can be approved by Staff, the AC or the Commission. For the VCC to consider an application for review, the following information and exhibits must be submitted:

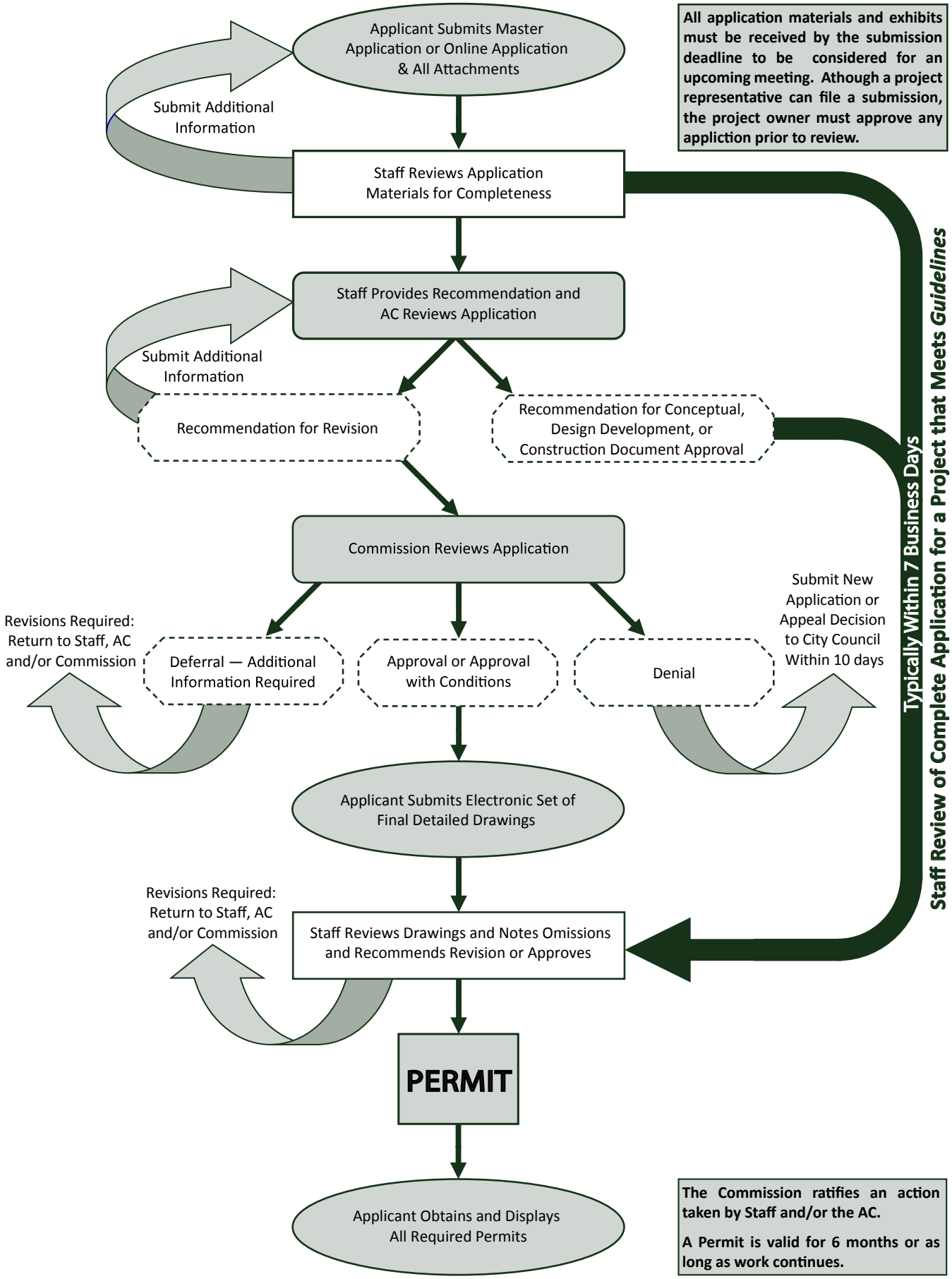
- A completed Online Application (electronic) or Master Application (paper)
- Detailed description of all proposed work
- Specific information regarding all exterior materials to be used in the work, such as architectural drawings and/or manufacturer's cut sheets and specifications
- The color of materials, including paint colors
- Required submission information (exhibits) identified in all applicable *Guidelines* sections
- Proof of approval of the proposed project by a façade or property easement holder, if applicable
- Any additional exhibits or information required for the proposed work that would be helpful in the VCC review, including photographs of the building, property and its surroundings

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

SUBMISSION CLARIFICATION

For questions related to submission requirements, the One Stop Shop can be reached at (504) 658-7100. The VCC can be contacted at (504) 658-1420 to schedule an appointment for a preliminary application review.

VCC APPLICATION REVIEW PROCESS



All application materials and exhibits must be received by the submission deadline to be considered for an upcoming meeting. Athough a project representative can file a submission, the project owner must approve any appliction prior to review.

The Commission ratifies an action taken by Staff and/or the AC.

A Permit is valid for 6 months or as long as work continues.

TYPES OF APPLICATIONS & REVIEWS

The following is a general explanation of the level of review required for an application. Refer to specific *Guidelines* sections for the minimum level of review required.

Maintenance/In-kind Repair/Replacement

All exterior maintenance, including painting, as well as in-kind repair or replacement that matches existing details may be approved by the VCC Staff. The Staff will review the permit application and, if all the necessary information is submitted, will provide VCC permit approval.

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 to be submitted along with the permit application and measured drawings. The Staff will review the permit application and, if all the necessary information is submitted, will provide VCC permit approval.

Renovation

Changes to the exterior configuration of a building or parcel, such as the addition of a dormer or mechanical equipment, or an alteration to a window or door that is not considered restoration will require the review of the AC. Typically, an application must include elevations and floor plans. Additional drawings might be required following an initial application review. An applicant will often submit conceptual drawings for a major renovation to procure AC and/or Commission conceptual approval, and then submit construction drawings for final AC and/or Staff detail approval. (Refer to *Intermediate Reviews*, page 01-8.)

Additions/New Construction

All new construction, including an accessory building, structure and/or addition, must be reviewed by the AC and approved by the Commission. An application must include the following scaled and dimensioned drawings: site plan, elevations and floor plans that clearly indicate existing conditions and differentiate each proposed change. Submission requirements can also include detail drawings, context drawings and building models. (Refer to *Application Submission Requirements, Guidelines for New Construction, Additions & Demolition* page 14-3.) Often an applicant will be required to submit conceptual, design development and construction documents for a major renovation to obtain AC and/or Commission approval, and then submit construction documents for final AC and/or Staff detail approval. (Refer to *Intermediate Reviews*, page 01-8.)

Demolition

A demolition application must include a site plan that clearly shows the proposed demolition area and the stabilization details for the remaining portions of each adjoining section of a building or structure. All demolition applications will be considered by the AC and the Commission at public meetings. (Refer to *Demolition*, page 01-13.) A demolition application has a layover period of 30 days following Commission review. The VCC requires conceptual approval of redevelopment plans prior to approving a demolition application.

INTERMEDIATE REVIEWS

Multiple, intermediate reviews by the AC and/or the Commission typically are required in the case of:

- A complex application, including a major renovation, addition or new construction
- Proposed work that does not meet the *Guidelines*
- An applicant, design professional and/or contractor who is not familiar with the VCC review process

The VCC recognizes that retaining a design professional for the preparation of final construction documents is a time-consuming and potentially costly process. Intermediate review can yield a cost savings to a property owner by providing the framework for VCC approval prior to expenditures for detailed construction documents for work that may not be approvable by the VCC. The VCC encourages all applicants to contact Staff when they begin to develop plans to obtain guidance on the appropriate reviews for the proposed work.

Conceptual Review

Conceptual approval is the sanctioning, commendation or favorable regard of a general idea or the non-specific notion of some proposed work. Conceptual approval by the AC or the Commission does not automatically guarantee final approval of any subsequent submission. A conceptual approval of any project may be limited or further defined in any manner that the Commission deems appropriate, so that any addition or lack of detail may be recognized as being omitted from said approval. Conceptual approval is understood to limit a proposal in terms of its general size, scale, materials and use. Any particular details shown in a preliminary proposal need not be considered approved or denied unless specifically noted. With each conceptual approval granted by the Commission (unless specific final approval authority is granted to the AC or Staff), the final proposal (with details) shall be reviewed by the Commission before the VCC will provide permit approval for execution of the work. Therefore, the Commission may retain final approval over any project. If the Commission wishes to forfeit its final review privilege, the motion granting conceptual approval shall include a clause transferring authority for final approval to the AC or Staff.

Design Development Review

Following conceptual approval, or approval of the overall concept (known as schematic design), the next phase typically performed by a design professional is known as design development (DD). The DD documents are more detailed, overall drawings describing the proposed work, such as site plans, floor plans, elevations and building sections, as well as specific materials. The VCC reviews DD documents to ensure that the proposed work is appropriate prior to the completion of construction documents.

Construction Document Review

Construction documents (CDs) represent a complete design including a final site plan, floor plans, elevations, sections, construction details and materials necessary for a contractor to provide a bid or price for the proposed work, as well as to obtain final VCC approval and a building permit.

The 1788 Madame John's Legacy House, a National Historic Landmark, is one of the oldest documented buildings in the Vieux Carré and is typical of French colonial houses.

STAFF

In its administration of the Vieux Carré Historic District, the VCC Staff is primarily responsible for:

- Communicating with, and providing information to, a potential applicant
- Performing an initial review of application for completeness
- Directing applications to the appropriate review process
- Making recommendations to the AC and the Commission
- Processing an application for work that meets the *Guidelines* and can be approved by Staff
- Providing application materials to the AC and Commission
- Reviewing final application information for conformance with VCC requirements
- Issuing permit approval based upon the requirements of an approved application
- Verifying all ongoing and completed exterior work conforms with an issued permit
- Notifying Department of Safety and Permits in a situation of a building's or structure's imminent danger of collapse

All recommendations or decisions of the Staff may be appealed to the AC and/or the Commission.

PRECEDENT

VCC approval for a proposed project shall not be interpreted as precedent related to its appropriateness at another property. VCC review and/or approval is specific to the property and location in question.

STANDARDS FOR VCC DECISIONS

When reviewing a proposed project, the VCC is 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* as issued by the National Park Service. The S*tandards for Rehabilitation* are available for reference on the VCC website at www.nola.gov/vcc.

AC REVIEW

AC meetings are open to the public and are the proper forum for public comment. The permit applications, meeting dates and application submission deadlines can be found on the VCC's website at www.nola.gov/vcc. **To clarify submission requirements and deadlines to be placed on an upcoming AC agenda, please contact the VCC** at (504) 658-1420.

The AC can make the following decisions and/or recommendations at its bi-monthly, public meetings:

Approval

If the AC determines an application completely describes the proposed work; the work is appropriate and meets the *Guidelines*; and the color rating of the property allows the AC to make a final decision, it may issue an approval with Staff to review final details.

Conceptual or DD Approval

If the AC concludes the proposed work is appropriate and meets the *Guidelines*, it may issue a recommendation for conceptual or DD approval with the details to be further reviewed and approved either by the Staff or the AC, or forwarded to the Commission for review. Projects that receive a recommendation for conceptual approval typically will be placed on an upcoming Commission meeting agenda for review. (Refer to *Intermediate Reviews*, page 01-8.)

Revision

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

Denial

Should an applicant not wish to make some or all of the proposed changes recommended by the AC, or the AC denies the application, the applicant has the option to appeal to the Commission. If the applicant decides to appeal an AC recommendation, the Staff should be notified as soon as possible to place the application on the Commission's next meeting agenda. Following an AC meeting, the Staff will send the applicant a written summary of the AC findings.

The AC reviews all proposed work within the context of the property as well as its surroundings.

COMMISSION REVIEW

The Commission meets monthly and, similar to the AC, will review an application to determine whether a proposed physical alteration to property is appropriate and meets the *Guidelines*. Unlike the AC, the Commission may consider security as well as other applicant- and property-specific concerns in its deliberations. All Commission meetings are open to the public. Commission submission deadlines and meeting dates can be found on the VCC's web site at www.nola.gov/vcc.

The Commission rules on:

- VCC applications
- Appeals of Staff and/or AC decisions
- Conceptual approvals (Refer to page 01-8)
- Design development approval (Refer to page 01-8)
- **Stop Work Orders** (Refer to page 01-5)
- Retention applications (Refer to page 01-10)
- Demolition applications (Refer to page 01-13)
- **Demolition by Neglect** (Refer to page 01-10)

In addition to the review of applications, the Commission comments upon:

- Variances or changes to the Comprehensive Zoning Ordinance (CZO)
- Property subdivisions and conditional uses
- All new construction and/or capital projects completed by the City of New Orleans
- VCC policies
- Issues related to preservation of the *tout ensemble*

RETENTION APPLICATIONS

A retention application requests to retain a previously completed, or ongoing, work that did not receive a VCC permit. **A current property owner is responsible for ensuring that all exterior work completed within 10 years of written notice has received a VCC permit, even if that work was completed by a prior owner.** The VCC maintains photographs of all properties under its jurisdiction, which it uses to determine if a non-approved change was implemented recently.

The retention application process often is initiated by a **Stop Work Order** (refer to page 01-05) or through receipt of a letter notifying an owner of a violation. Once a **Stop Work Order** is issued, the application process can be time consuming and costly. A property owner who receives a **Stop Work Order** must complete and submit for review a permit application requesting retention. If additional work is required, exhibits must be submitted with the application.

A property owner applying for retention will be notified to appear before the Commission at the next scheduled meeting to explain the circumstances of the violation. At its meeting, the Commission may either approve or deny the retention application. **If the Commission denies the retention application, the property owner can be required to restore the property to the original or previous condition. Non-compliance can result in daily fines and/or a lien against the property.**

DEMOLITION BY NEGLECT

All building and property components deteriorate over time and require regular maintenance. When maintenance is not performed regularly, the condition can worsen to the point that other materials or systems are affected and the condition reaches a point of **Demolition by Neglect**. To promote the preservation of buildings and structures of the Vieux Carré, the Staff identifies deteriorated conditions that have the potential to cause long-term damage and can cite the owner of a deteriorated property with **Demolition by Neglect**. Examples of **Demolition by Neglect** include:

- An unintended opening that could potentially result in water damage – *A broken window, roof or wall opening*
- A potential hazard that could fall and cause injury or a structural element that may no longer safely carry imposed load – *A foundation, pier, wall, beam or ceiling – Staff will/may notify the Department of Safety and Permits*
- A rotting wooden element or deteriorating mortar that allows deteriorating conditions to develop further or cause other internal problems
- Any condition that allows or harbors vegetation to grow on or into an architectural element

Each property owner is required to keep their structure 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 he/she has up to 30 days to contact the VCC in order to obtain permission for making the necessary repairs with required approvals and/or permits. If repair work has not begun within 30 days, the property owner may be cited by Staff for violations of the City Code and may further be notified to appear at the next public hearing of the Commission. Once the Staff or the Commission has determined that the property is in a state of **Demolition by Neglect**, the VCC can:

- Bring charges at an administrative adjudication hearing where daily fines may be levied against the property owner
- Carry out the necessary repairs and place a lien on the property for value of the fines and the costs associated with making the required repairs

VCC COMMISSION DENIAL

Following VCC Commission denial, an applicant may:

- Choose not to proceed with any action
- Submit a substantially revised application to the VCC
- Appeal to City Council within 30 days of issuance of the Commission's decision
- Resubmit the denied application for VCC review and approval after a one year waiting period

A well constructed, regularly maintained building can remain usable for hundreds of years. The 1752 Ursuline Convent, a National Historic Landmark, is a French colonial building and the oldest documented structure in the Vieux Carré.

SUSTAINABLE BENEFITS OF PRESERVATION

Historic buildings are intrinsically "green," as reusing an existing building has substantially lower environmental impact than building a new one. Preservation and rehabilitation minimize the wasteful loss of materials while maintaining a distinctive sense of place. Sustainable benefits of preservation include:

- The historic building or structure already exists, and the energy required to fabricate the lumber, bricks, windows and doors was expended long ago
- New construction often includes demolition of an existing building (construction waste comprises approximately 25% to 30% of landfills), in addition to the fabrication of new construction materials creating additional waste, while the preservation of an existing building conserves landfill space
- The most appropriate materials for the majority of preservation projects are often historic materials rather than non-biodegradable manufactured products, such as vinyl and/or plastics

COST VS. VALUE-ADDED

While some of the recommendations in these *Guidelines* do not represent the least expensive options, the VCC strongly believes that selecting a better quality option will be less costly in the long-term.

An immediate benefit is that using traditional materials and construction methods tends to be more historically appropriate and sustainable. Another benefit is that traditional materials generally have a longer life-cycle because they are appropriate for the local climate, requiring less frequent replacement. Additionally, traditional materials tend to reduce associated landfill waste and replacement costs, as well as potentially increasing a property's value associated with authentic, higher quality construction.

MAINTENANCE IS PRESERVATION

Regular maintenance helps preserve a building or property, protect the real estate value and investment, and keep the Vieux Carré an attractive place to live, work and visit. Lack of regular upkeep may result in accelerated deterioration of a building element and/or features. In the case of a historic building, these features often represent character defining elements that may be difficult and costly to replace. Long-term lack of maintenance can impact a building's structure, resulting in the need for more expensive repairs.

It is prudent to regularly inspect a property to identify potential problems. If a problem is detected early, minor maintenance may not only improve a property's overall appearance and value, but also may prevent or postpone the need for extensive and costly future repairs. Regular maintenance items typically include roof repair, cleaning gutters and downspouts, and painting exterior woodwork. (Refer to the *Guidelines for Exterior Maintenance* and the *Guidelines for Exterior Painting* for additional information.)

THE VCC REQUIRES:

- Prolonging the life of original materials on the exterior of a historic structure through regular maintenance
- Avoiding replacement of original material with newer, non-traditional material

Lack of regular maintenance can make some conditions hazardous. Care should be taken to ensure any portion of a building that supports people, or that projects over a public right-of-way, such as a balcony or gallery, is well secured and maintained.

REPAIRS & REPLACEMENT

When maintenance of a historic feature is insufficient to preserve it, repair or replacement in-kind may be necessary. If repair of existing fabric/materials is not possible, the VCC encourages replacement to match existing. Similar to a regular maintenance program, small replacement activities can prevent or postpone an extensive and costly future replacement project.

THE VCC REQUIRES:

- Repairing in a manner that is appropriate to stabilize and protect the building's important materials and features
- Replacing in-kind to the greatest extent possible – when repair is not possible – reproducing the original feature exactly, matching the material, size, scale, detailing, profile, texture and finish utilizing similar techniques
- Using compatible materials and techniques – when replacement in-kind is not possible – to convey an appearance similar to the original feature in design, color, texture, finish and visual quality to the historic elements

A major renovation projects typically requires use of multiple Guidelines *sections.*

ALTERATIONS & RENOVATIONS

An alteration or renovation sometimes is needed to ensure the continued use of a building. Nonetheless, consideration must be taken to reduce the potential of negatively impacting the character of the historic property. A relatively minor alteration can include installing a new sign or a replacement window or door within an existing opening. A major alteration or renovation generally involves a more substantial change to the exterior of a building or structure, and might require modification of the existing historic fabric. When considering an alteration or renovation, every effort must be taken to preserve the historic building features and context.

THE VCC REQUIRES:

- Identifying, retaining and preserving the character defining features of a historic building
- Minimizing alteration of the historically significant design, elements, materials and features
- Using design elements, materials and techniques that are compatible with the historic building and setting
- Maintaining the appropriate historic context of the building and site features

This former fire station has been converted into a residence. The signage and central truck door refer to the building's former use.

ADAPTIVE REUSE

In an adaptive reuse project, it may be necessary to use a building for a different purpose than it is used currently or for which it was originally designed. This may require a more substantial alteration or renovation, particularly at the interior. (All changes in use are subject to review under the Comprehensive Zoning Ordinance.) Similar to an alteration or renovation, great care must be given to maintain the character of the original building.

Examples of Adaptive Reuse in the Vieux Carré:

- Conversion of a house to multiple residences or offices
- Conversion of an industrial or commercial building into housing or an institutional use such as a school or church
- Conversion of an institutional building into residential use

Benefits of Adaptive Reuse:

- Retains historic character and high-quality historic materials and craftsmanship
- Promotes stability of ownership and occupancy and use of historic property
- Retains established neighborhood presence, existing infrastructure and streetscape

THE VCC REQUIRES:

- Identifying, retaining and preserving 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, particularly at window and door openings

NEW CONSTRUCTION & ADDITIONS

New construction and additions can dramatically alter the appearance of an individual property, the surrounding landscape and the Vieux Carré. The VCC requires design that is compatible with the location on a property (siting), and its form and materials within the context of the specific location. Because of the historic integrity of the Vieux Carré, a property owner should take great care when proposing either new construction or an addition. All applications for new construction and/or an addition are subject to AC and Commission review.

THE VCC REQUIRES:

- Preserving the cohesive ambiance of a historic resource with compatible, sympathetic construction
- Designing a new building or addition to be compatible with the siting, proportion, scale, form, materials, openings, roof configuration, details and finishes of existing buildings on the property and along the streetscape
- Constructing an addition at secondary elevation wherever possible, with a design subordinate to the historic building and compatible within the context of the existing property and block (Refer to *Compatible Design Principles*, *Guidelines for New Construction, Additions & Demolition,* page 14-4)
- Constructing an addition in a manner that does not radically change, obscure, damage or destroy historic building fabric
- Following the *Guidelines for New Construction, Additions & Demolition*

These traditional townhouses were constructed in 1957 in the Greek Revival style with ground floor retail. The form, scale, massing, details and materials are compatible with surrounding buildings.

Although the façade of this c. 1800 building was recently repaired, the building's structure did not receive required maintenance. This resulted in a collapse, pedestrian hazard and the ultimate loss of the entire building.

DEMOLITION

The demolition of all or a portion of a historic building or site feature within the Vieux Carré is considered a drastic action because it may alter the character of the area and surrounding streetscape. Once a historic resource or building that contributes to the heritage of the community is destroyed, it is impossible to reproduce it. In addition, the richness of the design, texture, materials and details, as well as the unique character and interest those qualities add to the neighborhood, are lost. Similarly, if a building is relocated from its historic context, the character of the surrounding area is forever changed.

The demolition of a historically or architecturally significant building, structure or feature within the Vieux Carré is rarely considered an appropriate option.

THE VCC REQUIRES:

- Evaluating the significance of the historic building and/or site feature
- Exhausting all attempts to reuse a historic building or site feature prior to considering relocation or demolition including:
  - □ Stabilizing, weatherproofing and securing
  - □ Renovating or adaptively reusing the building, structure or feature in a way that does not substantially alter its historic character
  - □ Selling or transferring the property
- Submitting redevelopment plans concurrently with demolition plans and obtaining conceptual approval for the proposed redevelopment work
- Following requirements in *Demolition, Guidelines for New Construction, Additions & Demolition,* page 14-20

ADDITIONAL RESOURCES

The following organizations may provide useful information. Contact information is available on the VCC website at www.nola.gov/vcc and at the VCC Office.

Local

The Vieux Carré Commission

- Vieux Carré Historic District regulatory body

Louisiana Division, New Orleans Public Library

- Research materials on New Orleans and Louisiana
- City archives

Notarial Archives and Conveyance Office, Orleans Parish

- Deeds, documents and images

Tulane University Southeastern Architectural Archive

- Architectural drawings archive; Sanborn maps

Williams Research Center of the Historic New Orleans Collection

- Photographic archives, documents, publications
- Vieux Carré Survey

Mayor's Office of Economic Development

- Five-year tax abatement program

Preservation Resource Center

- Neighborhood preservation programs and assistance

State

Louisiana Office of Cultural Development – Division of Historic Preservation

- National Register, National Historic Landmark programs
- Federal and state tax credits
- Louisiana archeological resources
- Main Street Program

National

National Park Service

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

National Center for Preservation Technology & Training

- Technical Resources

National Trust for Historic Preservation

Library of Congress

- Historic American Buildings Survey
- Historic American Engineering Record

Preservation Trades Network

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

U.S. Green Building Council

The Association for Preservation Technology International

The Alliance for Historic Landscape Preservation

PRESERVATION RESOURCES

FRENCH QUARTER REFERENCE

Campanella, Richard. *Bienville's Dilemma: A Historical Geography of New Orleans*. Lafayette, LA: University of Louisiana, 2008.

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

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

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FREQUENTLY ASKED QUESTIONS

Q: Where should I begin the application process?

A: It is helpful to begin by understanding what makes a property historically or architecturally significant (see below). Contact the VCC at (504) 658-1420 for a property's color rating. Obtain the *Guidelines* section(s) applicable to the proposed project and consider whether the designed changes are appropriate for the property. (Refer to *Design Guidelines*, page 01-4 for additional information.)

Q: How can I find out about the history of the Vieux Carré or a property?

A: Information about an individual property is available from the VCC office. The Williams Research Center of the Historic New Orleans Collection is also a good resource for historic images as well as archival documents. Additional information regarding the Vieux Carré National Historic Landmark District is available at the Louisiana Office of Cultural Development – Division of Historic Preservation. There are numerous reference books and resources, some of which are listed on page 01-14.

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

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

Q: Is the review process expensive?

A: The VCC does not charge a fee for a permit, however, other City departments assess fees based on the nature and scope of the work proposed.

Q: Do I need to hire a design professional?

A: Carefully reviewing the applicable *Guidelines* and the application package for the permit is recommended prior to hiring a design professional or contractor. If not required by another City department to receive a construction permit, an applicant is welcome to submit an application for work without the assistance of a design professional. However, for a complex proposal or one that requires the submission of scaled drawings, consultation with a professional will often speed up the review process. When retaining the services of a professional, it is helpful to work with an architect, contractor, etc., who is familiar with the requirements of the VCC. Before submitting an application, including all necessary materials, confirm that it is complete.

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

A: For a complex project, or a project that requires multiple reviews, the best time to talk to the VCC is as early in the project as possible, before investing a lot of time and money into the design process. An initial, informal informational review with Staff can help move a project more quickly through the review process saving an applicant both time and money. Contact the VCC at (504) 658-1420 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 VCC for review. Contact the VCC directly to understand the submission materials required for a project; whether AC and/or full Commission review is required; and the specific submission deadlines and meeting dates.

Q: Does my project require VCC review?

A: Any proposed exterior change to a building, site, monument or structure within the boundaries of the local Vieux Carré Historic District is required to receive VCC permit approval. Additionally, all work that might be considered ordinary maintenance and repair including repainting, requires VCC review. Most applications for maintenance and repair are reviewed at the Staff level and are completed within 7 business days.

Q: How do I apply for VCC review?

A: The specific submission requirements for VCC review will vary based upon the complexity of the proposed project and a building's rating, but the submission materials are similar to those required for a building permit review with the addition of some specific information such as paint colors.

For information regarding submission requirements for a proposed project, refer to the information available on the VCC website at www.nola.gov/vcc, the One Stop Shop website at www.nola.gov/onestop, and/or the One Stop Shop office on the 7th floor of City Hall at 1300 Perdido Street. After submitting an application through the One Stop Shop, an applicant should provide all required material and/or color samples to the VCC office.

Q: Can a VCC decision be appealed?

A: All Staff and AC decisions may be appealed to the full Commission within 30 days of the issuance of written notice. Contact the VCC to be placed on the Commission agenda. A Commission decision may be appealed to City Council within 30 days of the issuance of written notice of the Commission's decision. (Refer to *VCC Commission Denial*, page 01-10.)

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

A: VCC approval is not necessarily sufficient to obtain a building permit. Each project is subject to review by all City agencies having jurisdiction over compliance with zoning, building and/or safety codes. VCC review is just one step in obtaining a building permit. **An applicant must complete all necessary reviews and obtain all necessary permits applicable to the project prior to proceeding with any work. A property owner cannot receive a building permit without first obtaining prior approval from the VCC.**

Q: What if my project changes after obtaining a permit?

A: All ongoing and completed work is reviewed by the VCC for compliance with an issued permit. Contact the VCC at (504) 658-1420 prior to beginning any non-approved work to determine review requirements for the proposed modification. Minor modifications at an ongoing project can often be approved by Staff in advance of completing work.

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Members Dennis Brady, AIA
Rick Fifield, AIA
Nicholas Musso, AIA, LEED AP

VIEUX CARRÉ COMMISSION STAFF

Director Lary P. Hesdorffer

Staff Sarah E. Ripple – *Architectural Historian*
Nicholas G. Albrecht – *Building Plans Examiner*
Erika K. Gates – *Building Inspector*
Erin B. Vogt – *Building Plans Examiner*

DESIGN GUIDELINES PLANNING COMMITTEE

Special thanks to the Planning Committee members, who worked tirelessly throughout the *Guidelines* preparation.

Members Dennis Brady, AIA
Lary P. Hesdorffer
Nicholas Musso, AIA, LEED AP
Betty H. Norris
Rachel Robinson
Kimberly Rosenberg
Leslie Stokes
Daniel C. Taylor, AIA
Tee Zimmermann

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Mark S. Wilson – *At-Large*
Ted Young – *At-Large*

Rachel Robinson – *Executive Director*

PREPARATION

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

Dominique M. Hawkins, AIA, LEED AP, NCARB
PRESERVATION DESIGN PARTNERSHIP, LLC
Philadelphia, PA. www.pdparchitects.com

Assistance by: Katherine C. Liss & Mary Dempsey Lau

CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines for Building Types & Architectural Styles

BUILDING TYPES & ARCHITECTURAL STYLES

The Vieux Carré is comprised of a unique mix of architectural types and styles representative of the French Quarter's 300-year development. The buildings reflect the city's diverse history including French and Spanish rule, Caribbean/West Indies influence and varied uses such as shipping, commerce, banking and tourism, all of which provide a mix of materials and cultures that impart the district's unique character. In the Vieux Carré today, many of the buildings were constructed in the early-19th century with the earliest dating from the 18th century.

Just as the French Quarter is distinctive and diverse, so is the terminology that describes its architectural types, styles and details. There are numerous books documenting the historical and architectural development of the district. These *Guidelines* are intended to provide a brief overview to recognize and describe the most prevalent historic building types and architectural styles in the Vieux Carré.

SECTION INDEX

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

BUILDING TYPES & ARCHITECTURAL STYLES

Distinguishing a building type from an architectural style can be confusing to someone unfamiliar with the terminology. To simplify, a building's type is the basic form and massing of the building, whereas its architectural style describes the detailing applied to the form.

Type addresses the overall size, shape and proportions of a building and the configuration of its rooms. Style refers to the decorative elements applied to a specific form, such as brackets or type of window or door. When a building type like a shotgun is combined with elements of an architectural style, such as Greek Revival, 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 specific styles, such as a bungalow and Arts and Crafts. By contrast, some combinations almost never happen, for example a Creole cottage with Eastlake detailing.

This Greek Revival cottage has a projecting porch with rectangular posts and a bracketed cornice with a decorative parapet.

SELECTION OF TYPES & STYLES FOR THIS SECTION

There are a wide variety of buildings in the Vieux Carré. The types and styles found on the following pages are those that occur most often. The descriptions of these types and styles will be useful to most property owners. As a result, some have been omitted. If a specific property does not seem to fit any of the types and/or styles described in these *Guidelines*, please consult the books and other resources on New Orleans architecture referenced on page 01-14 of the *Guidelines Introduction*, on the VCC website www.nola.gov/vcc, or contact the VCC Staff at (504) 658-1420 for assistance.

This is a rare example of residential Spanish architecture remaining in the Vieux Carré. Note the stacked barrel tile parapet.

CHANGES OVER TIME

Trends in building types and styles demonstrate changes in technology, a response to a historic event and/or fashion. Beyond reflecting shifting preferences, building types and architectural styles tell the story of the Vieux Carré's development and broader societal changes. Prior to the fires of 1788 and 1794, the majority of the French Quarter's building stock was constructed from wood cleared from the early settlement area. Following these fires, with the growing ability to manufacture bricks and the requirements of Spanish law, brick-between-posts (*briquete-entre-poteaux*) and masonry structures became more common. Toward the end of the 19th century with the inexpensive construction cost of a shotgun house, wood framed buildings were once again popular.

Three centuries of living and building are what have created the "distinctive character" of the Vieux Carré. The overall pattern of the streets, lots, buildings and landmarks was established in the 18th and 19th centuries. Today, the general appearance of a street vista and the character of an individual building represent an accumulation of several periods and cultural influences.

Determining the original type and style of a building can be challenging. The ground floor of this example has many of the characteristics of a Creole cottage, while the second floor addition has features of an Italianate shotgun double.

BUILDING TYPES

All of the Creole cottages pictured have a side gable roof with dormers. The cottage in the foreground has a stucco finish, while brick-between-post construction is visible at the neighboring house.

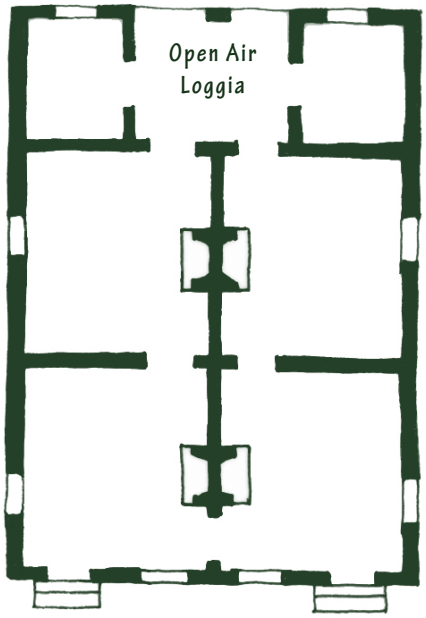
This four-bay Creole cottage has wood weatherboard siding, a side gable roof with an abat-vent, a central brick chimney with a "V" cap and two gabled, dormer windows.

CREOLE COTTAGE

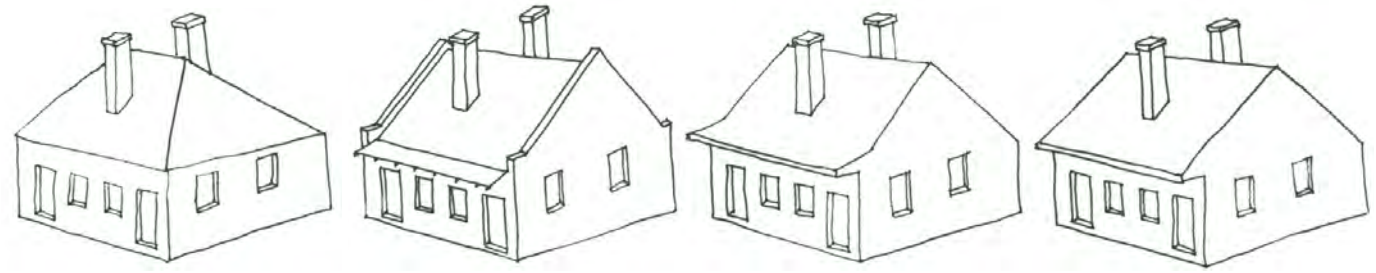
The Creole cottage, constructed from the 1790s to 1870s, is the earliest remaining local housing type in the city of New Orleans. It is a vernacular type – designed and built by owners and builders to fit local needs – and heavily influenced by both French and Spanish construction methods and the local climate. The typical Creole cottage is 1- to 1-1/2- stories tall, 2-rooms wide and 2-rooms deep, often with two small storage rooms (*cabinets*), flanking a covered, open-air loggia. Creole cottages have a hipped or side gabled roof, 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 or casement windows, all shuttered. The front façade is sheltered from the weather by an overhang (*abat-vent*) or roof overhang that directs rain away from the front façade. Earlier examples of Creole cottages are constructed of brick-between-posts or masonry, with smooth plaster or wood weatherboard sheathing. Later examples of Creole cottages are often of wood-frame construction with wood weatherboard siding.

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



First Floor Plan



Hipped Roof

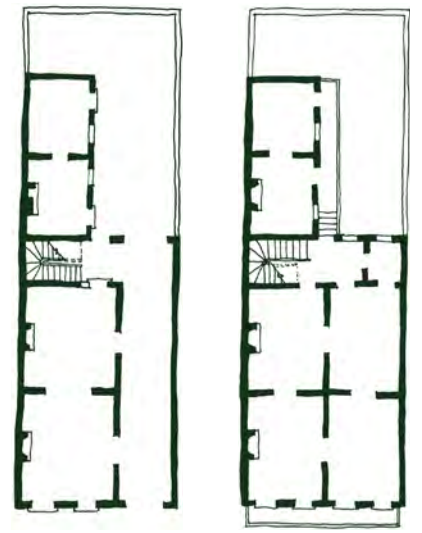
Gable Roof with Parapets & Abat-Vent

Gable Roof with Canted Overhang

Gable Roof with Overhang

This porte-cochere townhouse includes a carriageway in the right bay, providing access to the rear courtyard. The full-width balcony is accessed by four sets of French doors.

Many of the French Quarter's Greek Revival townhouses include granite piers topped by a granite lintel at the ground floor and a brick or stucco façade above.



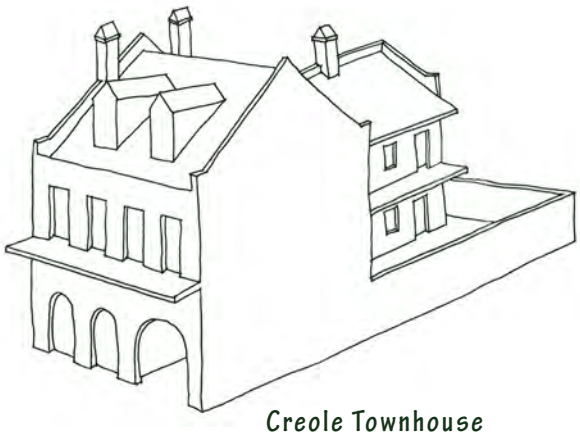
Creole 1st Floor Creole 2nd Floor

TOWNHOUSE

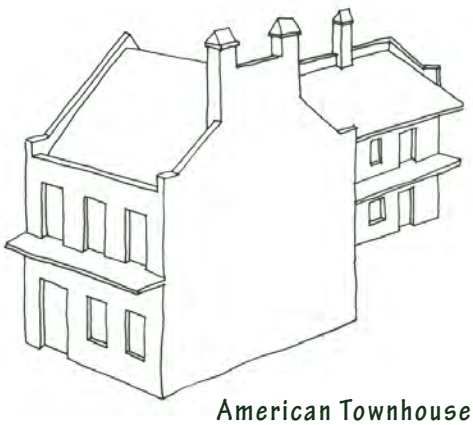
The townhouse building type, or some variation thereof, is common because its vertical massing and long, narrow footprint make efficient use of land. Common in the Vieux Carré from about the 1790s to 1890s, the townhouse building type is a 2- to 4-story, 1- to 2-room wide, 2-room deep masonry building with distinct vertical massing, a side gable or hipped roof and an orientation towards the street. The townhouse type first appeared in its Creole form in the late colonial period, but the basic type remained for the better part of a century as the American townhouse gained popularity.

In townhouses from different periods of construction, the shape, type and style of windows vary, and whether or not a projection, such as a balcony or gallery, is present.

The main block of a townhouse is typically rectangular in plan with a service building attached or semi-attached either to the rear at one side of the house or, alternatively, located along the rear edge of the property providing additional bedrooms or a *garçonnière,* and historically, a kitchen.



Creole Townhouse



American Townhouse

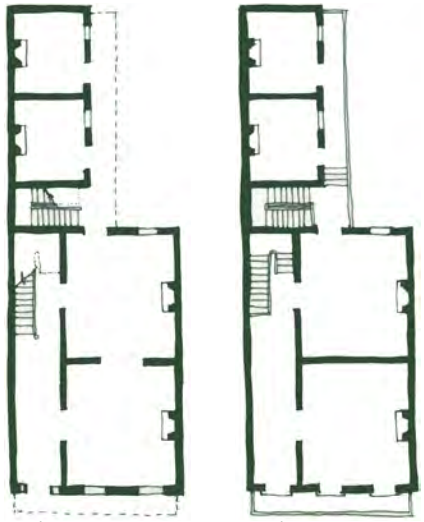
This double Greek Revival townhouse has a two-level, wood-framed gallery extending across the full width of the front façade, supported by rectangular wood posts, known as a double gallery.

This corner store townhouse includes ground floor commercial space accessed by a corner entry with a residence above. A gallery shelters the sidewalk and provides second floor level outdoor living space.

A Creole townhouse typically has arched openings at the ground floor level and a passageway or carriageway leading to a side and/or rear entranceway, rather than a front entrance door. There are no interior hallways, and a stair often links the main section of a building to a service building.

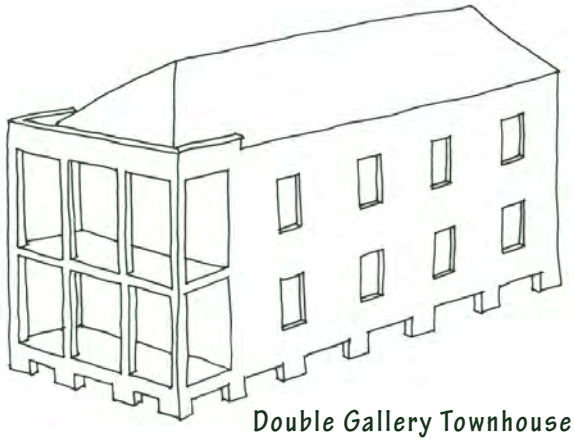
An American townhouse has a grand front entrance door leading to an interior hallway and stair. Although less common in the Vieux Carré, a townhouse with a gallery on each floor stretching the full width of the façade, is known as a double gallery.

The corner store townhouse variation is often present at a street intersection. In this type, a commercial space occupies the ground floor with residential space above. A large wraparound gallery covers a corner entrance point at the ground level, providing protection for store patrons below and possibly additional living space above.

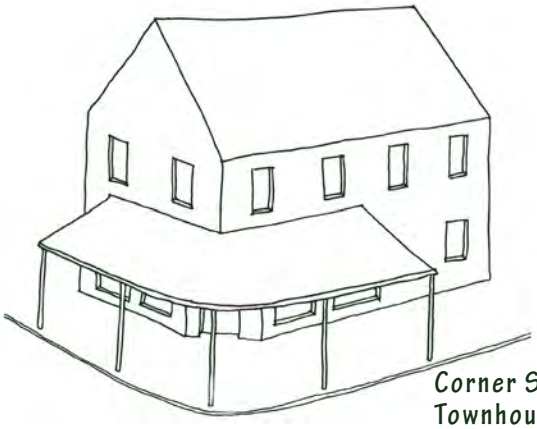


American 1st Floor

American 2nd Floor



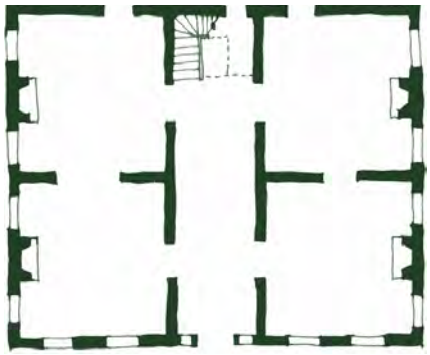
Double Gallery Townhouse



Corner Store Townhouse

The Beauregard-Keyes House was constructed in 1826. It includes a raised gallery and a central projecting Classical pediment.

The red brick used in the construction of the Hermann-Grima House, built in 1831, was imported from Philadelphia. The elaborate central entrance door is repeated at the second floor balcony.



Floor Plan

CENTER-HALL

Construction of center-hall houses began in New Orleans during the American transitional period of 1820-1835 as the French manner of building was replaced with more American building types, like Federal. The brick used in the construction of early examples was imported from Philadelphia or Baltimore. This hard, red brick did not necessitate the use of a protective stucco finish as required by softer, local brick.

The center-hall plan consists of 5-bays with a central, typically elaborate, entrance. It is rectangular in plan, with a wide, central hall, providing access to flanking rooms. In some cases, the central hall included a stair, while at others, the stair was located at the rear of the building.

The windows and secondary doors were a combination of multi-light French doors for gallery access and double-hung windows. Ground floor openings were often protected by heavy paneled shutters, while louvered shutters are found at upper floor openings. Chimneys are usually found along the side elevations.

A balcony is used for circulation in an outbuilding. This example includes a 2-level, covered balcony providing access to each of the upper level rooms.

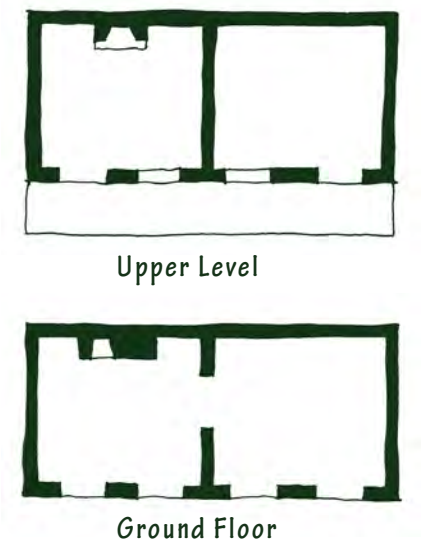
Some service buildings are partially hidden from view by a courtyard wall. In this case, the outbuilding is located along the rear property line of the principal building.

OUTBUILDING

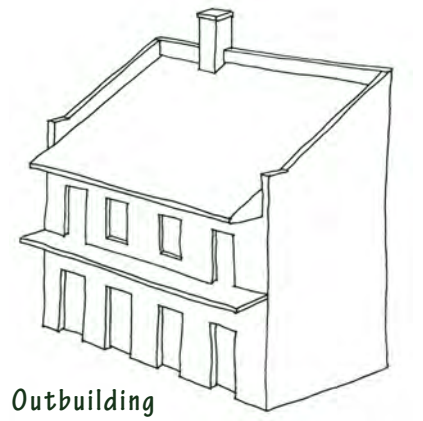
An outbuilding, also referred to as a dependency, service wing/building and/or slave quarter, generally were constructed in the Vieux Carré from the early 1800s through the mid-19th century. Though 2-story structures are the most common, an outbuilding can be from 1- to 3-stories in height with a shed roof typically sloping toward the courtyard.

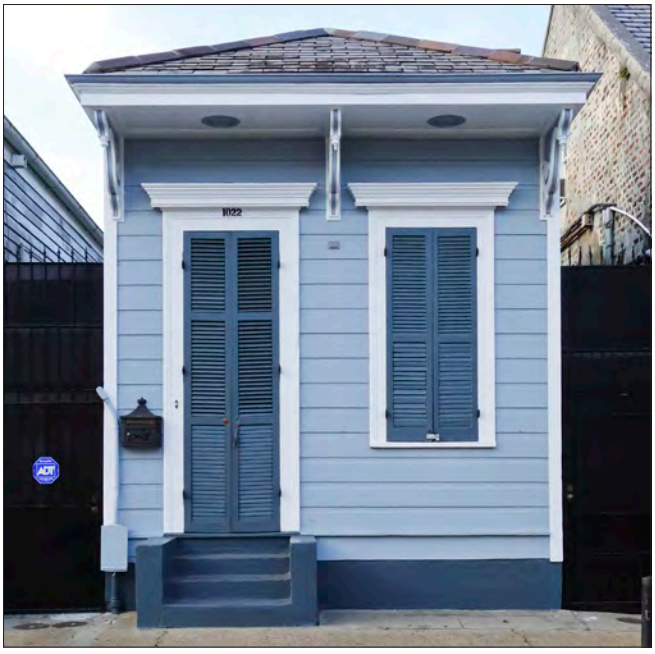
Prior to 1830, outbuildings usually were disconnected from the main house, located along the rear or side property line, and housed the kitchen, laundry, storage and living quarters on the upper floors. After 1830, outbuildings were attached perpendicularly to the rear of the main house, as an extension known as a service wing, forming the side wall of a rear courtyard. The characteristic floor plan is 1-room deep, 2- to 3-rooms wide with the primary upper floor access through a covered, wood balcony at the exterior of the building.

Though historically service buildings were utilitarian in nature, today outbuildings commonly function as residences or apartments independent of the main house.



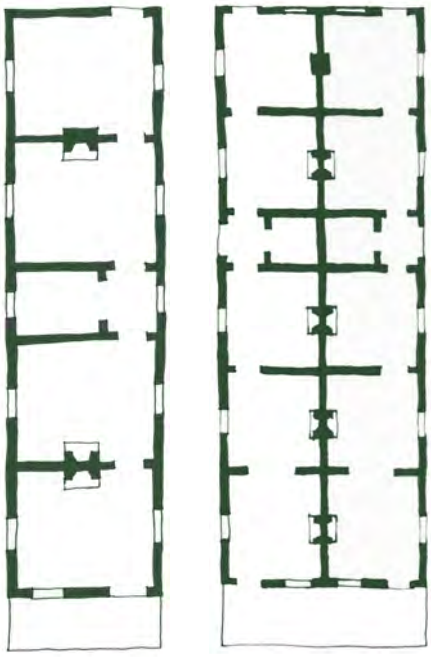
This "L"-shaped service wing frames two sides of the courtyard. A wrapping, covered balcony provides circulation that connects to the main house.





A shotgun single is 2- or 3-bays wide with rooms extending toward the rear of the property, fitting well on a long, narrow lot.

A shotgun double is typically 4-bays wide and includes paired central windows or French doors flanked by entrance doors. They frequently are converted into a single residence, although their separate entrance stoops must be maintained.



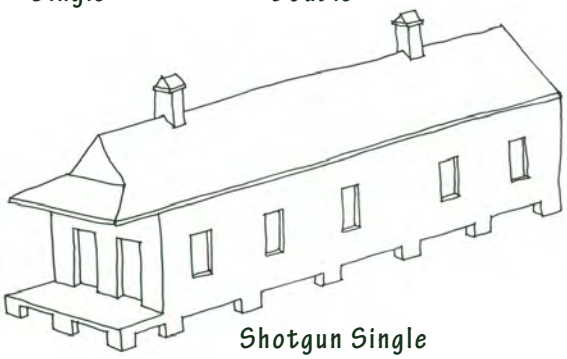
Shotgun Single

Shotgun Double

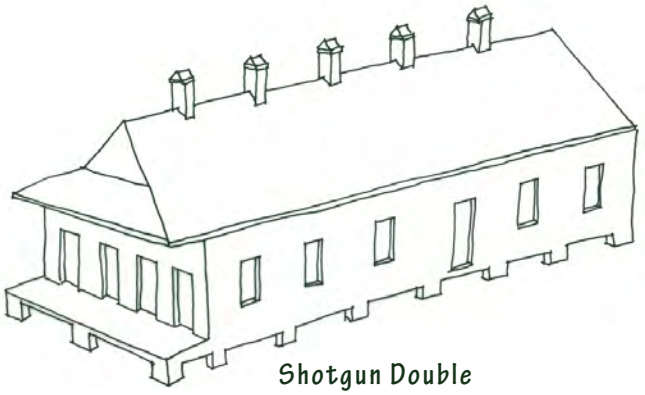
SHOTGUN

The earliest known examples of shotgun houses in New Orleans date at least to the 1830s. Shotgun houses resemble Caribbean house types prevalent in the 18th century. Some historians suggest they may have been imported to the city in the early 19th century. This highly efficient and comparatively inexpensive building type was popular among both the middle and working classes for over a century. Though shotguns are found throughout the South, it is probably the most prevalent and recognizable historic building type in New Orleans.

The most basic version is the shotgun single, a long, narrow structure 1-room wide and 3- to 5-rooms deep, with each room opening onto the next, and general alignment of door openings from the front to the rear of the house. The typical shotgun façade consists of shuttered doors and windows and may, or may not, feature a porch or deep overhang to offer protection from the weather. The shotgun house has a front gabled or hipped roof and chimneys found along the roof ridge.



Shotgun Single



Shotgun Double

The second story addition, or camelback, has a hipped roof and is located to the rear of this shotgun double, minimizing its visibility from the public right-of-way.

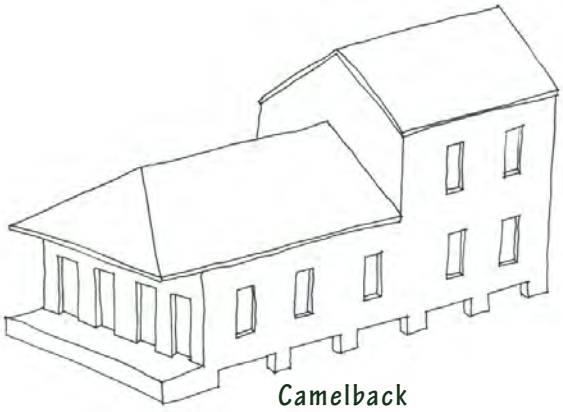
This hybrid, 3-bay, camelback, side gallery shotgun has a 1-room deep side hall and an exterior side gallery that serves as a corridor and provides private access to rear rooms.

The shotgun double is essentially a twinned single, a 2-unit residence with a symmetrical plan and a façade of two doors and windows, each unit 1-room wide and 3-to 5-rooms deep with no interior hallway. A shotgun double has a front roof overhang providing shelter from the elements and may, or may not, have a front porch.

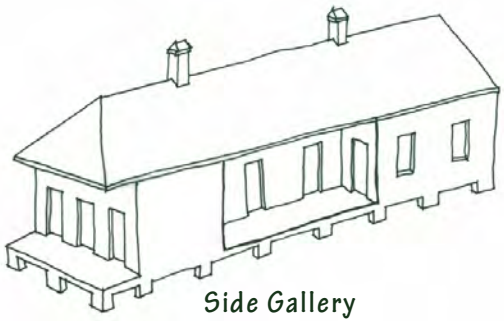
In addition to shotgun singles and doubles, there are camelbacks, those with a partial second floor, and shotguns with a sidehall or a side gallery. The passage in a side hall is a conventional hallway, while in the side gallery it is a narrow covered exterior gallery. A hybrid of these two types can be found where the front door opens onto a side hall 1-room deep, and then a second door opens onto an exterior side gallery.

Shotguns can be found with façade decorations, windows, doors and front porch designs reflecting most architectural styles popular in New Orleans from 1830 to 1950.

Side Gallery



Camelback



Side Gallery

ARCHITECTURAL STYLES

This 2-bay, Creole cottage has a hipped slate roof with a projecting abat-vent. The French door is topped by a transom, and the solid shutters with strap hinges are typical of the Creole style.

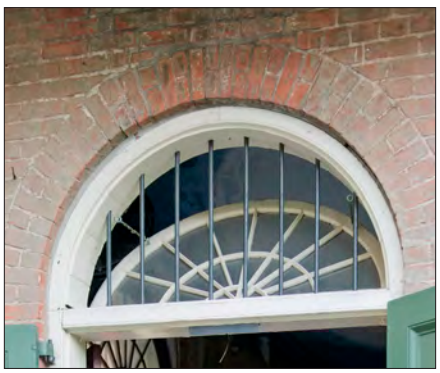
This 4-bay, Creole cottage has a terra cotta, side gable roof with parapets and a projecting abat-vent. The building includes a central brick chimney with terra cotta caps.

CREOLE

The Creole style, while often thought of as "French Colonial", is in fact an architectural style developed in New Orleans and prevalent from the late-18th century, during the Spanish Colonial Period, to the 1840s. It represents a pragmatic melding of the French, Spanish and West Indies architectural influences with the demands of the hot, humid climate of New Orleans. Over time, as the aesthetics of American architecture were accepted within the Creole population, this simplistic style died out in favor of what was then considered to be more fashionable, decorative elements.

Creole style hallmarks include brick, stucco or weatherboard exterior walls; arched, ground floor openings; large double-hung or casement windows and French doors; shutters attached with strap hinges on all windows and doors; absence of a dominant front entrance and no interior hallway. 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. An unroofed second floor gallery with an iron railing often replaced the balcony at townhouses after 1850.

It is unusual to find buildings where the Creole style is liberally mixed with another architectural style. Frequently, one might find a Creole style building that has been modified by placing Italianate brackets under a gallery or a roof overhang in a manner similar to that at a shotgun residence.



The Pontalba buildings, a National Historic Landmark, are mixed use, Greek Revival row houses that are the first to incorporate the use of cast iron galleries, which include the monogram of the developer, the Baroness de Pontalba.

Small, rectangular, third floor windows, known as frieze windows, are a common feature of a Greek Revival townhouse. Note the Greek Revival mouldings and dormer details.

GREEK REVIVAL

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, popular between the 1820s and 1860s, is strongly associated with the Southern United States, although it is a style that appeared throughout the country.

Hallmark elements of the style, as it appears in the French Quarter, include wide, flat, plain, often "Greek key" design or pedimented trim around windows and doors (refer to photo at right) and full height porches with classical round columns or boxed piers. Roofs may be 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 plain in style, and frequently the primary cladding is stucco or wood scored to look like stone blocks. Originally, stucco may have been painted in two colors to make them more closely resemble classical masonry. On masonry commercial buildings, granite piers are often found at the ground floor.

The Greek Revival style is associated with mansions, plantation houses, commercial and institutional buildings, such as Gallier Hall, but it was also popular on more modest residences, such as cottages, shotguns and townhouses.

This shotgun single features many Italiante details including the decorative brackets under the roof overhang, elaborate lintels above the segmental arched window and door transom, and weatherboard siding with decorative quoins.

The heavy, bracketed building cornice, decorative window lintels and arched masonry openings at the ground floor are typical of the Italianate style.

ITALIANATE

The Italianate style is a 19th century interpretation of the architectural motifs of Italian Renaissance and Northern Italian vernacular architecture. The style, popularized in England and the American East Coast beginning in the 1840s, took hold in New Orleans in the 1850s. Its use continued 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 segmental arched heads and hood moldings; paired doors; symmetrical façades; and hipped roofs, frequently hidden behind a parapet. Italianate style buildings have horizontally protruding eaves visually supported by brackets, single or paired. Cladding on the primary façade is usually weatherboard or wood drop siding, with weatherboard on secondary façades. Corners are marked by molded or carved quoins, typically multiple small raised blocks that are 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 popular hybrid style usually features oversized carved or turned wood brackets supporting a deep front roof overhang, Italianate window forms, ornate window and door surrounds, drop siding, carved quoins and "gingerbread" embellishment.

An alternating beaded pattern is found on the second floor gallery balustrade and lower level frieze. Note the flanking pierced, carved panels and brackets.

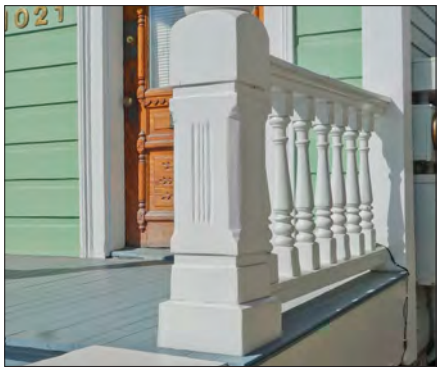
Gingerbread detailing and scrollwork are typical at Eastlake houses. This shotgun double has a decorative spindle frieze with jigsaw cut brackets and drops.

EASTLAKE

The Eastlake style came into vogue in New Orleans in the late 1870s and continued to be influential until the first decade of the 20th century. This late Victorian style was popular across the United States, spread through the use of commonly available architectural pattern books and was made possible by new, mechanized woodworking techniques that made highly ornate embellishment fairly inexpensive.

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

Eastlake style buildings are not as prevalent in the Vieux Carré as in the rest of New Orleans. Most Eastlake buildings in the French Quarter are a shotgun double. The use of the style on shotguns ranges from modest turned wood brackets to porches, railings, front façades, windows and doors that are highly embellished with decorative woodwork.



The Neoclassical Revival style features of this building include the deep projecting cornice, the Corinthian double-height pilasters located between the windows and the rusticated base.

This building has elements of both the Colonial and Neoclassical Revival styles including the projecting, bracketed cornice, elaborate door surround and the twelve-over-two double-hung windows.

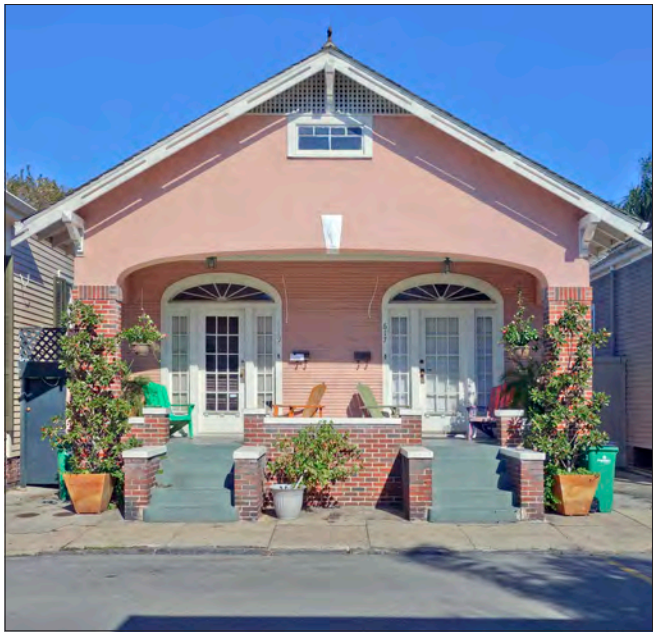
COLONIAL REVIVAL/NEOCLASSICAL REVIVAL

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 Colombian Exposition in Chicago. Each represent a resurgence of interest in architectural styles associated with the symmetrical, classically-based architecture popular in the 18th century.

Colonial Revival is a nostalgic interpretation of Early American forms intermingled with classical designs that had persisted in popularity. These elements 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 were more ornate than Colonial Revival buildings, and a reinterpretation of classical forms and elements, featuring fluted columns topped by complex capitals, and possibly a frieze and/or entablature embellished with garlands or patterned carvings and massive porticos.

Colonial and Neoclassical Revival stylistic motifs frequently can be found mixed with earlier Victorian styles and sometimes with later styles, like Arts and Crafts. Edwardian style refers to a design that became popular between 1890 and 1920 with primary distinguishing characteristics that are relatively simple in form and detail, but often embellished with elements of Colonial or Neoclassical Revival detailing.

This example of an Arts and Crafts shotgun double includes a bracketed cornice, decorative art glass gable end windows and tapered porch posts atop brick piers.



The horizontal massing of this stuccoed Arts and Crafts shotgun double is emphasized by the single span, arched opening at the porch without a central column.

ARTS AND CRAFTS

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 the city around 1900, but it was most popular in the 1920s and 1930s. Common design themes include unadorned structural building parts utilized as decorative elements, such as rafter tails, fascia boards and roof and porch beams; "natural" or "rustic" materials such as wood shingle siding and rusticated concrete block or stucco; and a deep porch with robust porch columns and overhanging eaves.

In addition to these design elements, Arts and Crafts residences frequently have heavy, horizontal massing; rectangular window bays; windows composed of many small patterned panes and/or leaded or colored glass windows; and, frequently, oversized windows under a porch overhang.

Arts and Crafts style typically is found on shotguns in the French Quarter. 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 a masonry base.

HIGH-STYLE VERSUS INDIVIDUAL STYLE

As owners may have modified their property to reflect personal tastes, it is common to see a historic 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 their needs and tastes and the fashion of the day, not one that fulfilled a checklist titled "Creole Cottage" or "Greek Revival Townhouse". Some buildings were designed by an architect and others by the builder or owner, or built from a commercially available plan. Individuals may have preferred a pure, "high-style" building that included elements of a specific type and style, while others may have desired a building that included elements, components and/or details from numerous sources to meet their preferences.

If a building seems to have all of the elements listed here under "Creole Cottage" but it has five openings on the front façade instead of two or four, it is most likely an unusual Creole Cottage and not some other type or style of building. If a building appears to have both Greek Revival and Italianate details, it is probably the case that one style was waning in popularity as another was becoming more fashionable. Just because one building is a combination of two or three styles, another has all the characteristics of one style and a third is a building with no style to speak of does not mean that one of them is any more or less important to the Historic District than the other. The French Quarter's unmistakable architectural character is attained through not only its diversity of building types and styles, but also each building's unique characteristics.

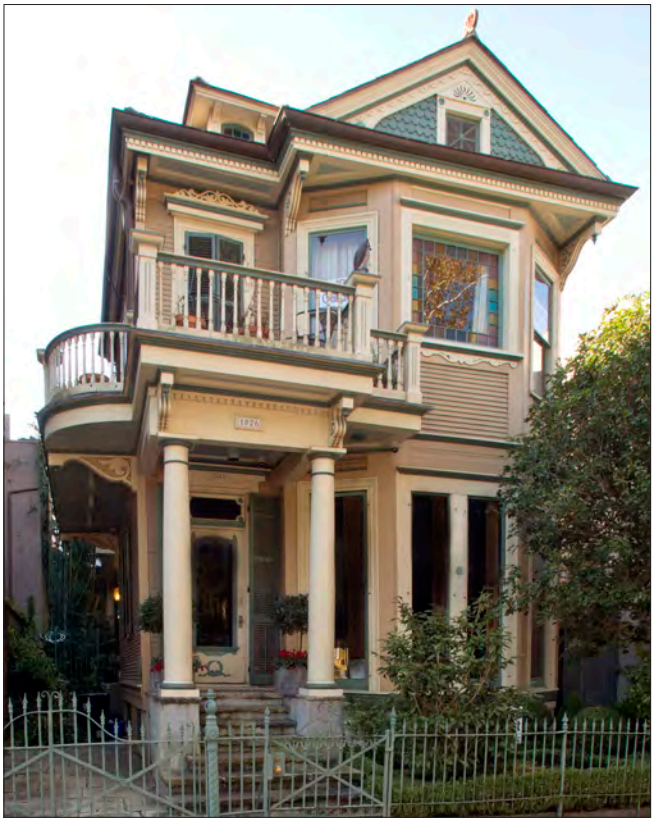
In recognition of the range of historical and architectural significance in the Vieux Carré, every property within the Historic District has been classified with a color rating. (Refer to the *Historic Property Rating/Review Process Levels, Guidelines Introduction*, page 01-5, for additional information.)

REFERENCES

Building type drawings found in this section are largely based on the work of Lloyd Vogt. For further information please consult:

Vogt, Lloyd. (2003) *New Orleans Houses: A House Watcher's Guide*. Gretna: Pelican Publishing Company.

Vogt, Lloyd. (2002) *Historic Buildings of the French Quarter*. Gretna: Pelican Publishing Company.



There are few examples in the French Quarter of the Queen Anne style, known for its asymmetric massing and distinctive roof lines.

ALTERATIONS TO BUILDING TYPES & STYLES

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

- The VCC encourages the removal of inappropriate, later changes as part of a façade restoration to make a building or property more historically accurate to a specific date, with thorough documentation
- The VCC discourages modern changes that compromise a building or property's historic type, style, significance or integrity

APPROPRIATE ALTERATIONS

If considering altering a building and need further information regarding whether the proposed change is appropriate for the building type or style, please contact the VCC at (504) 658-1420.

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www.nola.gov/vcc

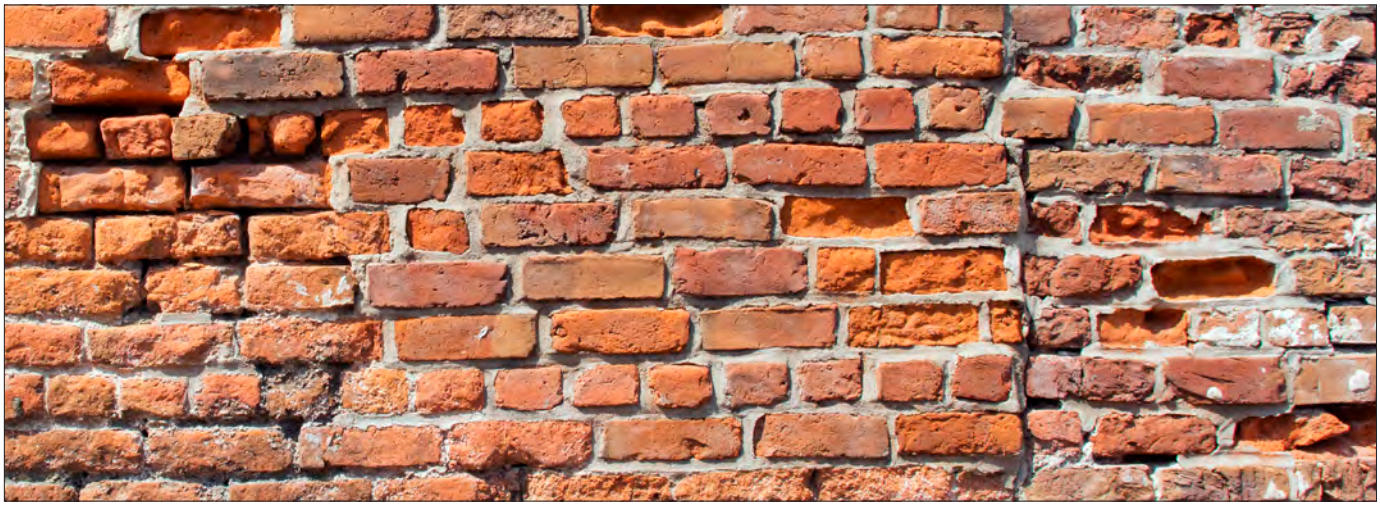
VIEUX CARRÉ COMMISSION FOUNDATION
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines for Exterior Maintenance



BUILDING MAINTENANCE

The historic architecture of the Vieux Carré features a well-constructed building stock from the late-18th through the mid-20th centuries. Many of these buildings continue to serve residents and tenants because they have been maintained by their owners.

Typically, a building is a family or business owner's largest single investment. One of the best ways to help a property retain its value in the marketplace is to complete regular, preventive maintenance. Unlike the buyer of an automobile, a new property owner is not provided 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 a problem finally is noticed, the associated repairs may be more involved and costly to address. A regular property maintenance program can help catch problems early, before they become significant.

SECTION INDEX

The Vieux Carré Commission (VCC) reviews all exterior maintenance of buildings and properties, including within a carriageway or courtyard. This section includes:

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

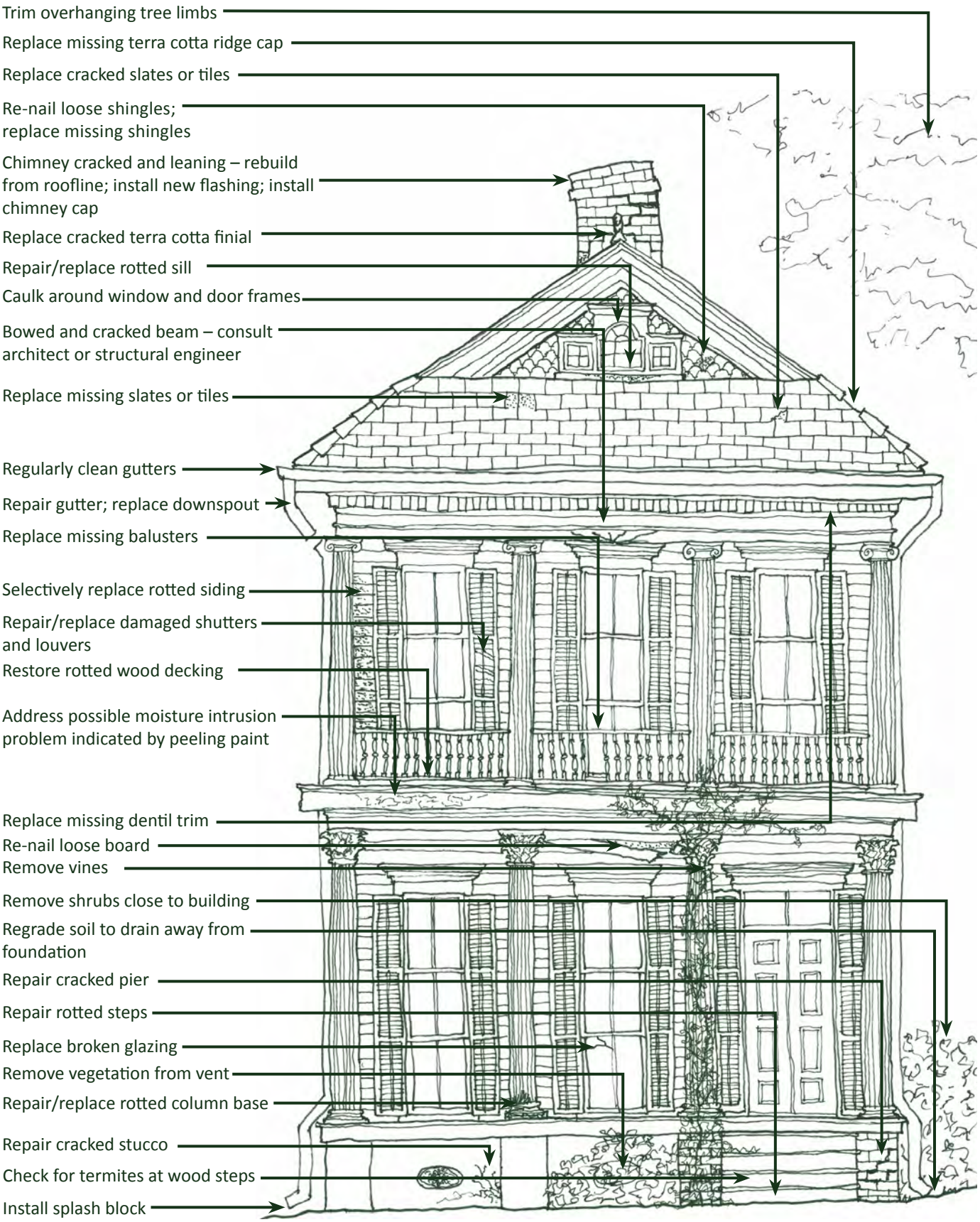
Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

TYPICAL BUILDING MAINTENANCE NEEDS

A property owner must obtain a VCC permit as well as all other necessary permits prior to proceeding with any maintenance or construction work on a property.



REGULAR MAINTENANCE IS GOOD PRESERVATION

Regular maintenance helps preserve a building, structure and property; helps protect real estate values and the investment; and keeps the Vieux Carré an attractive place to live, work and visit. Lack of regular upkeep can cause accelerated deterioration of a building's or property's elements and features. A small opening or unpainted surface can allow moisture penetration and eventually cause rot. In the case of a historic building, character defining elements that are difficult and costly to replace are often lost due to lack of maintenance. Long-term lack of maintenance can also impact a building's structural integrity, resulting in more expensive and substantial repairs.

It is prudent for a property owner to inspect their building and property regularly to identify potential problems. If a problem is detected early, a smaller investment of money may not only improve a property's overall appearance and value, but can prevent or postpone the need for extensive and costly future repairs. Regular maintenance items include painting, cleaning of gutters and downspouts, and inspecting the roof and building regularly for any sign of moisture infiltration, an open joint, a missing component and/or a crack or bulge.

Maintenance Review

Complete regular maintenance or in-kind replacement

1 **2** **3** Staff

MAINTENANCE GUIDE

THE VCC RECOMMENDS:

- Reviewing each building, structure and site feature regularly to identify maintenance and repair needs: in early spring, prior to hurricane season and late fall (Refer to *Top 5 Maintenance Tasks* below)
- Prolonging the lifespan of original materials on a historic property through regular maintenance
- Avoiding replacement of original materials with modern or substitute materials

TOP 5 MAINTENANCE TASKS

Regular reviews can alert a property owner to potential problems before repairs become costly:

1. Review roof for signs of deterioration
2. Clean gutters and downspouts and confirm proper drainage away from the building
3. Review condition of exterior woodwork, windows and doors for detached or loose elements, the need for repainting and sign of termite damage or rot
4. Review condition of masonry piers, walls and chimneys, including stucco and mortar
5. Remove and/or investigate behind vegetation growing on or adjacent to a building or structure

STORM PREPAREDNESS

Regular maintenance should be an integral part of storm season preparation. One of the best ways to reduce the potential risk to life and property during a storm is to regularly maintain a building. This could be as simple as ensuring that shutters are operational and can be closed to protect windows from wind-blown objects or verifying that roofing is secure to prevent the entry of wind-driven rain. Although there are several new hurricane-prevention measures and products on the market, the level of protection, associated costs, and impact on the historic materials and character of the building must also be considered. To provide guidance to property owners, the individual sections of the *Guidelines* include information regarding alternatives for mitigating the potential effects of a storm.

The edge of the roofing at this gallery is bent and not secure. A strong storm winds could peel the roof off of the building.

PREVENTIVE MAINTENANCE CHECKLISTS

These *Guidelines for Exterior Maintenance* include preventive maintenance checklists to assist a property owner in assessing the current condition of their building, as well as in keeping track of maintenance tasks as they are performed.

The checklists refer to typical problems associated with various materials and possible recommended actions. The checklists should be modified to address the specific materials found at each property. If a building has a serious problem, a qualified architect or structural engineer should be contacted to perform a more detailed inspection and recommend an appropriate treatment approach. (Refer to *Cyclical Maintenance Plans,* page 03-14.)

It is recommended that owners conduct three yearly property reviews: before winter, in the early spring and before hurricane season. The fall review will identify weatherization projects needed before winter, as well as projects to be scheduled for the following year; the spring review will identify work that should be completed during the warm weather months; and the pre-hurricane season review can identify work that should be completed to protect a property from high winds and rain. Each area of deterioration or problem should be photographed during every inspection. Dating the photographs can help document the progression of an ongoing problem and assist in planning future repairs. (Refer to *Maintenance Manual*, page 03-14.)

For more specific information regarding the various materials identified, please refer to the *Guidelines* sections available at the VCC office or on its website at www.nola.gov/vcc.

Damage caused by moisture infiltration is evident along the roof overhang. The gutter is dislodged, several soffit boards are missing and/or displaced, and vine growth is progressing on and between the building's components.

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 may be constructed of various materials within the same building envelope, such as a combination of shingle roofing at a sloped surface and rolled roofing at a flat surface. Overall, these components of various materials act together as a system to protect both the building and its interior from exterior environmental forces. 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, mold, algae and fungi
- General material degradation due to aging

All building materials, new or old, will deteriorate over time. Each of the environmental influences listed above, individually or in combination, has the potential to react with the different materials that compromise a building's exterior envelope and cause deterioration. The potential reactions are complicated further by the manner in which materials are installed, joined together and located. By implementing a regular maintenance and repair program, the rate of deterioration may be slowed dramatically, allowing the Vieux Carré's historic buildings to continue to last for centuries.

SALVAGED MATERIALS

Although the VCC encourages the use of salvaged materials, care should be taken when using building materials salvaged from another property. To be appropriate, a salvaged material needs to match the historic characteristics of the property to which it will be relocated. In addition, it is also possible that a salvaged material, particularly a wood element, can introduce pests, such as termites, to a building site.

REPAIR VS. REPLACEMENT

One of the essential missions of the VCC is to protect and preserve the historic properties of the Vieux Carré for the benefit of future generations. This includes all exterior historic materials found within the District. To preserve the authenticity of the Vieux Carré , the VCC strongly encourages the retention of historic materials or replacement in-kind whenever work on a property is considered. The VCC recommends that repairs be focused at the specific area of deterioration rather than a wholesale replacement of a historic building material or component, understanding that additional care and attention might be required as part of the effort. This approach allows the historic essence of a building to be maintained for future generations.

Repairs are intended to make a building weather resistant and structurally sound by concentrating on the areas of deterioration. Regular maintenance can minimize the need for repairs. Timely repairs can minimize the extent of deterioration and the size and cost of a repair project. For example, it might be possible to repair an existing wood window sash rather than incur the much higher cost of purchasing and installing a replacement window.

When repair is not possible, the property owner is encouraged to replace in-kind. While it may be tempting to use an off-the-shelf solution for a problem, prefabricated alternatives can cause damage to the remaining historic building fabric. For example, a common mistake is the use of commercially available Portland-cement based mortar at a historic brick wall. Because the new mortar is substantially harder than the historic brick, the mortar will accelerate the crumbling of the brick over time. Therefore, it is important for a property owner to understand the technology of a building's construction to minimize the potential for causing long-term harm leading to the need for costly future repairs.

REPAIR & REPLACEMENT GUIDE

THE VCC RECOMMENDS IN PREFERENTIAL ORDER:

1. Making non-intrusive repairs, focused at the deteriorated area, and stabilizing and protecting the building's important materials and features
2. When repair is not possible, replacing in-kind to the greatest extent possible, by reproducing the original feature exactly, using similar techniques to match the original material in size, scale, finish, detailing and texture
3. When replacement in-kind is not possible, using compatible materials and techniques that convey an appearance that matches or is similar to the original feature in design, color, texture, finish and visual quality

THE VCC DOES NOT RECOMMEND:

- Introducing a modern material that can accelerate and/or hide deterioration
- Removing or encapsulating a decorative building feature

Prior patching is evident in multiple roof locations. Note the poorly executed expanded ridge joint repair of the ridge tile.

ROOFING & RELATED ELEMENTS CHECKLIST

As a general rule, roofing and its associated components should be reviewed every fall and spring, as well as prior to hurricane season, and include the removal of leaves and debris from gutters and downspouts. In addition, it is best to check gutters, downspouts and attic areas during a rainstorm to determine whether they are functioning properly. A flat roof is best reviewed immediately following a rainstorm to determine whether standing water or pooling is present. Care should be taken when reviewing or maintaining a roof as it is 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, which can result in more extensive deterioration and consequent repairs needed. (Refer to the *Guidelines for Roofing* and *Roof Systems & Storm Preparedness, Guidelines for Roofing,* page 04-2.)

MATERIAL / LIFE SPAN	CONDITION OBSERVED	RECOMMENDED ACTION
Roofing – General	• Roof ridge, surface or rafter is sagging or bowing	□ May indicate a significant structural problem – Consultation with an architect or structural engineer is recommended, particularly if condition worsens
Slate, Terra Cotta Tile, Concrete Tile or Ridge Tiles 50+ years	• Slate or tile is laid on spaced wood boards or thin wood batten strips – verify from attic	□ If not, provide proper ventilation in attic
	• Slate or tile is broken or missing	□ Re-attach, re-secure or replace loose or missing slates or tiles in-kind
	• Units delaminating or flaking apart	□ Replace deteriorated individual slates or tiles in-kind
	• Slate or tile particles are in valley, gutter and/or downspout	□ Consider roof replacement when over 20% of slates or tiles are split, cracked, missing and/or deteriorated
Asbestos Shingles 30+ years	• Nails are popping up or deteriorated	□ Re-fasten or replace affected nails
	• Moss, mold or algae is 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	□ Consider roof replacement with appropriate non-asbestos roofing if deterioration is prevalent or substantial
Faux Slate – Rubber or Plastic/Polymer Shingles Varies based on manufacturer	• Individual shingles are cracked	□ Replace deteriorated shingles with visually similar shingles
	• Individual shingles are curled, warped and/or bent	□ Consider roof replacement if deterioration is prevalent or substantial
	• Shingles are faded and/or discolored	□ Consider roof replacement if deterioration is prevalent or substantial

MATERIAL / LIFE SPAN	CONDITION OBSERVED	RECOMMENDED ACTION
Flat Roof Varies based on product	• Asphalt or roof felting is bubbling, separating or cracking • Roof feels loose or spongy underfoot • Water is pooling on roof • Mineral granules or gravel is worn away • Roofing felt looks dry or cracked	□ Consider patching affected areas with compatible materials if condition is isolated □ Consider roof replacement if deterioration is substantial or leaking is observed – Verify condition of roof substrate including rafters and plywood sheathing
Metal Roof 60+ years	• Metal has substantial number of rust or corrosion spots • Metal has signs of aging and/or previous tar patches	□ Tin, terne-coated steel and terne-coated stainless all need regular repair and painting every 5-10 years but can last for decades if properly maintained □ Consider patching with compatible materials if deterioration is isolated □ Consider roof replacement if deterioration is prevalent or substantial
	• Metal is punctured • Joints and/or seams are broken	□ Consider patching or re-soldering with compatible materials if deterioration is isolated □ Consider roof replacement if deterioration is substantial or prevalent – Verify condition of roof substrate
	• Bulge in surface of flat metal roof • Pooling or standing water on surface	□ Consider roof replacement if deterioration is prevalent or substantial – Verify condition of roof substrate
Flashing (Formed sheet metal at joint intersections to prevent moisture penetration)	• Flashing is loose, corroded, broken or missing • Roofing cement or tar is on flashing • Flashing has opening or gap at the top • 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 flashing replacement if deterioration is substantial
Roof Projection (Dormer, TV dish, antenna, vent, pipe, skylight, mechanical equipment, lightning rod, cupola, etc.)	• Penetrations at roof projection is not properly flashed and watertight	□ Consider patching with compatible materials if deterioration is isolated □ Consider flashing replacement if deterioration is substantial
Chimney	• 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 deterioration is isolated □ Re-point deteriorated or open mortar joints □ Consider replacement if deterioration is prevalent or substantial – Replacement may 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 fireplace is used or if masonry or stucco inside flue is crumbling

MATERIAL / LIFE SPAN	CONDITION OBSERVED	RECOMMENDED ACTION
Gutter & Downspout	• Gutter or downspout is clogged	□ Review roof drainage during a rainstorm – Water should collect in gutter and flow through downspout without spilling over roof edge □ Clean out debris at least twice each year, in the spring and fall, or more frequently based on tree proximity and debris accumulation □ Install screen over length of gutter and/or strainer over downspout
	• Gutter or downspout is rusty, loose, askew or tilting • Hanging gutter has open or missing seam • Section is missing	□ Consider repairing or patching with compatible materials if deterioration is isolated □ Consider gutter or downspout replacement if deterioration is substantial or sections are missing
	• Seam in metal lining of built-in box gutter is broken	□ Re-solder open joint □ Consider replacement if deterioration is substantial or prevalent
	• Cast iron downspout boot is rusted	□ Remove rust to bare metal – Apply rust-inhibitive primer and paint
	• Water is pooling adjacent to foundation	□ Re-grade area at foundation to direct water away from building □ Verify water exiting downspout is directed away from building foundation - Install splash block or downspout extension at base of downspout to direct water to drain (see example below)

The crushed downspout is impeding water flow.

The rear chimney has collapsed and there is significant mortar loss at the remaining two chimneys.

A splash block can direct storm water from a downspout away from a building.

The vines on the chimney may clog the flue and dislodge the mortar.

EXTERIOR WOODWORK CHECKLIST

Generally, exterior woodwork should be reviewed every fall and spring, as well as prior to hurricane season. The fall review allows a property to be prepared for winter and the owner to plan for spring repairs and painting. The spring review will alert a property owner to damage that occurred over the winter months and allow for immediate repair. The review prior to hurricane season will identify any loose elements that could be blown off and/or openings that could provide a path into the building for wind-driven rain.

If there are questions regarding whether the severity of deterioration warrants replacement, consultation with a professional is recommended. Painting of exterior wood elements should be completed when the temperature and relative humidity are within the paint manufacturer's recommended range. For further information, refer to the *Guidelines for Exterior Woodwork*, *Guidelines for Windows & Doors* and *Guidelines for Exterior Painting*.

Wood in contact with the ground is more susceptible to damage from storm water, termites and fungi, requiring more frequent maintenance. The larger opening can also allow rodents and pests to nest under the display window.

MATERIAL	CONDITION OBSERVED	RECOMMENDED ACTION
Exterior Wall – General	• Exterior wall is not plumb or vertically straight • Bulge is visible at exterior wall • Door or window frame is out-of-square • Siding has wavy surface	□ May indicate differential or uneven foundation settlement or a significant structural problem – Consultation with an architect or structural engineer is recommended, particularly if condition worsens
Wood Siding, Shingles & Decorative Woodwork (Refer to *Guidelines for Exterior Woodwork* for more information)	• Loose, cracked, missing or open joint is visible 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 joint – Verify compatibility with adjacent materials
	• Shingles are thin or worn	□ Attempt patching with compatible material if area of deterioration is isolated □ Consider replacement in-kind if deterioration is prevalent or substantial
	• Open joint is visible around window or door frame • Open joint is between dissimilar materials (such as wood siding and gallery roof)	□ Re-caulk, apply sealant, repair or replace deteriorated flashing as appropriate – Verify compatibility of caulk or sealant with adjacent materials – Select paintable caulk or sealant if possible
	• Mold, algae or mildew is visible on siding or trim, especially on north side or a shady area • Vines are growing on wall	□ Indication of potential moisture problem – Verify if a vapor barrier is present in wall and remove if possible □ Clean and treat surface to inhibit future growth – **Do not use high pressure water because this could result in a more significant problem** □ Remove vines and scrub surface with a stiff brush to remove roots on wall surface after wood has dried □ Trim back shrubs and/or overhanging tree limbs to allow air circulation and sunlight to hit surface
	• Original siding or trim is covered with vinyl or aluminum siding	□ Vinyl or aluminum siding and capping can trap moisture and hide rot and damage – Vinyl or aluminum siding and capping should be removed and woodwork inspected for damage and repaired

MATERIAL	CONDITION OBSERVED	RECOMMENDED ACTION
Water & Termite Damage (Refer to *Guidelines for Exterior Woodwork* for more information)	• A dirt vein is visible on an exterior wall, particularly near a foundation, a step, under a gallery, porch, etc.	□ Possible indication of termite infestation and/or damage – Contact extermination company to determine if there is active infestation and the extent of damage
	• Wood is soft when stuck with a small blade or ice pick, particularly at a window sill, gallery, porch, step, sill or siding (Refer to *Detecting Wood Rot, Guidelines for Exterior Woodwork*, page 05-7)	□ Possible indication of wood rot or insect infestation – Eliminate source of moisture to control rot and replace defective element in-kind; contact an extermination company for potential infestation
	• Wood is located on a masonry foundation or pier or within 6-inches of ground (Refer to *Termites, Guidelines for Exterior Woodwork*, page 05-8)	□ Wood on a masonry foundation or pier or close to the ground can be a target for rot and termite infestation – Review appropriate alternatives to increasing height of wood above grade and conduct regular inspections □ Retain a pest management company to provide regular inspections
	• Vegetation, such as shrubs, is located immediately adjacent to foundation • Vines are climbing on building or structure	□ Vegetation can trap moisture in woodwork by blocking sunlight and/or air circulation – Remove or thin vegetation close to a building or conduct regular inspections for rot behind vegetation □ Climbing vines can trap moisture and grow behind siding – Remove vines to allow air and light
Windows & Doors (Refer to *Guidelines for Windows & Doors* for more information)	• Window and/or door does not fit or operate properly	□ Verify whether frame is racked or out-of-square – Possible indication of differential or uneven foundation settlement or deteriorated wall framing □ Verify whether window is painted shut and hardware (including sash cord or chain) is operational
	• Wood is rotting, particularly at a sill or lower rail	□ Repair or selectively replace in-kind deteriorated component □ Following repairs, verify deteriorated area is well painted and all joints are caulked
	• Window is not operational	□ Verify whether window has been painted shut □ Verify whether sash cord is attached to sash weight
	• Glazing (glass) is cracked	□ Replace to match existing
	• Glazing putty is missing, cracked or deteriorated	□ Replace glazing putty – Verify compatibility with adjacent materials
	• Screen window or door is missing, deteriorated or non-operational	□ Repair or replace deteriorated unit as appropriate □ Consider installing interior screen window and/or door
Painting (Care must be taken in removing paint – Refer to *Guidelines for Exterior Painting* for more information)	• Finish is chalky or dull	□ Surface cleaning might be all that is needed □ If repainting, additional preparation might be required
	• Paint surface is worn	□ Wood generally needs repainting every 5 to 8 years
	• Paint is peeling, curling, crazing or blistering	□ Possible indication of non-compatible paint for surface – Review type of finish on existing material and confirm type of preparation required for new paint, which may include surface hand sanding and/or application of primer □ Possible indication of a moisture problem – Review drainage, potential leak and whether there is a vapor barrier within the wall – Remove vapor barrier if possible □ Paint failure near a roof, downspout, porch or gallery ceiling is often the result of a drainage problem
	• Caulk or sealant is not adhering	□ Verify compatibility of caulk or sealant with the surface material – Select paintable caulk or sealant if possible

EXTERIOR MASONRY & STUCCO CHECKLIST

Masonry is present in almost all buildings, typically as a foundation, pier or chimney, and sometimes as the wall material. As masonry is often part of the structural system of an older building, maintenance is critical to preventing a serious structural problem. Masonry and stucco repair and/or cleaning should be conducted when the temperature is consistently between 40 and 90 degrees Fahrenheit to minimize potential spalling, problems associated with colder temperatures and/or shrinkage from warmer temperatures. Painting or coating of masonry and stucco, where appropriate, should be completed when the temperature and relative humidity are within the paint or coating manufacturer's recommended range.

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 which may result in more extensive deterioration and repair needs. For further information, refer to the *Guidelines for Masonry & Stucco*.

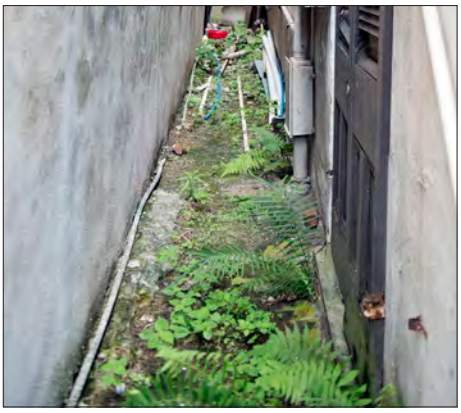
The cracked and missing stucco reveals loss of mortar as well as brick damaged from water infiltration.

MATERIAL	CONDITION OBSERVED	RECOMMENDED ACTION
Exterior Wall & Piers – General	• Masonry wall is cracking	□ May indicate differential or uneven foundation settlement or a significant structural problem – Consultation with an architect or structural engineer is recommended, particularly if condition worsens □ A vertical and/or diagonal crack or a crack that splits individual bricks or stones tends to represent a more significant problem, such as uneven settlement □ A horizontal crack or hairline crack limited to mortar joints or individual stones or bricks tends to be less severe □ Monitor and photograph condition after repair to see if the crack returns
	• Wall plane is bowing or bulging • Wall is leaning	□ May indicate differential or uneven foundation settlement or a significant structural problem – Consultation with an architect or structural engineer is recommended, particularly if condition worsens
	• Water is pooling adjacent to foundation • Vegetation, such as shrubs, is located immediately adjacent to foundation • Vines are growing on a wall • Wall is damp • Moss or algae is on masonry surface	□ Verify water exiting from downspout is directed away from building foundation – Install a splash block or a downspout extension to direct water away from wall □ Vegetation can trap moisture in masonry by blocking sunlight and/or air circulation – Remove or thin vegetation close to a building and/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 □ Remove vines and scrub surface with a stiff brush to remove roots on wall surface after wall has dried □ Clean moss or algae from wall surface with low pressure water, also possibly using a gentle detergent and brushing
	• Efflorescence, i.e. water-soluble salts, leached out of masonry and is deposited on a surface by evaporation, usually as a white, powdery surface	□ Clean efflorescence from wall surface with low pressure water, also possibly using a gentle detergent and a natural bristle brush □ Review area for possible additional sources of moisture

MATERIAL	CONDITION OBSERVED	RECOMMENDED ACTION
Mortar	• Soft and crumbling • Open joint or broken joint bonds	□ Consider patching with compatible VCC approved mortar if area of deterioration is isolated – Mortar should match original in composition, appearance, profile and hardness □ Consider replacement if deterioration is substantial
Stones & Bricks	• Spalling, chipping, flaking, cracking or crumbling 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 washing • Pitted surface from stucco removal	□ 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 surface continues to deteriorate □ Review adjacent materials and interior finishes for signs of moisture infiltration and/or rot
Stucco	• Crack in surface	□ Consider patching with compatible stucco if area of deterioration is isolated □ Consider replacement if deterioration is substantial □ A substantial crack might indicate differential or uneven foundation settlement or a severe structural problem – Consultation with an architect or structural engineer is recommended, particularly if condition worsens
	• Bulge in wall	□ Verify keying of stucco to lath or underlying substrate – If wall area moves when pushed, stucco is not bonded and should be replaced with a 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/or blistering	□ Possible indication of moisture infiltration – Review drainage, potential leaks and presence of a vapor barrier in the wall – Remove vapor barrier if possible □ Paint failure near the roof edge, downspout, gallery, porch ceiling or foundation is often the result of a drainage problem
	• Paint surface worn	□ Similar to woodwork, painted masonry tends to need repainting every 5 to 8 years with compatible paint

This brick-between-posts exterior wall, now exposed to the elements, was designed to be protected with a coating of stucco. Without this layer, the soft brick substrate quickly deteriorates. Wood repairs and replacement bricks are evident.

The area around a building should be cleared of debris and weeds to allow clear flow of storm water. Plant growth should be minimized to prevent roots from taking hold in the foundation of a building or wall.



PROPERTY CHECKLIST

Exterior maintenance extends beyond a building's perimeter to include the surrounding property. Seasonal property maintenance includes clearing drain paths and raking leaves. Larger maintenance issues include: water management on the site, trimming trees and regular repairs to metal galleries and balconies, wood or metal fences, walls, walkways and paved surfaces. Specific maintenance might be required for specialized site elements such as a water feature. Prior to an anticipated storm, secure furnishings and features that could become airborne in a high wind. For further information, refer to the *Guidelines for Site Elements & Courtyards.*

MATERIAL	CONDITION OBSERVED	RECOMMENDED ACTION
Water Management	• Groundwater is directed towards building foundation	□ Re-grade area at foundation to direct ground water away from building
	• Water is pooling adjacent to foundation	□ Verify water from exiting downspout is directed away from building foundation – Install splash block or downspout extension to direct water away from wall
	• Vegetation, such as shrubs, is located immediately adjacent to foundation or vines are climbing on building	□ Vegetation can trap moisture in a wall 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 limb extends over roof	□ Trim limb 5-feet away from building – Shade from the sun can lead to the formation of moss, fungus, mold or algae – Leaves and debris collect in and clog gutters and downspouts – Tree limb can cause severe damage if it falls during a storm
Metal Gallery, Metal or Wood Fences	• Metal gallery is deteriorating • Metal fence is deteriorating	□ Check for rust spots or bare metal – Remove rust, prime and repaint every 5 to 8 years □ Verify metal supports and anchors are securely fastened
	• Wood fence is deteriorating	□ Check for deterioration, follow recommendations in the *Exterior Woodwork Checklist,* page 03-8 □ Anticipate repainting or staining every 5 to 8 years
Sidewalk, Walkway, Patio, Courtyard & Pavers	• Brick, flagstone or concrete paver is cracked or missing	□ Verify the condition of the sub-base and replace deteriorated or missing unit in-kind
	• Water is pooling on paved surface • Paved surface is subsiding	□ Verify the condition of the sub-base and reset individual units to allow appropriate drainage
	• Vegetation is growing between individual units	□ Some vegetation has a substantial root structure that can dislodge individual paving units – Remove vegetation if appropriate
Concrete Paving & Driveways	• Concrete is cracked	□ Seal crack to minimize potential water infiltration □ Consider sealing or repaving entire surface if crack is substantial
	• Water is pooling on paved surface • Paved surface is subsiding	□ Verify the condition of the sub-base and patch to allow appropriate drainage
Pests	• Rodent droppings are found • A hole from a burrowing animal is found	□ Possible indication of pest infestation – Contact pest management company to determine if there is active infestation or nesting birds – Review appropriate alternatives and conduct regular inspections

INTERIOR CHECKLIST

An exterior maintenance problem can be most evident at the interior of a building. The areas most likely to demonstrate an exterior problem tend to be the least visited parts of a building, such as the attic and crawlspace. It is important to remember that an attic or crawlspace is a unique space with distinct conditions. An attics sits directly under a roof which can be highly susceptible to moisture infiltration. Similarly, a crawlspace under a building is susceptible to moisture and pest infestation and damage. Because these spaces typically do not have heat, air conditioning and/or moisture control at the same levels as the rest of the building, a problem can fester and become more severe before being noticed.

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

MATERIAL	CONDITION OBSERVED	RECOMMENDED ACTION
Attic Space	• Water stain on a rafter or roof board – Often 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 an active or 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, especially prior to hurricane season
	• Mildew is on underside of roof structure • Attic space is damp • Attic is overheated	□ Verify whether the attic is properly ventilated
	• Beam is broken or missing • Rafter is cracked or sagging	□ Potential structural problem – Consultation with an architect or structural engineer is recommended, particularly if condition worsens
	• Insulation is inadequate at attic floor or between rafters	□ Install appropriate insulation without a vapor barrier – Select insulation that is reversible and will not cause damage if wet (Refer to *Guidelines for Exterior Woodwork*)
Crawlspace	• Mortar of wall or pier is soft and crumbling • Smells damp or moldy • Dampness is evident under first floor framing or around pipes • Wood rot or insect infestation is evident at wood sill on top of foundation wall or at a first floor joist • Floods periodically	□ Review for potential moisture infiltration □ Verify water exiting from each downspout is directed away from building foundation – Install a splash block or downspout extension at base of all 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 system for a cracked or clogged pipe □ Re-point areas of deteriorated mortar □ Apply stucco to brick piers where appropriate □ Retain a pest management company to provide regular inspections and contact immediately at any sign of potential infestation
	• Insulation is inadequate	□ Install insulation under first floor framing □ Install appropriate insulation around pipes and heating and air conditioning ducts – Condensation can form on uninsulated equipment and pipes

The foundation vent is cracked and rusting. The grille has been blocked from behind reducing air circulation in the crawlspace. Also note the loss of mortar at the brick joints.

MAINTENANCE MANUAL

To help keep track of conditions, problems, maintenance tasks and contractors who performed the work, it may be helpful for the property owner to develop a maintenance manual or property record book. The information in the manual generally falls into four categories:

1. **General information** should include the name and telephone number 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 items to be inspected; how often inspections occur; and information on repair and upkeep techniques of particular components, materials and equipment.
4. **Dated Photographs** of the overall building as well as detailed photographs of problem areas can indicate if a specific problem is worsening over time.

It is useful to assemble this information in a way that can be updated and referenced easily, such as in a three-ring binder. If regularly updated, this manual of conditions will assist a property owner in diagnosing problems, tracking changes over time, prescribing remedies and evaluating the effectiveness of those remedies similar in manner to a physician tracking a patient's health.

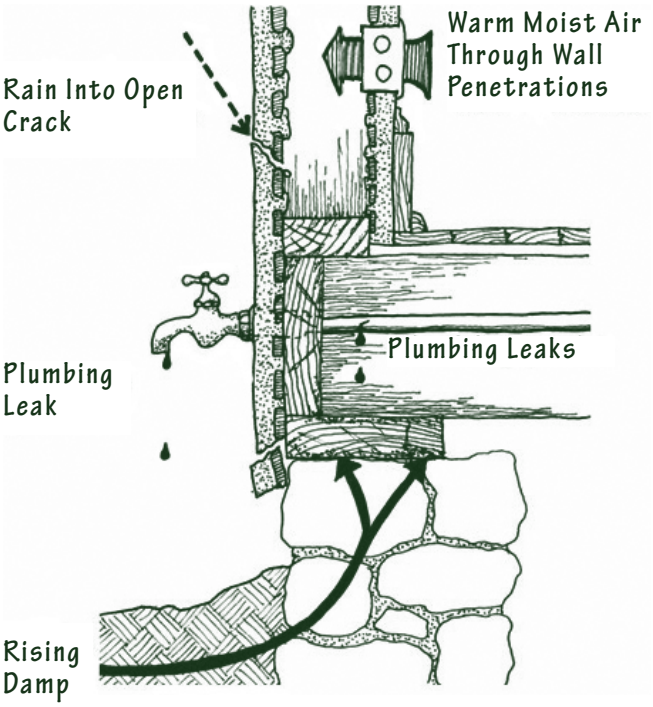
CYCLICAL MAINTENANCE PLANS

Although a maintenance manual can provide a good record, a property owner may want to consult with an architect or engineer for a more property-specific building evaluation or cyclical maintenance plan that is customized to the needs of a particular property.

MOISTURE

Moisture is the primary agent of decay in a building. It can promote a wide range of deterioration, including termite infestation. In addition, no matter how "waterproof" a building is, water vapor will find its way into the structure. Saturated building materials can:

- Make wood a desirable food for insect consumption
- Promote the growth of mold, algae and/or 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



Condensation *occurs when warm moist air from a kitchen, bathroom or laundry facility comes in contact with a cold surface and changes to water droplets.*

Plumbing Leak *can occur from a leaking bathroom fixture, kitchen or laundry appliance, as well as from interior or underground piping.*

Rain and Precipitation *can enter the exterior envelope through a damaged or cracked surface or a joint between adjacent materials such as at a window or 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 a leaking pipe, gutter or downspout or vegetation adjacent to the foundation.*

TERMITE PREVENTION CHECKLIST [1]

Do not give termites easy access to a building:

- Eliminate wood-to-soil contact
- Install wood siding, door and window frames and latticework at least 6-inches above ground level
- Support an outdoor wood porch or step on a concrete base extending at least 1-inch above ground level
- Do not allow any non-structural wood or a tree branch to touch a building

Do not provide termites with moisture:

- Place gutters and slope exterior ground surface so storm water drains away from the building
- Drain air conditioning condensate away from the building
- Prevent moisture from entering around a window, door or siding
- Repair a leaking roof, gutter, downspout or plumbing promptly
- Ensure sufficient clearance between soil and structural wood in a crawl space to provide adequate cross-ventilation
- Keep a mulched bed or garden at least 12 inches away from foundation

Eliminate hidden access to a building:

- Do not add fill dirt beneath a porch, terrace or step
- 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 board and grade stakes used in construction
- Remove wooden debris and cellulose material from under and around the building
- Replace rotten or destroyed structural wood with properly pressure-treated wood or a non-cellulose material
- Store a woodpile away from a building, and make sure it is 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 and insurance information and a sample contract. Ask to see copies of the labels and material safety data sheets (MSDS) for the termiticides to be used. With the above information, a comparison may be made of the services offered and the prices the companies want to charge. Read the contract carefully. Remember, it is a LEGAL contract.

[1] Based on: *A Guide for Integrated Pest Management of Termites,* www.agctr.lsu.edu, Publication 2979. April 2000. (Refer to *Termites, Guidelines for Exterior Woodwork,* page 05-8.)

Improperly maintained paint along the bottom of the shutters leaves them susceptible to damage from moisture, termites and other pests.

PAINTING

Paint is one of the most common ways to protect exterior materials from the elements. When a 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 intermediate touch-ups to a high traffic, worn or deteriorated area. If the need and frequency of complete repainting is greater, this may indicate a problem such as:

- Presence of excessive moisture
- Paint applied with inadequate surface preparation or under adverse conditions, such as a high temperature or relative humidity
- Paint incompatibility with underlying material or previously applied paint

For further information regarding painting, including how to determine whether painting is necessary and appropriate paint preparation techniques, refer to the *Guidelines for Exterior Painting* and *Masonry & Stucco Painting, Guidelines for Masonry & Stucco*, page 06-11.

PAINT REMOVAL SAFETY

Paint removal is potentially hazardous work, especially at a historic building. Keep children and pets clear of work areas. The property owner should consult a professional for work that is unfamiliar or potentially unsafe. (Refer to *Safety Precautions*, page 03-16.)

- Always wear safety goggles
- Avoid heat tools – When using, wear appropriate clothing and keep a fire extinguisher nearby
- Paint dust from an older building may contain lead – Wear a ventilator; avoid an open food or beverage container in area of paint removal; and thoroughly clean exposed skin and launder work clothes

SAFETY PRECAUTIONS

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

An older building may contain dangerous materials such as asbestos, lead and/or mold that might be uncovered during work. A property owner should become familiar with these materials and the building's conditions before beginning work and/or hiring a licensed professional.

Information about potentially hazardous materials can be procured from the following agencies:

Asbestos

Great care should be taken when working with a broken asbestos product 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
- Your personal physician for health-related concerns

These asbestos shingles are wearing and cracking. Prior patching is evident. Removal and proper disposal should be completed by a licensed contractor as part of roof replacement.

BUILDING CODES

For all construction projects, the City of New Orleans refers to the International Building Code, Residential Code, and Existing Building Code as amended. The intent of the Codes is to protect the public health, safety and welfare of citizens against the hazards of an inadequate, defective or unsafe condition. The Codes address the interior and exterior conditions of a building, building systems and the surrounding property. Some additional items to keep in mind when undertaking a project:

- When completing a significant repair 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 construction work
- The property owner is responsible for ensuring that all asbestos and lead removal and disposal is handled in accordance with all applicable laws, regulations and/or procedures – It is recommended that all asbestos-related work be undertaken by a licensed and certified contractor

HIRING A CONTRACTOR

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

This material is funded by the Vieux Carré Commission Foundation on behalf of the Vieux Carré Commission.
www.nola.gov/vcc

Vieux Carré Commission Foundation
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré 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, replacement and/or 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
- Roofing form, color, texture and associated features affect the scale and massing of a building
- Roofing variations add visual interest to the streetscape
- A new roofing feature and/or accessory may detract from a roof's character and appearance

SECTION INDEX

The Vieux Carré Commission (VCC) reviews all roof form modifications, materials and features. This section includes:

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

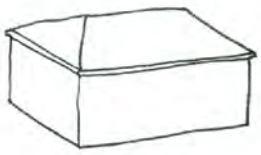
Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

Front Gable

Side Gable

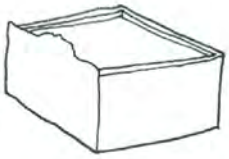


Hipped

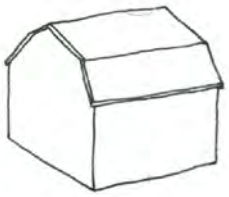
Double Pitched

Shed

Mansard



Flat (Low-sloped) with Parapet



Gambrel

HISTORIC CHARACTER OF ROOF FORMS

The historic form of a roof is critical to understanding of a building's type and architectural style. For example, a Creole cottage typically has a hipped or side gable roof form while a shed roof tends to be limited to rear ells, service buildings and sheds. Alteration of a roof's shape can have a negative impact on a building's appearance and historic authenticity, and potentially lead to a drainage problem or water infiltration. A roof form can have various pitches and be combined in different manners to provide numerous roof types. Some of the most common roof forms found in the French Quarter are illustrated above.

ROOF PITCH & MATERIALS

The pitch or slope of a roof is linked to the building type and architectural style, and defines the functionally appropriate materials for the roof. Low-pitched to flat roofs depend on a continuous or nearly continuous roof surface to minimize moisture infiltration. Moderately to steeply sloped roofs can include unit materials such as slate and clay tile. (Refer to *Historic Roofing Materials* and *Contemporary Roofing Materials,* page 04-3.)

Roof Form Review	
Minor change to a secondary building less than 50 years old	
1	Architectural Committee
2 3	Staff
Minor change to a secondary building; flat or low-sloped roof	
1 2	Architectural Committee
3	Staff
Alteration of a roof form including the addition of a dormer without evidence of prior existence	
1	Commission
2 3	Architectural Committee

ROOF SYSTEMS & STORM PREPAREDNESS

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 slates 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 includes:

- Adding bracing or additional structural elements to roof framing and gable ends – *Consultation with an architect or engineer might be required*
- Strengthening connections between roof framing elements using hurricane straps, clips, sheathing, attachments, etc. – *Consultation with an architect or engineer might be required*
- 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)

HISTORIC ROOFING MATERIALS

Historically, roofing materials were selected based upon aesthetic and practical criteria, including pitch, weather conditions and availability of materials and craftsmen. Prior to the French Quarter fires of 1788 and 1794, roofing was primarily wood shingles. After the fires, to meet new Spanish building requirements, new building roofs and replacement roofs were constructed with terra cotta (clay) tiles, and later with 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 19th century, to add additional color or pattern to a roof surface.

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

CONTEMPORARY ROOFING MATERIALS

Since the second half of the 20th century, a large variety of substitute roofing materials intended to simulate a historic material, like slate or terra cotta, have been developed. Some are more successful than others in appearance and performance.

The VCC considers the existing roofing material and the property's color rating when evaluating the appropriateness of an alternate material. When reviewing a synthetic slate roof material, for example, the VCC compares its initial appearance and strength as well as how it weathers over time. Caution is recommended when considering substitute materials because they might not have the promised longevity.

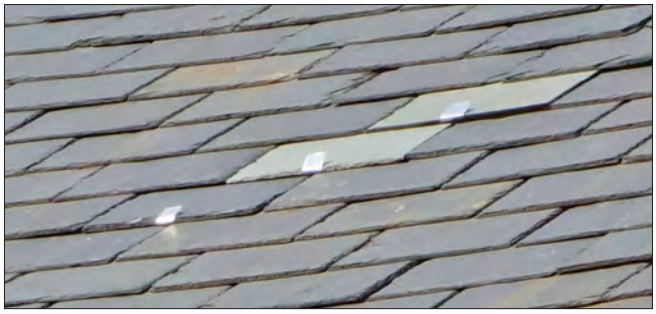
The following sloped or pitched roofing materials are permissible in the Vieux Carré with VCC approval:

- Slate - Traditional
- Slate - Contemporary
- Clay tile
- Cement, slate-type or clay tile-type tiles
- Non-cement, synthetic slate-type or clay tile-type shingles
- Standing seam copper
- Standing seam painted metal (site-formed, not pre-manufactured)

The following flat or low-sloped roofing materials are permissible for few buildings in the Vieux Carré, typically limited to a commercial or industrial building:

- Flat seam copper or lead coated copper
- Built-up roofing, single-ply or multi-ply roofing

Torch-down application of roofing is not permitted due to the potential fire hazard.



Metal hangers often are used to secure dislodged slates or replace individual slates.

SLATE

A slate roof can last 60 to 150 years depending on the roof slope, stone properties, configuration, installation quality and regularity of maintenance. Failing slate slowly delaminates, chips and absorbs moisture, causing deterioration to accelerate over time. Problems with a slate roof are typically the result of a localized failure because many of the roof accessories and fasteners do not have the same 100-plus year life span as the slate itself. To extend the serviceable life of a slate roof, the property owners are encouraged to address a localized problem as it becomes apparent, using a qualified slate roofer.

Typical localized problems and possible repairs for a slate roof include:

- Loose or corroding fasteners for slate or an accessory – *Reattach or replace fasteners or install slate hanger*
- Splitting or cracking slate – *Install sheet metal under slate and fill split or hole with roofing cement or replace slate*
- Missing or damaged slate or a roof accessory – *Replace to match original*

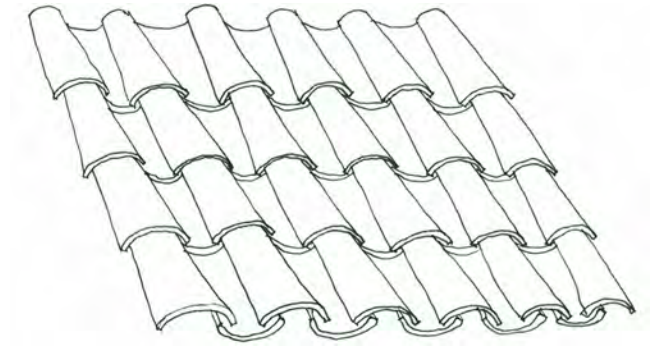
If over 20% of the roof slates are damaged or missing, replacement of the roofing might be warranted, although the property owner is strongly encouraged to make every attempt to match the quality, color, size, thickness and decorative pattern with replacement slates. **For the greatest longevity, care should be used when selecting appropriate quality nails and flashing for new or replacement slate roofing.** (Refer to *Flashing*, page 04-8.)

Slate Roof Review	
Replace with traditional slate of same quality, color and size as existing; Remove any non-tile roofing and install slate roof	
1 2 3	Staff
Install slate that is not traditional or of same quality, color and size as existing	
1 Purple	Commission
1 Blue 2 3	Architectural Committee
Remove slate roof and install other roofing material	
1 2 3	Commission

The terra cotta at this roof includes a green glaze. Also note that speciality shapes are used along the ridge cap and hips, and exposed metal flashing is located in the valley.

TILE

A tile roof, which includes terra cotta and concrete tiles, can last over 100 years depending on the material's properties, the manufacturing process, installation quality and regularity of maintenance. Terra cotta roofs are not common in the French Quarter, but can be found as the primary roofing material on Spanish Colonial period buildings and some shotguns. (Refer to *Ridge Caps or Tiles, Cresting & Finials,* page 04-9.) Similar to slate, a tile roof can have problems that are typically the result of a localized failure because many roof accessories and fasteners do not have the same 100-year life span as the tile itself. In addition, tiles are relatively fragile and susceptible to damage if dropped or impacted by a falling tree limb.



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

Historically, terra cotta tiles were available in a variety of shapes, including plain rectangular tiles, as shown above, similar in form to slate.

To extend the serviceable life of a tile roof, the property owner is encouraged to address a localized problem as it becomes apparent, using a qualified roofer.

Typical localized problems and possible repairs for a tile roof include:

- Loose or corroding fasteners for tiles or an accessory – *Reattach or replace fasteners*
- Cracking tile – *Install sheet metal under tile, fill split or reattach dislodged piece with tinted roofing cement*
- Missing or damaged tile or a roof accessory – *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 are damaged or missing, replacement of the roofing might be warranted. The property owner will be required to match decorative shapes, patterns and colors with the replacement materials. Other materials simulate terra cotta, concrete and other tiles, but many do not have the same dimensional characteristics of the historic material or have not been available commercially for very long. Often it is possible to reuse salvaged tiles taking care to verify availability of appropriate quantities of needed sizes, shapes and colors. In addition, mortar can be installed between tiles to minimize potential wind uplift during a storm. **For the greatest longevity, care should be used when selecting appropriate quality nails and flashing for new tile roofing.** (Refer to *Flashing*, page 04-8.)

Terra Cotta & Concrete Tile Roof Review	
Replace with traditional tile of same quality, color and size as existing	
1 2 3	Staff
Install tile that is not traditional or of same quality, color and size as existing	
1 Purple	Commission
1 Blue 2 3	Architectural Committee
Remove tile roof and install other roofing material	
1 2 3	Commission

METAL

Metal was popularized for roofing after sheet metal production expanded in the mid-19th century. It is found on commercial and industrial buildings, as well as residences and service buildings. Traditional sheet metals for roofing include lead, copper, zinc, tin plate, terne plate and galvanized iron. Many metal roofs that are not copper or lead-coated copper require regular painting to minimize the potential for corrosion. (Refer to *Metal Roof Color*, page 04-5.)

On a shallow pitch roof like a gallery, porch, abat-vent, cupola or dome, small rectangular pieces of flat seam metal roofing were installed with edges crimped together and soldered to form a weather-tight surface. On a steeper pitched roof, long continuous seams were used, typically in a standing seam configuration, with regular ridges down a roof slope. Corrugated or other paneled metal roofing is found on commercial and industrial buildings and service buildings, such as a shed and garage.

Deterioration of the metal surface tends to result from natural wear of the protective painted or galvanized surface, chemical action, rusting, pitting or streaking, airborne pollutants, rain or material acids, and/or galvanic action. **Galvanic action occurs when dissimilar metals chemically react against each other and corrode, which can occur from adjacent metals, such as fasteners, and non-adjacent metals, such as roof cresting and gutters 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, the seam patterns and color must match the replacement material.

Typical localized problems and possible repairs for a metal roof include:

- Wearing paint, galvanizing or coating – *Repaint*
- Slipping sheet or panel; open seam or solder joint – *Refasten and/or re-solder*
- Rust, perforation and/or puncture – *Replace to match original*

For a low-sloped or flat roof, copper sheets can be soldered together for a weather-tight surface.

Sheet metal such as copper may be formed in a variety of shapes with different patterns. This entrance hood will naturally acquire a patina, turning green over time.

Metal Roof Color

Metal roof colors in the French Quarter tend to be uncoated copper or galvanized metal or, if a painted finish, the colors are similar to metal, such as silver to grey or muted green. Regionally, red metal roofs are more commonly found in agricultural settings and are generally not appropriate within the French Quarter. **Please note that a VCC permit is required for metal roofing color.**

Metal Roof Review	
Replace in-kind with metal roof of same material, color and design as existing	
1 2 3	Staff
Install corrugated metal roofing on a former warehouse or secondary building such as a service building, small garage, small structure or shed	
1	Architectural Committee
2 3	Staff
Replace copper roof with another material; Install standing seam metal roof where it did not exist historically	
1 2	Commission
3	Architectural Committee
Install 5-V crimp, rib panel or r-panel metal roofing where is did not exist historically; Remove historic metal roof and install other roof material	
1 2 3	Commission

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. They protect a building wall and window and door openings from the elements and provide shelter for pedestrians along the sidewalk.

Asbestos roofing is often recognizable by its diamond pattern, although rectangular shingles were also available.

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 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 shingle cracking and rusting nails being the most typical causes of failure.

Although the manufacturing of asbestos roofing ceased when asbestos was banned by the EPA in 1973, the VCC does not require the removal of existing asbestos roofing that continues to provide a watertight roof surface. If the roofing is damaged, consultation with a certified professional to determine the feasibility of repair is recommended.

Typical localized problems and possible repairs for asbestos shingle include:

- Splitting or puncturing – *Install sheet metal under shingle, fill split or hole with grout of Portland cement and water*
- Loosening or corroding of fasteners for asbestos shingle or an accessory – *Reattach or replace fasteners*
- Moss, algae or fungi growing on surface – *Trim back adjacent tree limbs to allow sun to dry out roof surface*
- Missing or eroding shingles or roof accessory – *Replace shingles with non-asbestos shingles to match original and roof accessory in-kind*

If over 20% of the asbestos shingles on a roof slope are damaged or missing, replacement of the roofing might be warranted. Alternative replacement roofing materials appropriate for the building type and architectural style can include slate, terra cotta tile, metal or simulated slate or terra cotta. Consultation with VCC Staff is recommended.

Asbestos Roof Review

Remove asbestos roof and install other roof material
1 **2** **3** Staff

ASBESTOS SAFETY

Great care should be taken when working with or removing an asbestos product. All asbestos related work should be undertaken by a licensed contractor. (Refer to *Safety Precautions, Guidelines for Exterior Maintenance,* page 03-16.) The property owner is responsible for ensuring that all asbestos removal and disposal is handled in accordance with applicable regulations and procedures.

FLAT ROOFING SYSTEMS

Although very few roofs are truly "flat", a low-sloped roof is generally defined as pitched below a 3:12 slope (a 3-inch rise for a 12-inch run) and requires a watertight roofing system. There are a variety of flat or low-slope roof systems such as: metal roofing, built-up roofing, single-ply roofing and modified bitumen roofing. In contrast, a steeper pitched roof system generally employs shingles, in a material such as slate or terra cotta, to shed storm water.

Typical localized problems for a flat roof system include:

- Split, puncture, perforation or cracking of surface – *Install temporary patch compatible with roof material*
- Standing water or poor drainage – *Verify roof slopes to drain and drain is clear and below the roof level*

In selecting the most appropriate roofing material, it is important to verify that the design addresses the building's drainage and the specific details of existing conditions, including attachment, substrate and weight limitations. The property owner should be aware that white, very light and/or highly reflective coatings are not permitted in the Vieux Carré, nor are torch-down applications due to the potential fire hazard. Other factors to consider when installing a new roof include maintenance requirements, anticipated life span in New Orleans' climate and hurricane resistance.

Flat Roof Review

Install a new flat or low-sloped roof
1 **2** **3** Staff

PARAPET

A parapet is the portion of a wall that projects above an adjacent roof surface.

The central arch of this parapet with the decorative round gable end window likely conceals a gable roof.

CORNICE

A cornice includes the projecting horizontal moldings toward the top of the building wall.

This cornice includes dentils, spaced small blocks, below the top molding. A significant crack extends through the cornice above the right window. The built-in gutter discharges into the copper scupper box to the left. The presence of plants suggests water in the wall.

DORMERS

A dormer, also known as a dormer window, protrudes from a gable or hipped roof surface with a window providing light and additional headroom where the roof is steep enough to accommodate habitable space. A dormer can have various roof shapes, but in the French Quarter they are typically gabled or occasionally arched, and approximately 4-feet in width. The overall height of a historic dormer is determined by the style of the associated windows, but usually not tall enough to accommodate a double-hung egress window.

Property owners are encouraged to retain existing historic dormers and reconstruct a dormer on a building where there is clear documentary evidence that one previously existed. When considering a new dormer, particularly on a historic building, the property owner is encouraged to consider comparable buildings of the same style and period including location, form, spacing, dimensions, proportions, style and detailing. For example, a dormer is typically not appropriate on a side elevation roof slope.

Dormer cheek wall, or side wall, cladding materials vary with building materials. **On a masonry building, dormer cheek walls should be slate unless the roof is metal, in which case they may be metal. On a wood-frame building, dormer cheek walls may be slate or wood.**

This dormer has a defined pediment, a triangular gable end, reminiscent of classical detailing. One slate is missing at the cheek wall, or side wall, and should be replaced.

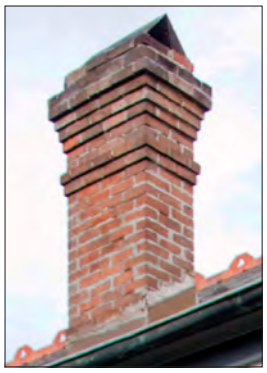
Dormer Review	
Reconstruct previously existing dormer - Must provide photographic evidence of previous dormer and scaled drawings	
1 2 3	Staff
Install new dormer - Must provide scaled drawings	
1 2	Commission
3	Architectural Committee

These chimneys have "Bishop Cap" tops formed with bricks.

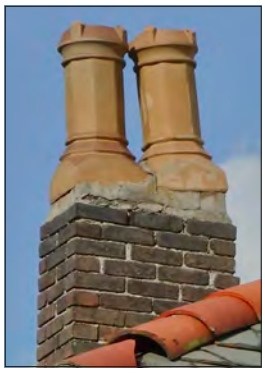
CHIMNEYS

Chimneys were designed to complement the style of a building and period of construction. In the French Quarter, most are constructed of brick, some of which have been covered by stucco. Most often, they are located within the building wall rather than attached to an exterior wall, and oriented with the narrow side facing the front elevation. The rhythm and placement of one or more chimneys reflect the building's internal organization and represent an important architectural feature.

Most building types and styles in the French Quarter, including Creole cottages, shotguns and Greek Revival buildings, have square or rectangular chimney shafts, sometimes with molded tops, often covered with an inverted "V" shaped cap making them weather-resistant. Victorian period chimneys can have decorative detailing including corbelling, varied patterns, undulating or molded surfaces, or decorative terra cotta chimney pots. **The VCC approves the removal of a historic chimney only if it is structurally deficient.** A new metal chimney flue should be clad in brick or other material to conceal the flue and provide a historically appropriate appearance.



Chimney with "V" cap (left), and terra cotta chimney pots (right).



Chimney Review	
Reconstruct historically appropriate chimney	
1 2 3	Staff
Remove or construct chimney	
1 2	Commission
3	Architectural Committee

ROOF VENTS

Roof vents are installed to allow for the escape of heat from an attic space; to expel smoke, sewer or other noxious gas; to supply fresh air intake for equipment such as a gas-fired appliance; or to provide restaurant cooking ventilation. Roof vents, as shown in the examples below, are located at the roof ridge and allow hot attic air to escape, greatly reducing heat in the building interior during the summer.

Chinese Cap

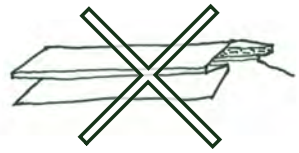
Most appropriate on ridge of a gabled or hipped roof building

Power Roof Vent

Approved only for a less visible location and not on a slate or tile roof

Turbine Ventilator

Not appropriate – May only be installed as a replacement in-kind



Ridge Vent

Not appropriate

A commercial vent for the release of gases or fresh air intake for equipment tends to be a simple pipe, no more than 4-inches in diameter and 12-inches above the roof height, without a cap or mechanical fan system.

A restaurant ventilation system removes exhaust from cooking and associated equipment. The installation a of restaurant ventilation system is subject to building code requirements as well as VCC approval. **Restaurant vents and exhausts should be installed within the building envelope in a location where they are not visible from the public right-of-way, an occupied courtyard or a neighboring property.** All sound associated with an exhaust system should be kept to a minimum.

Roof Ventilation System & Flashing Review	
Install small roof vent no more than 4-inches in diameter; Replace a Chinese cap in-kind; Install flashing	**1** **2** **3** Staff
Install any other roof vent	**1** **2** **3** Architectural Committee

The restaurant vent (left) is located within the building envelope; however, it is visually prominent and, therefore, not appropriate. The turbine ventilator (right) is also not appropriate in the Vieux Carré.

FLASHING

Flashing typically is made of thin sheet metal formed to prevent water from entering a building at a joint or intersection or where the pitch changes. It is installed around chimneys, parapets, dormer windows, roof valleys, vents and intersections of porches, galleries, additions or projecting windows. Flashing often fails before the roofing material, resulting in interior leaking, particularly with more durable roofing such as slate or tile. If the flashing deteriorates, it is possible for a qualified roofer to replace it without replacing the entire roof.

When replacing flashing or installing a new roof, it is important to select a flashing material that has an anticipated life span similar or longer than the roofing. Copper, terne, steel, lead, and aluminum are all used for flashing. The longevity of each material is based upon its thickness, its propensity for deterioration from environmental conditions, and whether it is galvanized, treated or coated. Generally, copper or lead-coated copper has the longest life span, followed by stainless steel, with aluminum being highly susceptible to puncturing, tearing and galvanic reaction with other metals and some roofing materials. It is important to verify that flashing materials are sympathetic and compatible with existing roofing materials, including fasteners, to prevent long-term deterioration.

Newly installed, stepped copper flashing is located along the juncture of the parapet with the adjacent wall.

Terra cotta ridge caps are located along the roof hips and top ridge. The five chimneys are topped by inverted "V" caps. Their placement reflects the historic internal organization of rooms within the residence. Also note the Chinese cap roof vents, which help to cool the attic in warm weather.

ROOF FEATURES & ACCESSORIES

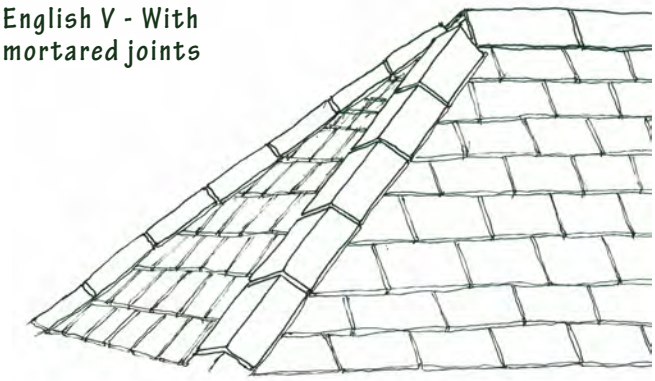
Roof features are functional and sometimes a decorative element that help define the profile of a roof against the skyline and should complement the building's style. Historic rooftop features include ridge caps, cresting, finials, roof vents, flashing, gutters, downspouts, chimneys, dormers, weather vanes, bell towers and monitors. More recent additions include skylights, mechanical and television equipment and solar panels. When reviewing the approrpiateness of a new roof feature or accessory, the VCC considers its appropriateness to the building, existing roof features and accessories, the level of visibility, as well as disruption to the roof character and appearance. A property owner considering installation of a new roof feature or accessory should make every effort to minimize its visibility and the appearance of clutter to improve the likelihood of approval.

Decorative cresting and finials are often made from terra cotta. A Chinese cap and louvered vent provide attic ventilation.

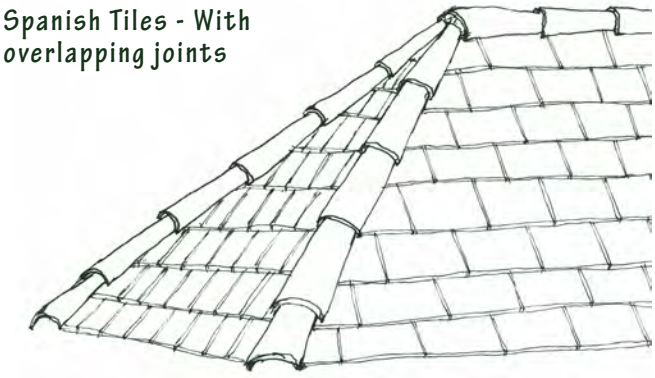
Ridge Caps or Tiles, Cresting & Finials

A variety of building types and styles in the French Quarter feature ridge caps or tiles, cresting and finials, especially on a sloped slate, terra cotta or asbestos roof. They are visually important features, accentuating changes in roof slopes, and the VCC encourages their retention. The most prevalent ridge caps are those made from terra cotta, in either overlapping barrel forms or in an English-V with mortared joints. Typically, ridge caps are located along a top ridge or hip of a roof and cover the intersection where two roof slopes meet. Cresting is also located along the ridge at the upper portion of a roof. In the French Quarter, cresting is typically terra cotta, although cast iron is found at high Victorian buildings. Finials are often found at the end of a gable roof form or dormer.

English V - With mortared joints



Spanish Tiles - With overlapping joints



Ridge tiles on a slate roof are often in an English-V profile with mortar between adjoining tiles (top) or in overlapping Spanish tiles (above).

Ridge Tile, Finial & Cresting Review	
Replace historically appropriate ridge tiles, cresting or finials	
1 2	Architectural Committee
3	Staff
Remove or install ridge tiles, cresting or finials	
1 2	Commission
3	Architectural Committee

Skylights

Historic skylights are occasionally found at a warehouse or commercial building. A skylight can dramatically alter the appearance of a roof. Therefore, an appropriate location for a new skylight is fairly limited. Occasionally, a skylight is approved for a shotgun or townhouse, on a roof slope where it can be visually minimized or on a low-sloped or flat roof where it will be concealed behind a parapet.

If a new skylight is approved to be installed on a sloped roof building, it may be fixed or operational. It should be installed in a manner that:

- Minimizes its visibility from all location
- Minimizes changes to existing roof framing, generally with the long dimension running down the roof slope, at least 12-inches below the roof ridge
- Minimizes the number of skylights, such that it comprises a maximum amount of 3-percent of a roof slope, and is arranged in an orderly fashion
- Runs parallel to, and no more than 8-inches above the plane of the roof surface; has clear or tinted glazing for a dark exterior appearance and has the exterior framing painted or colored to match the roof material
- Does not have a domed, angled or other raised feature

These skylights have a low profile and are located at least 12-inches below the top of this standing seam copper roof.

Roof Hatches

A roof hatch is similar in form to a skylight but instead of glazing, it has a solid removable or hinged cover that allows access to the roof. A roof hatch should be installed so that it is not visible from the street and its visibility is minimized from any location. It should also be located at least 12-inches below the roof ridge, parallel to and no more than 8-inches above the plane of the roof surface, and have either a copper finish or a finish painted to match the roof material.

A roof hatch should be as small as possible, no more than 8-inches above the plane of the roof, run parallel to the roof slope and finished to match the roof color.

This roof monitor is located along the roof ridge and includes a continuous row of windows.

Roof Monitors & Cupolas

A roof monitor and a cupola are structures that project up from the roof, and are used for ventilation with louvers, lookouts or windows. Monitors are found historically on warehouse buildings. Property owners are encouraged to retain them. A new roof monitor or cupola is rarely appropriate on a historic building, but may be acceptable on new construction.

While a roof monitor is generally rectangular and located along the roof ridge, a cupola tends to be round, square or octagonal, as in this example.

Weather Vanes & Lightning Rods

A weather vane is typically a decorative metal device mounted on a roof with a vertical rod and horizontal arm that rotates with the blowing wind. A lightning rod directs lightning harmlessly to the ground. Property owners are encouraged to retain historic weather vanes and lightning rods.

PREFERRED LOCATIONS FOR NEW ROOF FEATURES & ACCESSORIES

The VCC encourages the placement of all contemporary roof objects so they are least disruptive to the roof character and appearance and minimally visible from all locations. This includes a skylight, roof hatch and all forms of mechanical, television and telephone equipment.

In addition, when locating a new contemporary object on a roof, the property owner is encouraged to consider the location of existing roof features, accessories and objects to minimize the appearance of clutter.

This roof includes a visible air compressor unit and two television dishes. Roof mounted equipment should be located to minimize visibility from all locations.

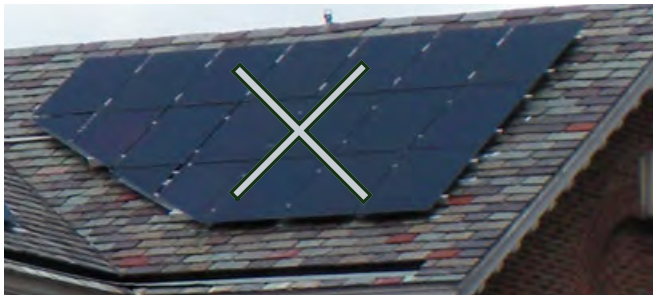
Roof Mounted Equipment

Roof mounted equipment including mechanical equipment, generators, vents, television and mobile telecommunication equipment are all examples of modern inventions and roof penetrations that can adversely affect the silhouette and historic integrity of a building. Although it is understood that some roof penetrations are required, for example for a plumbing vent, the property owner is encouraged to limit the amount of rooftop equipment and number of penetrations in order to minimize the overall appearance of clutter.

Whenever possible, equipment should be located to be visually unobtrusive, typically on a rear slope of a roof surface or concealed behind a parapet.

The installation of rooftop mechanical equipment, such as an air conditioner compressor unit, generator or similar equipment, is not permitted where it will be visibly obtrusive. Every effort should be made to shield the equipment from view and minimize associated noise. The installation of a satellite dish, mobile telecommunication equipment or similar equipment is not allowed where it is visible from any other property. (For additional information regarding air conditioner compressors and generators, refer to *Mounted Equipment, Guidelines for Site Elements & Courtyards*, page 10-11.)

The visibility of mechanical equipment should be minimized and located to least disrupt the appearance of the historic building, streetscape and District.



Contemporary solar collectors tend to be visually obtrusive and incompatible with historic roof materials and are rarely appropriate in the Vieux Carré.

Solar Collectors

A solar collector provides a renewable energy source by converting the sun's rays into electricity. In considering the appropriateness of a solar collector in the historic context of the French Quarter, the VCC has weighed the appearance of currently available options with the rapid advancements in solar technology and has come to the conclusion that contemporary products are not appropriate when viewed in the District's historic context.

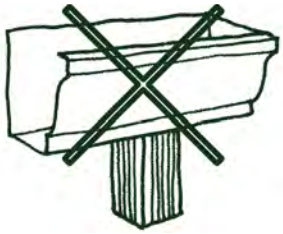
The current policy of the VCC is that a solar collector can not be installed in a location that is visible from a public or habitable space within the Vieux Carré. Therefore, if the proposed location of a solar collector will be visible from the street or sidewalk, any window or habitable level of a gallery or balcony, the installation will not be approvable.

It is understood that this technology is changing rapidly and, as a result, the visual obtrusiveness and high reflectivity of solar collectors are declining. As advancements in the development of more appropriate options become available, the VCC will revisit this policy over time.

This solar collector is highly reflective making it more noticeable and visually dominant on the roof surface.

Skylight; Roof Hatch; Roof Monitor; Cupola; Weather Vane; Lightning Rod; Roof Mounted Equipment & Solar Collector Review	
Install a new visually unobtrusive air conditioner compressor unit or generator	
1 **2**	Commission
3	Architectural Committee
Install a new skylight, roof hatch, roof monitor, cupola, a lightning rod or weather vane, other mounted equipment, or a solar collector	
1 **2** **3**	Commission

Half-Round Gutter with a Round Downspout



K-Style Gutter with a Corrugated Downspout

The "K-Style" gutter and corrugated downspout is visually obtrusive and not appropriate in the Vieux Carré.

GUTTERS

A gutter is located near or along the bottom edge of a roof slope to collect rainwater. Although many French Quarter buildings were not designed with any gutters, installing them can significantly reduce water damage to a building's walls, foundation and piers. A built-in gutter is often not visible from the ground, and typically is within or behind an architectural feature such as a cornice or parapet. A pole gutter is located near the bottom edge of a roof slope and projects perpendicularly to the roof surface. Both built-in gutters and pole gutters are formed of flashing materials, wrapped around or within a wood form.

A hanging gutter is located just under the roof slope edge and usually is metal with a half-round or profiled cross section. Gutter materials have different life spans. Generally, copper has the longest potential life span, followed by steel, with aluminum being highly susceptible to puncturing, tearing, denting and galvanic reaction to other metals. When installing or reinstalling a gutter, the property owner should reproduce any special or historic molding, strap or bracket used to attach the original gutter to the building and repair or replace wood eave detailing and trim. (Refer to *Wood Trim & Ornament, Guidelines for Exterior Woodwork,* page 05-4.)

Gutter & Downspout Review	
Replace an existing copper gutter or downspout with a half-round gutter or plain round or rectangular downspout	**1** **2** **3** Staff
Install a new copper or galvanized metal half-round gutter or plain round or rectangular downspout	**1** **2** **3** Architectural Committee
Install any other gutter or downspout; Remove a cast iron boot	**1** **2** Commission **3** Architectural Committee

A decorative cast iron boot should be retained.

DOWNSPOUTS

A downspout, also known as rainwater conductor, is 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 a gutter, a downspout can be fabricated of copper, galvanized metal or aluminum with similar characteristics, in a round or rectangular profile. An advantage of a galvanized metal downspout is that it can be painted to match the building.

When adding a downspout to a structure for the first time, it should be arranged in an orderly fashion and mounted to the building rather than to a gallery or porch post or column.

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 the roofer has appropriately completed comparable work
- Verify roofer is experienced in meeting VCC requirements and will obtain required approvals and permits
- Verify the extent of both the material and installation warranties and manufacturer's and installer's histories
- Verify whether removal of existing roofing is required before installing new roofing; too much weight can damage a building's structural elements
- Use fasteners appropriate for hurricane-force winds and of quality to provide the greatest longevity for slate or tile installation
- Inspect attic periodically after storms to catch small leaks early minimizing potential interior damage
- Inspect the condition of underlying materials for rot or decay and make necessary repairs, including to sheathing, lath and structural elements such as a rafter or wall plate
- Install a gutter or downspout to maintain existing eave conditions and – regularly clean gutters and downspouts, typically every spring and fall

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www.nola.gov/vcc

VIEUX CARRÉ COMMISSION FOUNDATION
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré 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 can be a weather-tight building enclosure or "skin", shedding rain to protect wall framing and interior finishes, providing protection from wind and deflecting sunlight.

Aesthetically, woodwork is an important design feature that provides character – adding pattern and texture while casting shadows across a wall surface. The type of wood components, and their detail and arrangement, help identify a building's architectural style and period of construction. The architectural style can also be heightened by finishing with compatible exterior paint colors.

SECTION INDEX

The Vieux Carré Commission (VCC) reviews exterior woodwork materials, features and modifications. This section includes:

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

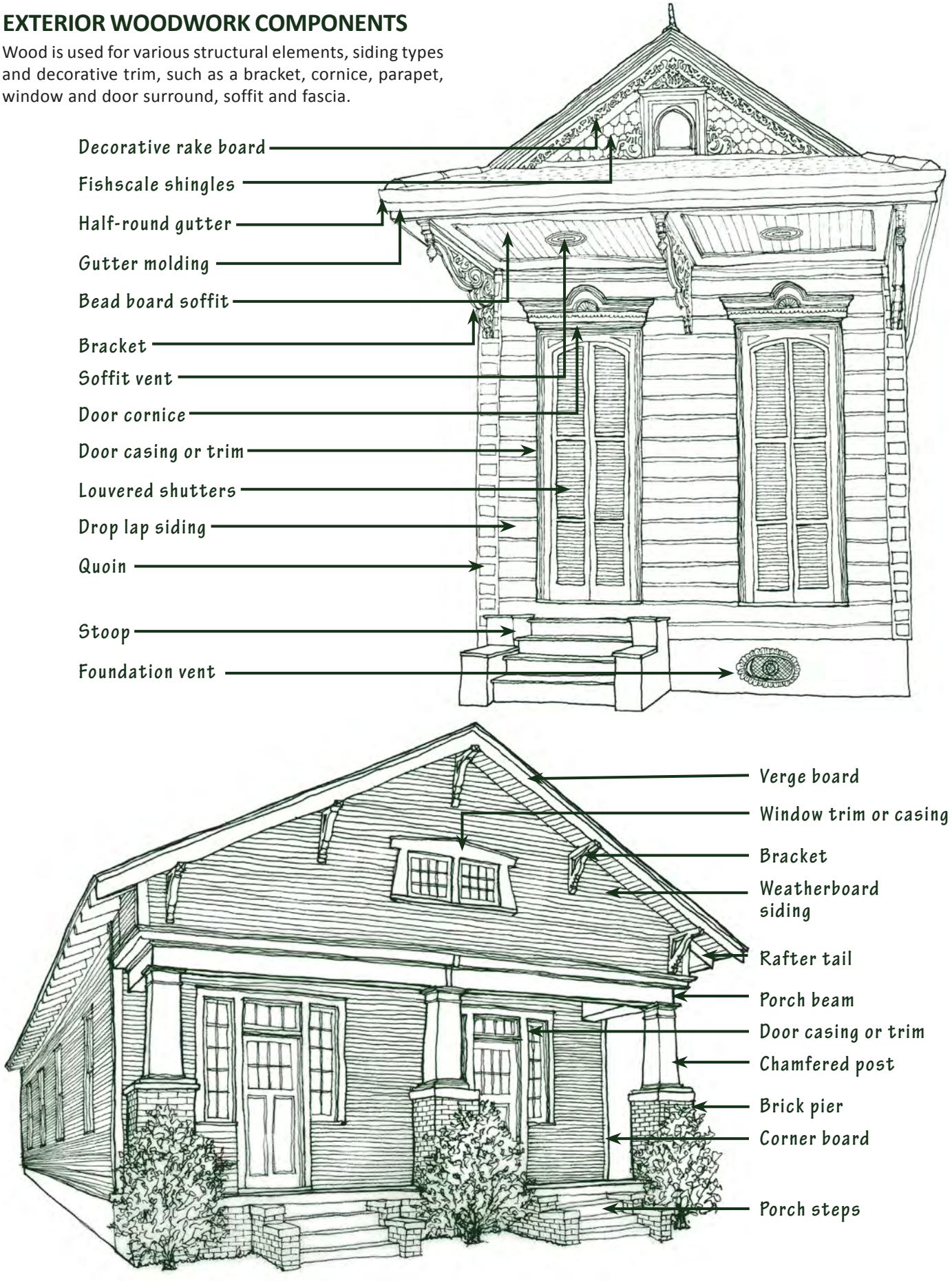
Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

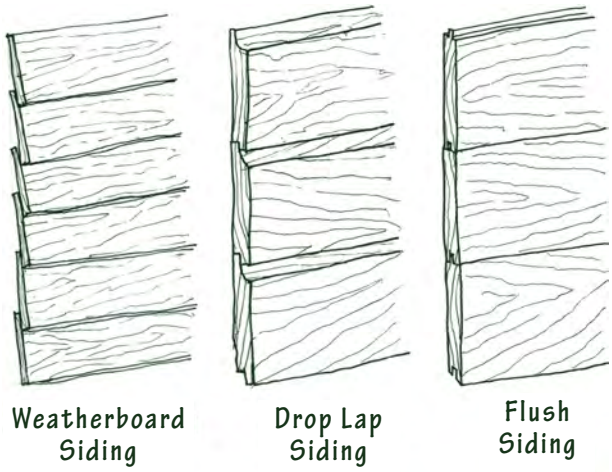
The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

EXTERIOR WOODWORK COMPONENTS

Wood is used for various structural elements, siding types and decorative trim, such as a bracket, cornice, parapet, window and door surround, soffit and fascia.

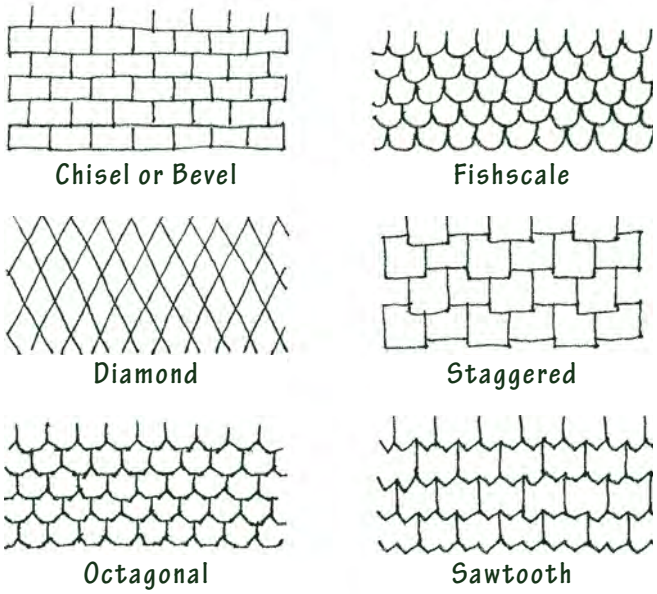




COMMON SIDING TYPES

The most common type of siding for a French Quarter building 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. Originally, the boards were square, until the second half of the 19th century when tapered siding became common. The profile of replacement siding should be historically appropriate, consistent and aligning rows around a building's corners.
- **Drop lap siding**, also known as ship lap siding, is a flat faced board, about 8- to 12-inches 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. Typically it is found only on the front of a building with weatherboard on the sides and rear.
- **Flush siding** is a series of flat faced boards nailed edge to edge to form the appearance of a flat wall. Generally, it is only found on Greek Revival buildings and installed at the front façade under a protective porch or gallery.



COMMON SHINGLE TYPES

Although generally limited to the front gable end of shotgun houses, there are a variety of decorative wood shingle types in the French Quarter. 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 staggered 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 corners of shingle cut at a 45˚ angle with multiple rows forming an octagonal pattern
- **Sawtooth**: Bottom edge of shingle cut in a W-shape with adjacent shingles forming a sawtooth pattern

Gable ends of shotgun residences often include decorative woodwork. This example has a decorative rake board, drop lap siding and a central, bulls-eye louver with profiled slats. (Gable-end louvers should be covered in the event of a storm to prevent roof uplift. Refer to Storm Preparedness, page 05-10.)

Exterior trim and ornament can be highly detailed and decorative. In this example, the gable end includes a projecting, bracketed pediment with decorative scrollwork over the window; flush board and paneled "timbering" in the gable end; a bracketed cornice with circular modillions; and square lattice between the paired porch columns. The two-tone paint scheme highlights the wood detailing.

WOOD TRIM & ORNAMENT

Visually, exterior wood trim frames areas of wood siding or shingles and serves as the transition between elements such as a door, window, cornice or porch. Functionally, it seals siding and shingles at joints and openings, to provide a weather-tight building enclosure. Wood trim includes the window or door frame, corner board, rake board, eave and/or wood sill. 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 Balconies, Galleries & Porches.*)

Historically, the size of a wood trim and ornamental element as well as profiles and details varied with the style of the building and whether it was "high-style" or simple. As a result, wood trim and ornament are considered important features and the VCC requires the retention, maintenance and repair of existing wood trim and ornament. 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 *Guidelines for Exterior Painting.*)

Similarly, great care should be taken when applying new trim or ornament to an existing building to ensure it is compatible with the building's style. If a replacement component is considered, the dimensions, profiles and detailing should match the historic wood element exactly, and it must have the same painted finish in color and sheen. (Refer to *Guidelines for Exterior Painting.*)

Prior to the removal of an existing piece of deteriorated wood trim or ornament, detailed photographs of the deteriorated condition and the extent of proposed replacement must be submitted to the VCC for review. In addition, detailed drawings or photographs of the proposed replacement trim or ornament must be reviewed prior to installation to ensure the replacement material will match the historic characteristics of the existing condition.

For many residences, the most decorative wood trim is found at the front door. This ornate door frame, or surround, includes a heavy molded cornice, a transom window and bracketed, ribbed trim.

SALVAGED WOODWORK

To find the best quality replacement woodwork, a place to start might be a local architectural salvage store. Because of the high, fine quality of the wood historically used in New Orleans' buildings, salvaged and repaired woodwork will often outlast new replacement woodwork.

Similar to installing new replacement woodwork, take care with salvaged woodwork to match the size, shape, type, profile and detailing of the 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 or other pests into a building. (Refer to *Termites,* page 05-8.)

Removal of the interior plaster revealed compacted, wet, blown-in insulation resting against wood siding, horizontal framing members and diagonal braces. Prolonged exposure to moisture caused rot in many locations.

WOOD ROT

Almost all wood rot is caused by fungi that break down dead wood to return it back to the earth. These fungi continuously produce spores that become airborne at the interior and exterior of a building. Rot-causing fungi need four basic elements to thrive: oxygen, moisture, food and a moderate temperature. If one of these elements is missing, rot can be controlled.

Because oxygen and moderate temperatures are prevalent in New Orleans and most historic buildings are full of wood, an excellent food source, the best approach to minimize rot is to control moisture. Moisture that leads to wood rot generally comes from the following four sources: ground water, precipitation, a plumbing leak and/or condensation.

Ground water can migrate from the soil into a building from 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/or capillary action or rising damp in a masonry foundation wall or pier carrying water from saturated soil up several inches through the masonry to the wood framing.

Precipitation in any form, rain, snow, hail and/or mist, can find its way into a building through a small opening or crevice, becoming trapped within a wall cavity. A painted surface and caulked joints can reduce the potential for moisture infiltration. A blocked or undersized gutter or downspout can overflow and direct water towards a building surface. Rainwater splashing on a hard ground surface can rebound, saturating exterior woodwork. In cold weather, ice build-up along a roof eave that is without appropriate flashing may back-up under shingles and melt.

Leaky plumbing can be sudden, such as a cracked pipe, or slow, where a gradual, unnoticed leak can soak a wood structure until significant damage occurs. A crack in grout or a floor tile around a bathtub, sink or washing machine can discharge enough water to rot wood framing. Periodic inspections for signs of a leak behind a bathtub access panel, within a sink vanity and around a washing machine or dishwasher can alert a property owner to a problem before it becomes serious.

Condensation is an insidious source of moisture because the water comes from air vapor rather than an obvious origin such as rain or a cracked pipe. Condensation occurs when warm moist air contacts a cold surface. Warm air holds more moisture than cold air. If warm moist air comes into contact with a cold surface that is below the dew point temperature, the moisture changes to water droplets on the cold surface. (Refer to *Condensation,* page 05-7.) Some common areas for condensation and possible solutions include:

- High humidity areas such as the kitchen, bathroom and laundry – **Consider**: *An exhaust fan directing humid air to the outside and an exterior clothes dryer vent*
- Crawl space beneath a building where water can condense on framing members such as a sill or joist, especially in a corner with poor air circulation or where the occupied space above is air-conditioned – **Consider:** *Plastic sheathing laid across the ground; Verify foundation vents are clear of debris and vegetation*
- Cold water pipes and ducts in humid weather – **Consider**: *Pipe and duct insulation* (Refer to *Building Insulation,* page 05-11)
- Exterior wood-framed wall on top of a foundation wall or pier – **Consider**: *Installing exterior wall insulation without a vapor barrier, painting interior wall surface with oil-based paint and installing interior humidity control* (Refer to *Building Insulation,* page 05-11)

Leakage through the edge of the roof and a rusty gutter likely caused moisture and storm water to build-up in the soffit, eventually causing the collapse of several boards. The opening can allow access for birds, rodents and pests to nest in the attic. Prior to completing soffit repairs, the cause of the initial water problem should be corrected and the remaining components evaluated for potential reuse.

Deteriorated sections of wood may be replaced without requiring replacement of all of the woodwork. Above, a section of drop lap siding was replaced with new siding and is awaiting painting. To minimize shrinkage gaps between existing and replacement boards, sections of replacement siding should be a minimum of 5-feet in length. To increase longevity, the back, sides and all cut ends of the siding should be primed prior to installation.

WOODWORK MAINTENANCE

Exterior woodwork is a significant feature in defining the style, period and/or character of a building. However, property owners generally do not notice the condition of their exterior woodwork until a problem occurs, or they desire to improve its appearance or reduce maintenance.

Typical exterior woodwork concerns include peeling paint, pest infestation, rot and/or deterioration, often resulting a the lack of periodic maintenance. A property owner should not hide these problems with a coat of paint without addressing its root cause, or the result will be further deterioration.

In most instances, the actual condition of un-maintained exterior wood is generally better than its appearance. A deteriorated component or area does not always necessitate replacing or covering all exterior woodwork. Selective repair or replacement of damaged parts, and implementation of a regular maintenance program, is typically all that is required. Full exterior woodwork replacement is rarely necessary and should be avoided whenever possible.

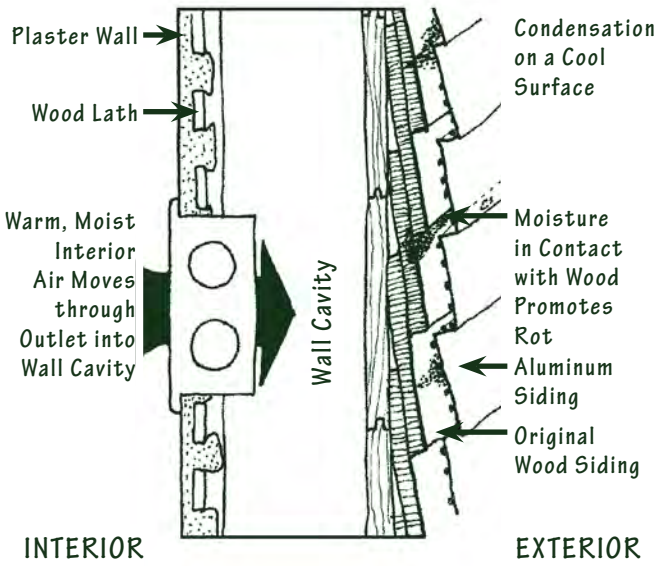
Encapsulation with artificial siding or another material such as new stucco on siding is not allowed by the VCC. Installation of artificial siding or a veneer can damage or require the removal of original wood casing and/or trim. The loss of these features can significantly alter the character of a building. Installation of artificial siding 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 appearance and character of the building.

WOOD REPAIR OPTIONS

If a portion of an exterior element is deteriorated beyond repair, it is possible to replace only the deteriorated section. Replacement of the entire component or unit might not be necessary. (Refer to *Detecting Wood Rot*, page 05-07.) The two most appropriate methods of repair are epoxy consolidation and the Dutchman.

Epoxy consolidation can be performed in place in the early stages of wood deterioration. The process involves inserting penetrating liquid epoxy into porous wood, generally by injection through small, drilled holes. As the epoxy dries, it hardens and strengthens the deteriorated wood, allowing the maximum amount of historic fabric to be retained.

A Dutchman involves removing the deteriorated portions of wood, not necessarily the entire element, and replacing the removed section in-kind. The replacement piece should match the original in design, shape, profile, size, material and texture. The deteriorated section is removed with a sharp-edged recessed cut and the Dutchman is installed with a tight joint. A replacement siding section should be a minimum of 5-feet in length to minimize the opening of joints over time. When painted, the Dutchman and the existing building fabric should appear continuous. (Refer to photograph, *Guidelines for Windows & Doors*, page 07-5.)



The VCC does not permit covering or encapsulating exterior woodwork. *Covering or encapsulating wood siding or trim can cause and conceal rot of wood elements such as siding and trim.* (Refer to *Condensation*, page 05-7.)

PAINTING EXTERIOR WOODWORK

The VCC requires that exterior woodwork be painted to protect it from the elements and prolong its life. The VCC regulates all exterior paint colors. Appropriate colors vary by building type, architectural style and period of construction. (Refer to *Guidelines for Building Types & Architectural Styles* and *Guidelines for Exterior Painting* for additional information.)

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. (Refer to diagrams at right.) Then measure the penetration depth and evaluate the type of splintering using the following criteria:

- If the penetration is less than 1/4-inch, the component does not need replacement
- If the penetration is greater than 1/4-inch, 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 needed, it is recommended that the replacement wood be decay and termite resistant and match the size, profile and detailing of the historic woodwork.

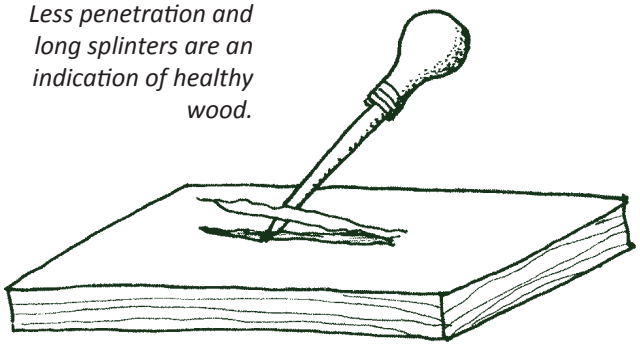
CONDENSATION

Due to modern living standards, condensation has become a significant problem in historic buildings. Today's building interiors include air conditioning and central heating to stabilize temperatures and relative humidity, as well as insulation and vapor barriers that can trap moisture. In addition, now they have moisture-intensive conveniences such as plumbing, bathrooms and laundry and functions like cooking and bathing. While interior conditions have become stabilized, exterior temperatures and relative humidity are continuously changing. Because of the high humidity in New Orleans, vapor is generally transported from the exterior of a building into the interior during warmer months with the process reversed during the winter.

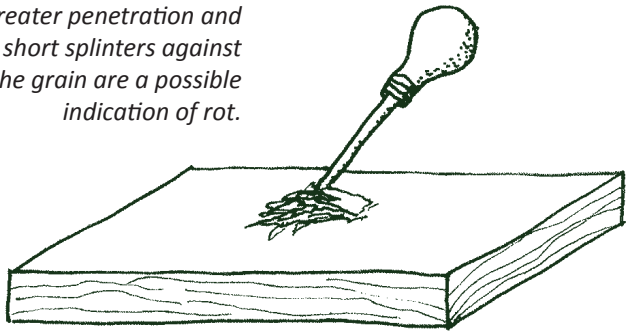
The differences in temperature and relative humidity between the interior and exterior of a building is "bridged" through the thicknesses of the exterior building wall. If the temperature is below the dew point at any location inside a wall, condensation will occur, causing moisture to change into water droplets. In New Orleans' climate, the dew point generally occurs towards the exterior of a wall thickness. Anything installed within a wall thickness that does not allow the passage of moisture vapor through the wall can make the problem worse. Common materials that prevent the passage of moisture vapor are a vapor barrier, in the form of a building wrap system or a component of building insulation, artificial siding (prohibited by the VCC) and/or an impervious coating. (Refer to *Building Insulation*, page 05-11.)

Vinyl and aluminum siding, and some encapsulating paints, do not "breathe" like wood (refer to diagram, page 05-6, and *Specialty Paints, Guidelines for Exterior Painting,* page 09-4) and trap moisture within a building's wall cavity, leading to potential rot, mold and insect damage of the wood structure. In addition, encapsulating materials conceal deterioration from view, reducing the possibility of the problem being noticed early and allowing the condition to worsen before being addressed.

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.



DECAY-RESISTANT WOOD

Some woods are naturally decay resistant, while others have a higher propensity to rot. The naturally decay-resistant woods tend to be denser and harder than rot-susceptible woods such as pine. In some cases, naturally decay-resistant woods are more expensive than common woods. They are not necessarily suited for all uses, such as detailed trim work. Therefore, it is important to know the proposed location and final finish when selecting the wood to be used for a particular project. Available decay-resistant woods include:

- New growth or salvaged Cypress – Refer to *Salvaged Woodwork,* page 05-4
- Cedar
- Mahogany
- Redwood
- Air-dried, pressure-treated, Southern yellow pine
- Pressure-treated wood for framing members

PRIMING & PAINTING EXTERIOR WOODWORK

In addition to selecting appropriate, decay-resistant wood, another effective way to prolong the life of wood elements is to back-prime each piece of exterior wood prior to installation. Back-priming refers to the application of primer to the unexposed side of wood. For the best results, also prime all cut ends. (Refer to *Repainting, Guidelines for Exterior Painting*, page 09-2.)

Priming and painting help to protect wood from rot. **The VCC requires the painting of all exterior woodwork. The VCC strongly recommends regular repainting of all exterior woodwork with oil-based paint every 5- to 8-years.**

TERMITES

Termites are the natural wood recyclers of the environment and represent one of the most insidious problems for buildings and structures in the French Quarter. All buildings include wood and are, therefore, susceptible to termite damage, with Formosan termites being the most destructive type.

Types

There are two general groups of termites, those that live in wood (drywood) and those that tunnel and nest in the soil (subterranean). One of the major distinctions between the two types is that drywood termites do not require contact with soil or moisture to survive. By contrast, subterranean termites live and nest in either wood or the soil, and tunnel through the earth in search of moisture and food creating passageways that connect numerous nests. Subterranean termites need access to water to survive; ground water is available for a colony nesting in the soil. They can also nest in a building where they have regular access to collected water. (Refer to *Wood Rot,* page 05-5.)

The most problematic type of subterranean termite in Louisiana is the Formosan termite, which is native to China and migrated to the southern continental United States in the mid-20th century. Because their colonies are significantly larger than native North American termite varieties, a Formosan colony can damage and consume building materials at a much faster rate.

Termites & Building Materials

Subterranean termites access a structure by tunneling or eating through materials or building a mud tunnel on a surface leading from the soil to a food source. **They migrate through an opening as small as a 16th-inch to infest a building, including through a crevice in a mortar joint, between brick and stucco, through a crack in concrete or behind wood siding, as well as through plaster, an expansion joint, synthetic stucco and insulation, all in search of water and food.** Water is available in buildings through condensation, a plumbing leak and/or deteriorated roofing or flashing, particularly in a high-humidity environment such as the New Orleans.

The principal food for termites is wood, but they also eat wood-based or cellulose materials made from paper or cardboard, which can be found in all buildings in the French Quarter. Common wood building components include: windows and doors; structural elements such as floor and roof framing, interior and exterior wall framing and wood piers in brick-between-post construction; hardwood flooring; as well as baseboards and other trim. Formosan termites also attack and damage non-cellulous material in search of food and water including plaster, insulation, plastic, asphalt, synthetic stucco (EIFS) and thin sheets of soft metal like lead or copper. With wood, moisture and high humidity prevalent, the best way to address termites is to keep them from entering a property or building. It is far less costly and disruptive to prevent termites from entering a property than to stop an infiltration before the infestation compromises a building's structural integrity.

Full tenting is effective at a freestanding building and is required for fumigation to allow termite-killing gas to penetrate all wood elements. Common wall buildings would require tenting all adjoining properties.

Prevention and Treatment

The best way to manage termites is to prevent access to a property. If a property is infested, an aggressive treatment program will likely be required to eradicate the population. It is critical to work with a reputable pest management service to understand whether a property and its buildings are infested and define the best approach for prevention and/or remediation. Because of their large colonies, underground tunnel system and the possibility of above-ground nests in a building or tree, Formosan termites can return in the absence of regular preventative measures.

The infestation of termites within a building in the Vieux Carré is complicated further by the number of properties with common party walls that are shared with one or more adjacent properties, or fencing that extends between buildings along a property line. Once termites are in a property or building, they can easily move into a neighboring site.

There are several treatment methods for termites that can be used alone or in combination:

- **Bait Stations** – Bait stations provide a wood food source mixed with slow-acting termicide – Termites eat the treated wood and return to their nests, killing other members of the colony. To be effective, neighboring properties must be treated and stations monitored and serviced with fresh bait regularly by a pest management company
- **Barrier Treatments** – Barrier treatment involves applying insecticide regularly to the soil around a building at intervals of less than 10-feet – Because most of the buildings in the French Quarter are located along a paved sidewalk, this might be effective at side and rear yards or under the slab of a new building or addition
- **Fumigation** – Fumigation involves tenting a structure and using toxic gas to penetrate the wood elements and kill the termites – Fumigation should be combined with a building or soil treatment to prevent re-infestation
- **Borate** – Borate is a chemical mixed with water to coat wood, forming a barrier to termites – It is best applied at the time of construction or during a major renovation when framing is exposed
- **Pressure-Treated Framing** – New wood framing in contact with the soil or masonry should be pressure-treated and insulation should be at least six-inches from the soil

Termite bait stations are found along sidewalks in the Vieux Carré. Regular service by a pest management company is required for effective termite prevention. Bait stations are highly recommended by the VCC.

Termite Inspection

Some of the basic tools that may be helpful when checking for termites are:

- Flashlight – Termites generally prefer concealed, dark spaces
- Awl or Ice Pick – Similar to the wood rot test (page 05-7), stabbing wood with an awl or ice pick resulting in short splinters or deep penetration can indicate deteriorated wood that might be the result of termites – Because termites tend to eat wood along the grain, tunnels or hollow tubes might be an indication of an infestation
- Moisture Meter – Detects high levels of moisture in wood and building elements that can promote rot and/or attract termites
- Ladder – Facilitates access to attic, exterior building cornices and high spaces for inspections
- Binoculars – Allows view of upper floor windows, cornices and building elements
- Camera – During an inspection, a camera can be used to zoom into inaccessible areas for a closer view – Document changing conditions over time

Termites damage a property as well as its buildings. Moist areas of soil, particularly adjacent to a building, can provide an ideal nesting location for subterranean termites. They can attack and nest in trees or behind dense shrubs or foliage, infesting surrounding trees or buildings and structures. An infested tree can become structurally damaged, allowing limbs to crack in high winds. Treatment options typically require careful drilling into the tree for insecticide application. Termites can also be found in any wood or cellulose element including a wood pile, garden, construction waste and/or lawn furniture as well as a wood fence, shed and/or garage.

Termites have eaten 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 a structural problem for the wall above.

Termites have eaten through the wood window. Although there is no visual evidence of termite damage at the remainder of the window, inspection by a pest management professional is recommended.

At the exterior of a building, inspections should include identifying potential access routes for termites as well as possible infestation locations:

- **Brick, Mortar and Stucco** – Soft mortar and stucco used in the construction of many French Quarter buildings can easily be tunneled through by termites as they seek wood for food – Carefully check where masonry and wood components meet
- **Crawlspaces** – Concealed areas can allow termites to enter a building without being noticed – Check for mud tubes on piers, foundations and chain walls leading down to the ground and deterioration of floor framing
- **Door and Window Frames and Wood Siding** – Tap on door and window frames and exterior wood siding to determine if they sound hollow – If they do, stab with an awl or pick to verify termite infiltration
- **Balconies, Galleries and Porches** – All exterior wood components, particularly those in contact with the ground such as a step, are susceptible to termite damage – Tap and stab with an awl or pick to verify termite infiltration
- **Roof Cornices, Eaves and Gutters** – A deteriorated gutter can saturate wood, promoting rot and providing a water source and a home for termites – Tap and stab with an awl or pick to verify the presence of rot and/or termites
- **Equipment and Utility Penetrations** – Condensation from an air compressor can provide a water source for termites, while a penetration for electric, gas and/or water service into a building can provide a termite pathway

At the interior of the building, it is important to check all rooms, closet and storage areas, including the attic. A moisture meter can identify an area in a wall or floor that is moist and susceptible to infestation as can staining or discoloration on a surface. When investigating a finished material, care should be taken not to damage a visible surface. Areas that should be checked include:

- Windows and doors
- Baseboards and trim
- Wood floors
- Framing in the attic and behind plumbing access panels
- Wall surfaces for unusual paint blistering

STORM PREPAREDNESS

The biggest cause of damage from a significant storm, such as a hurricane, typically results from high winds, with flooding 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

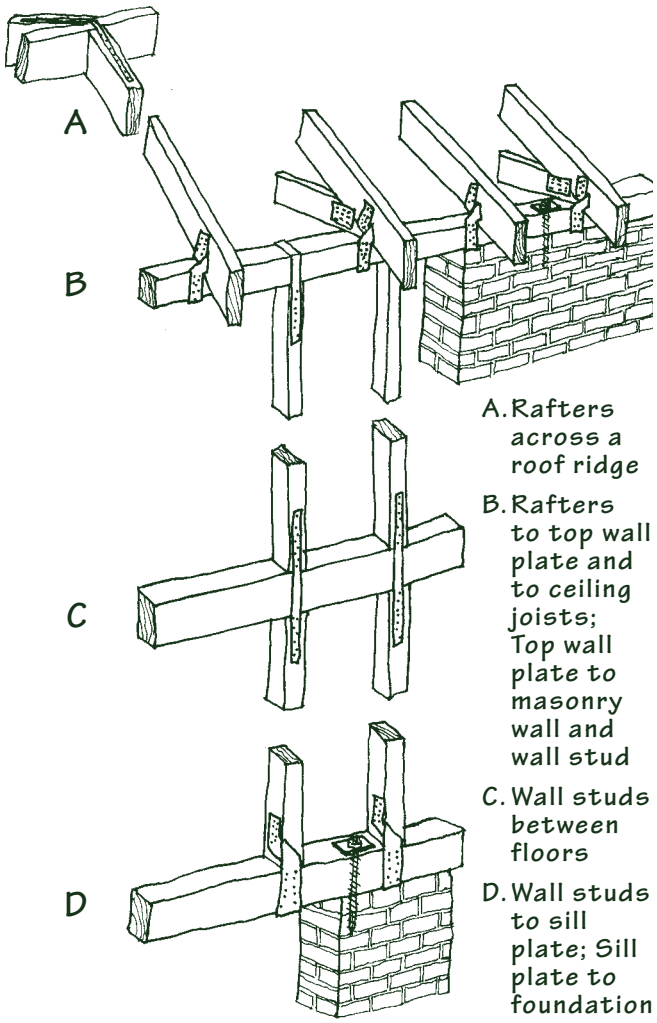
Almost all buildings in the French Quarter have wood framing for the roof and floors even if the walls are masonry. Wood-framed portions of a structure are more likely to be damaged by the effects of a significant storm. The connections between wood elements are nailed together with some earlier types 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 VCC review, but it is important to consult with an architect or structural engineer to determine the appropriate type of connectors for each specific building condition.

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



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.) 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 the foundation and piers are well maintained because wind load and storm water can weaken mortar joints.

ADDITIONAL STORM PREPAREDNESS INFORMATION

Please refer to the following *Guidelines* for additional storm preparedness information:

- *Roof Systems & Storm Preparedness, Guidelines for Roofing,* page 04-2
- *Repointing Historic Masonry, Guidelines for Masonry & Stucco* page 06-8
- *Storm Protection, Guidelines for Windows & Doors, page* 07-16
- *Storm Preparedness, Guidelines for Balconies, Galleries & Porches,* page 08-10

BUILDING INSULATION

Insulation can be an efficient and cost-effective means of reducing heat loss in a building and associated heating and cooling bills. Before installing insulation, ensure all unintended cracks and openings in a building are sealed and caulked including around pipe penetrations, chimneys, electrical outlets and lights. A blower air test can locate an unintended exterior wall opening or gap. (Refer to *Weather Stripping & Caulk, Guidelines for Windows & Doors,* page 07-17.) In an unheated attic, insulate the top of the attic access hatch and ducts. In a crawlspace, keep insulation at least 6-inches from the ground to minimize termite infestation, insulate exposed piping and ducts; and install plastic over the ground to reduce condensation. Some of the most common forms of insulation can be found in the table below. **It is highly recommended that all of the insulation manufacturer's safety and installation recommendations be followed.**

TYPE / MATERIAL	BENEFITS	DISADVANTAGES
Blanket – Batts & Rolls • Fiberglass • Mineral Wool • Plastic Fiber • Natural Fiber	• Sized to fit between standard spaced studs, joists and/or beams that are relatively free of obstructions such as pipes, conduits and braces • Is relatively inexpensive • Can be a do-it-yourself project – Wear protective clothing and eye wear	• Can become matted-down when wet • Can cause a condensation problem and rot wood framing due to the vapor barrier on most blanket insulation – Install without backing or with air barrier only – If installing with a vapor barrier, install barrier facing exterior • Should not be "stuffed" around an obstruction – Can be a fire hazard around damaged electrical wiring
Radiant Barrier & Reflective Insulation • Foil-faced kraft paper • Plastic film • Polyethylene bubble • Cardboard	• Reflects radiant heat, such as sunlight, away from living space – Can be highly effective in an attic • Sized to fit between standard spaced studs, joists and beams • Bubble systems – Can be effective around an obstruction • Can be a do-it-yourself project	• Must face an air space, such as an attic, to be effective • Can act as a vapor barrier and cause condensation and rot wood framing members if not properly installed • Cardboard – Can become a home for nesting pests or insects such as termites and carpenter ants – Borate treatment can corrode metal pipes, conduit and electrical wiring
Loose-Fill & Blown-In Insulation • Cellulose • Fiberglass • Mineral Wool	• Good for an irregularly spaced area and around obstructions • Requires minor disturbance of finishes for installation • Some materials – Can be poured rather than blown-in	• Must be blown-in using special equipment • Settles over time, requiring additional application, particularly in a wall • Cellulose, the most common, is essentially newspaper – Can become a sponge when wet and rot wood framing • Cellulose – Can become a home for nesting pests or insects such as termites and carpenter ants – Borate treatment can corrode metal pipes, conduit and electrical wiring
Foam Board • Polystyrene • Polyisocaynurate • Polyurethane	• Relatively little thickness for a high insulation value • Can be installed under an un-vented, low-sloped roof	• Made from fossil fuels – Can have toxic fumes and be highly flammable • Must be cut to fit around an obstruction – Requires complete removal of a wall finish • Can be tunnelled through by termites and carpenter ants, increasing infestation risk
Sprayed Foam & Foamed-in-Place • Cementitious • Phenolic • Polyisocaynurate • Polyurethane	• Can be used for an irregularly spaced area and around obstructions • No disturbance of finishes is typically required for installation	• Made from fossil fuels, can have toxic fumes and be highly flammable • Requires professional installation – Adheres to all surfaces, can have voids if not properly installed – Relatively expensive installation • Can be tunnelled through by termites and carpenter ants, increasing infestation risk • Open-cell type – Is softer, but often not a vapor barrier • Closed-cell is a vapor barrier – Can cause condensation problems and rot at wood framing – Removal generally requires "chiselling out" between all framing members

Wood Repair & Replacement Review

Dimensioned drawings of a proposed wood trim and/or ornament, including all details, must be submitted and approved by the VCC prior to any installation

Maintain, replace or install appropriate exterior wood siding, shingles, trim and/or ornament in-kind to match existing in all aspects

1 **2** **3** Staff

Replace exterior wood siding, shingles, trim and/or ornament with wood that does not match existing in all aspects

1 **2** Architectural Committee

3 Staff

Replace or encapsulate exterior wood siding, shingles, trim and/or ornament with other material

1 Commission

2 **3** Architectural Committee

KEEP IN MIND…

- Use of stock moldings, trim and ornament is rarely appropriate for an historic building – They generally do not replicate historic profiles or detailing
- Repair, maintenance and painting of woodwork can be potentially dangerous (Refer to *Safety Precautions, Guidelines for Exterior Maintenance,* page 03-16)
- Select wood species and grade most appropriate for a task – Utilize quality materials for the longest life span
- Prime the back, sides and cut ends of all wood elements prior to installation to minimize damage from rot (Refer to *Repainting, Guidelines for Exterior Painting*, page 09-2)
- Install caulk appropriate to the installation (Refer to *Weather Stripping & Caulk, Guidelines for Windows & Doors*, page 07-17)
- Verify contractor will obtain required approvals and permits and is experienced in meeting VCC requirements
- Select a reputable installer who is likely to remain in business and respond if there is a future problem
- Hold final payment, such as 25%-30% of project cost, until all work has been completed properly

WOODWORK MAINTENANCE GUIDE

THE VCC RECOMMENDS:

- **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 a moisture problem. Look for veins of dirt on exterior walls that might indicate termites or evidence of other pests such as carpenter ants. (Refer to *Wood Rot,* page 05-5 and *Termites*, page 05-8.) Clean exterior surfaces annually in warm weather with a garden hose, household detergent and a natural bristle brush. **Avoid using a power washer that can force water into a wall cavity through crevices, damage decorative details and/or accentuate the grain of the wood.**

THE VCC REQUIRES:

- **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 problem prior to painting. Scrape and hand sand where possible to avoid removing or damaging a decorative detail. **Rotary sanding is not permitted.** Apply high quality and compatible oil-based primer and paint to a clean and dry surface. (Refer to *Repainting, Guidelines for Exterior Painting,* page 09-2.)
- **Repairing a smaller area of deterioration** by reinforcing or patching. A small crack or gouge can be repaired with an exterior wood filler, glue or epoxy. A loose element can be refastened with careful nailing or drilling.
- **Replacing**, selectively, a deteriorated element when it is beyond repair. A replacement wood component should be the same size, shape, design and profile 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. Sanding wood filler between the seams of the new and old wood prior to painting will help provide a smooth finish.
- **Replacing** exterior wood if necessary when deterioration of exterior woodwork is severe and extensive. Decorative woodwork should be retained whenever possible because it is a character defining element. A replacement wood element must have the same appearance as the historic woodwork including size, profile and visual characteristics. Replacement siding material should be installed in the original pattern, matching the exposure and alignment relative to historic building elements such as a door and/or window frame. Select an appropriate replacement wood species for use and location. Salvaged wood trim can be used as replacement material if it matches the size, shape, configuration, proportions and profile of the historic component where it will be installed. (Refer to *Salvaged Woodwork,* page 05-4.)

THE VCC DOES NOT ALLOW:

- Removing or encapsulating siding, trim, a decorative feature or a trim element such as a bracket, spindle, cornice, column, post or railing

This material is funded by the Vieux Carré Commission Foundation on behalf of the Vieux Carré Commission.
www.nola.gov/vcc

Vieux Carré Commission Foundation
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines for Masonry & Stucco

MASONRY & STUCCO

Exterior masonry includes brick, terra cotta and stone. In the Vieux Carré, many masonry buildings are covered with a protective layer of stucco or exterior plaster.

A building's exterior masonry and/or stucco surfaces serve both visual and functional purposes. Visually, they are an important design feature that establish the rhythm and scale of a building. Historic exterior masonry and stucco:

- Act as an important design feature, helping to define a building's architectural style
- Establish a building's scale, mass and proportion
- Add pattern and cast shadows on a wall surface

Functionally, historic exterior masonry and stucco act as a building's "skin," establishing a weather-tight enclosure that provides protection from rain, wind and sun. Exterior masonry walls can also act as a principal element of a building's structural system.

SECTION INDEX

The Vieux Carré Commission (VCC) reviews any modification to exterior masonry and stucco, including repointing and painting. This section includes:

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

TYPES OF MASONRY & STUCCO

The photographs below represent some common types of masonry and stucco found in the Vieux Carré. For more information on appropriate mortar stucco and mixes for historic masonry in the Vieux Carré, refer to *Mortar & Stucco Mixes*, page 06-8.

Local 19th Century Brick *– A soft, fired-clay, fairly regularly-shaped building component; locally known as lake or mud brick; often with color and surface variations; used primarily in walls, piers, foundations and exterior paving.*

20th Century Brick *– A hard, dense, fired-clay, regularly-shaped building component; typically extruded; sometimes with a glazed surface; used primarily in walls, piers, foundations and exterior paving.*

Wire Cut Brick *– A dense, fired-clay, regularly-shaped building component; typically extruded with a ridged surface; used primarily in 20th century building walls.*

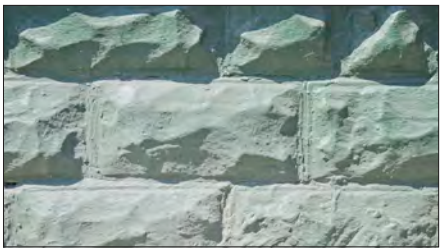
Yellow Brick *– A hard, dense, fired-clay, regularly-shaped building component made from high lime content clay; typically extruded, sometimes with a glazed surface; used primarily in walls, piers, foundations and exterior pavers.*

Glazed Brick *– A hard, dense, fired-clay, regularly-shaped building component; typically extruded with a glazed surface; used primarily in walls.*

Terra Cotta *– A fired-clay, non-structural building component; often with colored glaze; used for decorative, ornate details and wall finishes.*

Granite *– A hard rock, consisting of small, yet visible, grains of minerals; can be highly polished or textured; used for walls, piers, columns, stoops and street curbs; commonly gray, black or pink.*

Marble *– A fine grained stone able to be highly polished; has a wide range of colors and patterns; used for steps and stoops, statuary and fine masonry.*



Textured Concrete Block *– A structural building material made by mixing water, cement, sand and aggregate, placing it in a form and hardening; commonly used for foundations, walls and piers; popular in the early to mid-20th century.*

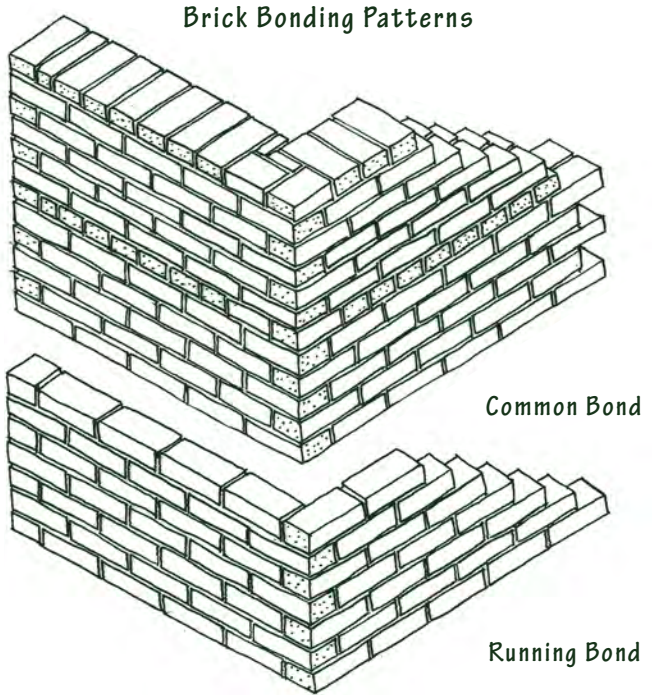
Scored Stucco *– Smooth finish with scoring to simulate stone joints.*

Dash Finish Stucco *– Textured finish with pronounced aggregate at the surface.*

Textured Finish Stucco *– Highly stylized finish with pronounced ridges and shadows from trowel application.*

MASONRY COMPONENTS

Historically, masonry walls and piers were 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 or joints between them. The masonry was bearing, meaning it carried its own weight to the ground as well as the load of other building elements atop it such as walls, floors and a roof.



The most prevalent brick bonding pattern is common bond, which is built of stretcher courses with a header course every sixth row. Another familiar bonding pattern is running bond, comprised only of stretcher courses.

Brick

Brick is by far the most common masonry material in the French Quarter 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 it at very high heat. The result is a standardized unit, generally 8- by 4- by 2-1/4-inches in size. The color of brick can vary, but bricks in the color range of orange/red and pink/brown are the most common in the Vieux Carré. 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, in addition to the way the brick is manufactured.

Lake bricks, also known as **mud bricks**, tend to be very soft and highly absorptive, and can be found on buildings and structures built during the 19th century. High moisture and humidity levels result in regular wetting and drying cycles for the brick, causing the brick to "powder" or "melt." Lake bricks were made by pressing wet local clay into a wood or metal mold 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. Variations in temperature in the firing process resulted in a great color range. **Because lake bricks are very soft, they were usually covered with stucco to protect them from the elements.**

Dry pressed bricks are similar to lake bricks except the clay used is drier and it is pressed into the mold 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 typically the hardest bricks. Unlike mud bricks and dry pressed bricks, which tended to be made near the construction site, extruded bricks are made in large factories and shipped to the project site. To make extruded bricks, very dry clay is forced through a form to create a long ribbon before being cut into individual bricks. Large-scale production makes it easier to achieve higher quality control of the color and hardness, as well as a wider range of colors.

Terra Cotta

Similar to brick, terra cotta is made of fired clay, it is often used for decorative details and wall finishes. It can have the color of red or yellow brick, or be fired with a clear or colored glaze. Terra cotta became popular in the 20th century, and was often highly decorative and ornate.

Concrete Masonry Unit

Concrete masonry units (CMUs), also known as concrete blocks, are similar to bricks in that they are formed structural elements. They are made from a mixture of water, cement, sand and aggregate, which is placed in a form to harden. The blocks are typically 8- by 8- by 16-inches in size with internal voids. Similar to brick, they are stacked and bonded with mortar and laid in a running bond pattern. CMUs are typically not visually appropriate to the historic character of the Vieux Carré.

Stone

Stone buildings are relatively rare due to the lack of local building stone. The most common type of stone in the French Quarter is granite used for piers and lintels found on Greek Revival buildings. Historically, stone walls and piers were weight bearing and constructed of individual stones bonded with mortar. In the mid-20th century, thin stone veneers were popularized, typically marble or granite, which were "hung" on an underlying structural support system.

MASONRY SURFACE HARDNESS

Through the firing process, brick and terra cotta tend to develop a hard outer "crust". When they are used in construction, the crust of the exposed face continues to harden through exposure to atmospheric conditions. Damaging the crust exposes the softer inner core of the material to the elements and advances its deterioration. (A similar process occurs with stone, particularly softer sedimentary stone like limestone.)

MORTAR

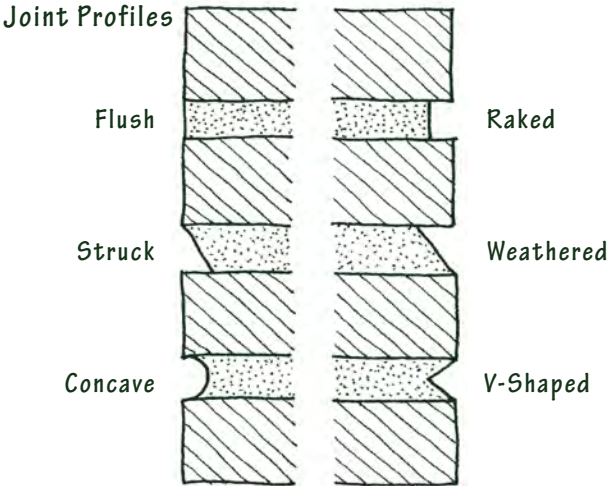
Historically, mortar was composed of a few ingredients: sand, lime and water, and sometimes additives such as animal hair or oyster shells. Starting in the mid-19th century, a small amount of Portland cement was added into the mix to improve workability and hasten setting time. In the early-20th century, the amount of Portland cement in mortar was increased, resulting in harder mortar to correspond with the manufacture of harder bricks. (Refer to *Mortar & Stucco Mixes,* page 06-8.)

Sand is by far the largest component of mortar and defines its color, character and texture. Because 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 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. Lime-based mortars can deteriorate with continual wet-dry cycles, similar to lake brick. By contrast, Portland cement can be extremely hard, resistant to water movement, shrink 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 very small percentage of Portland cement to a high lime mixture to improve workability and plasticity. With prior VCC approval, Portland cement can generally be increased when repointing a 20th century building or structure.

Water needs to be potable, 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, straw and clay particles. To duplicate the character of historic mortar, it might be necessary to include additives to match the original. (Refer to *Mortar & Stucco Mixes,* page 06-8.) 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 range. **The use of newer chemical additives is not permitted by the VCC unless they have been specifically tested over an extended period of time with similar historic materials as the proposed installation conditions.**

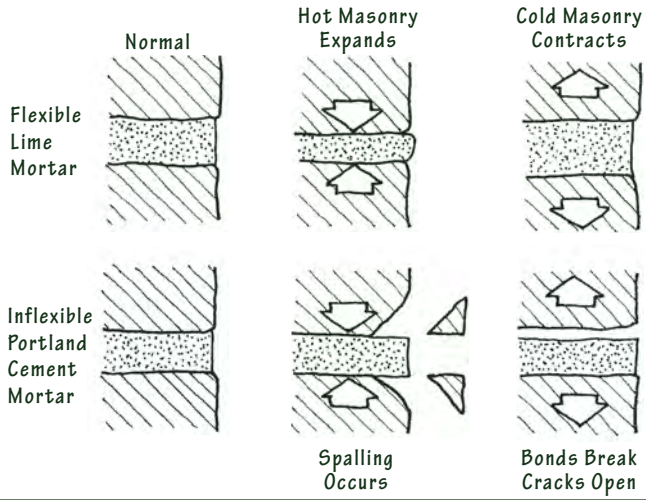


There are numerous joint profile types, or shapes, of mortar joints, each producing different shadow lines and highlights. When repointing an area of masonry, it is important to tool the mortar to match the existing joint profile for a consistent appearance.

USING THE CORRECT MORTAR

An incorrect mortar can damage an historic building and its materials. The VCC requires the use of the correct mortar for each location. **Purple or Blue property, a mortar analysis is required prior to approval of any repointing work**. (Refer to *Mortar & Stucco Mixes,* page 06-8.)

MORTAR HARDNESS & MASONRY



Temperature changes cause masonry units to expand when heated and contract when cold. The expansion and contraction of the masonry units result 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 formulated, it is softer than the adjacent masonry.

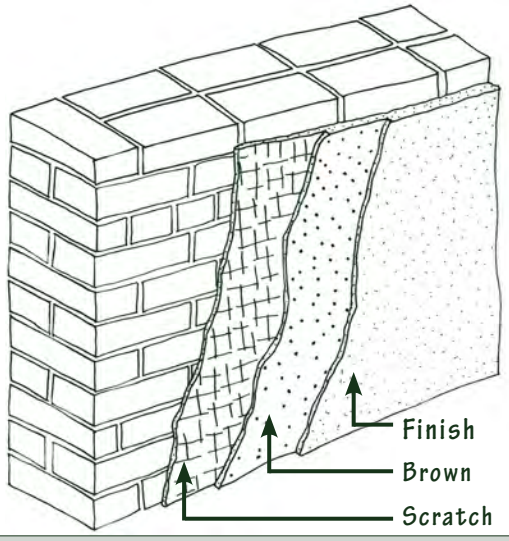
Portland cement-based mortars are significantly harder than lime-based mortars and far less elastic. In addition, cement mortars tend to be substantially harder than historic masonry. When masonry units expand in warm temperatures, they press against the harder cement mortar often spalling at the edges. During colder temperatures, masonry units tend to pull away from mortar, resulting in open cracks that can allow moisture to penetrate.

STUCCO

Stucco is a relatively inexpensive material that can provide a more finished appearance to brick, stone or, in rare examples in the French Quarter, a wood-framed building. In some cases, stucco was scored to look like stone while in others, rusticated at the building foundation. Stucco acts as a weather repellent coating, protecting a building from the elements including rain, snow, sunlight and wind. Stucco can also provide an insulating layer to a wall, reduce the passage of air and improve a building's fire resistance.

In the Vieux Carré, stucco was traditionally applied over soft lake brick at the time of construction as a protective coating. Beginning in the 20th century, it was applied on wood-framed buildings in revival styles of architecture. It was also applied on some buildings and structures years after the time of 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 binders such as animal hair or straw. In some cases, pigments were added to the mix to alter the finished color. (Refer to *Mortar & Stucco Mixes,* page 06-8.)



Stucco was traditionally applied in three layers as scratch, brown and finish coats.

The appearance of finished stucco can vary based upon the desired effect and the skill of the craftsman. This example includes scoring and stucco quoins, or corner blocks.

STUCCO APPLICATION

Stucco is essentially a skin of mortar held in position by the bond formed with the underlying material. Historically, on a masonry wall, one of the best ways to achieve a bond was to "rake-out" the mortar joints approximately 1/2-inch to form a groove that holds the stucco in place. (Refer to Raked Joint at *Joint Profiles*, page 06-4.)

When installed on masonry, once it sets, stucco becomes an integral part of the wall. When stucco was installed on a wood framed wall, the stucco was generally "hung" on strips of wood called lath that were nailed to wall studs in the same way interior plaster was applied. By the mid-20th century metal lath replaced wood lath for stucco application on a wood-framed building.

A stucco wall surface is generally about 1-inch thick and applied in three coats:

- The **Scratch Coat** is approximately 3/8-inch 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-inch thick with a relatively smooth surface.
- The **Finish Coat** is generally about 1/4-inch thick with the overall thickness being determined by the finish style.

SCORED STUCCO

The finish coat of stucco was often scored to provide the appearance of cut stone, in a pattern responsive to architectural features such as a window or a door. Stucco scoring was applied with a light touch, with the score marks limited to 1/8-inch wide and 1/8-inch deep, in "blocks" generally at least 16-inches wide and 8-inches tall.

USING THE CORRECT STUCCO

Similar to mortar, incorrect stucco can damage a historic building and its materials. Often, the correct stucco mix is based upon the same components as the correct mortar mix for a wall. The VCC requires the use of the correct stucco for each location. **For a Purple or Blue property, a stucco analysis is required prior to approval of any stucco work.** (Refer to *Mortar & Stucco Mixes,* page 06-8.)

SYNTHETIC STUCCO

The Exterior Insulation and Finish System, or EIFS, is a synthetic stucco system popularized in the United States in the late-20th century. One significant problem 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, rotting of wood sills and framing, and potential mold and mildew development in the building. In addition, EIFS can provide a desirable home for termites and carpenter ants. Once inside the EIFS system, they can easily migrate to another part of a building.

Because of the differences in the visual characteristics of EIFS from stucco and the potential to harm historic building fabric, the VCC does not allow the application of synthetic stucco or EIFS to any existing building or structure.

TYPICAL MASONRY & STUCCO PROBLEMS

Many problems associated with historic masonry result from the failure to keep mortar joints or a stucco coating 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** occurs when rain, wind and/or pollution erode softer, historic mortar and stucco. Historic mortar and stucco were purposely soft to allow the masonry wall to expand and contract with seasonal temperature changes. (Refer to *Mortar Hardness & Masonry,* page 06-04.)
- **Uneven Settling** of a masonry wall and/or pier may result in cracking of a stucco surface, 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 worsen if moisture enters an open joint, then freezes and expands, potentially spalling (popping out) the surface of the stucco, mortar and/or the masonry. (Refer to *Mortar Hardness & Masonry,* page 06-04.)
- **Poor Original Design and Materials** can cause ongoing problems if the masonry and/or 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.
- **Inadequate Exterior Maintenance** may facilitate water entering a masonry wall and causing deterioration. Potential areas of concern are: an open joint in masonry or stucco; a poorly functioning gutter, downspout or flashing; rising damp from saturated soil; standing water at a foundation; water splashing back off a hard surface onto a wall; condensation discharge from an air conditioner; and water-entrapping vegetation such as a vine or shrub on or near a masonry wall, foundation, pier or chimney.

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

Mortar Joint: The exposed joint of mortar in masonry

Repointing: Repairing an existing masonry joint by removing defective mortar and installing new mortar

Spalling: Chipping of masonry

MASONRY ISSUES & RECOMMENDATIONS

It is important to identify a masonry problem 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 rapidly, becoming more severe and costly to address.

The following images include some typical masonry problems in the French Quarter and potential repairs. Specific conditions, such as movement or settlement, might require professional evaluation by an architect or engineer.

Deterioration of bricks and mortar – The surface of several of the lake bricks appear to be "powdered" or "melting," exposing their softer core. Some surrounding mortar remains in place, suggesting it is harder than the brick. Other mortar is eroding and cracks are present, increasing the potential for further moisture infiltration.

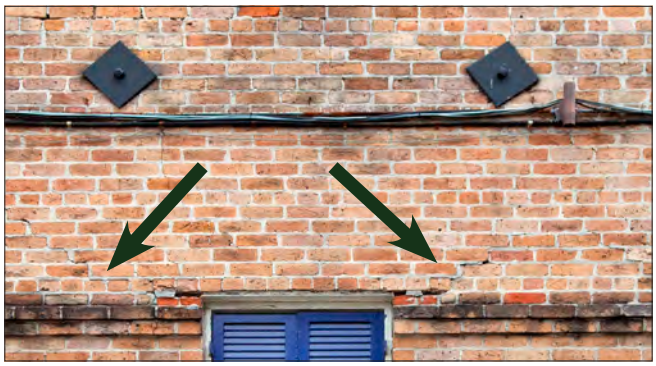
Recommendation *– Most walls constructed from soft lake bricks should have a protective stucco coating. Replace deteriorated brick. Address all potential causes of moisture infiltration into wall including storm water and ground water. Repoint an open joint with compatible mortar, as soon as possible, to minimize storm water entering the wall. Apply compatible 3-coat stucco and appropriate painted surface to protect underlying brick. (Refer to Stucco, page 06-5.)*

Deterioration of foundation – The brick foundation below is missing and collapsing, losing its ability to support the wall.

Recommendation *– Rebuild foundation and provide hurricane fasteners to wood wall and floor framing. (Refer to Storm Preparedness, Guidelines for Exterior Woodwork, page 05-10.)*

Failing window lintel – The window lintel is bowed down at the center and has multiple stepped cracks, along mortar joints at both sides leading to the gallery support above.

Recommendation *– The extent of cracking at the window is severe. If the condition worsens, it could lead to collapse. Immediate consultation with an architect or engineer is recommended.*



Step cracks at windows and bolted plates – Spalled brick and step cracks radiate up from both corners of the window. The flat plates on the wall above have threaded rods secured to the internal structure to stabilize or pull-back a bowing masonry wall. (Plain and decorative plates are available in different shapes.)

Recommendation *– Replace spalled brick, repoint open step cracks and monitor condition regularly to see if they return. Remove abandoned wiring and associated anchors.*

Plant growth and open joints at downspout – Plants are growing in the mortar joints around the downspout and open joints are visible below. Both conditions suggest the presence of moisture and saturation of the brick wall.

Recommendation *– Verify the downspout is clear and draining, and its seams are well fastened. Remove abandoned electronic devices and wiring. Remove all plant growth. Repoint open mortar joints with compatible mortar.*

Cracked granite lintel – Granite lintel is cracked over structural support and through cornice.

Recommendation *– Patch the open joint. Monitor the condition every two to three months to see if the crack re-opens. A crack over an unsupported area or near the edge of a support can be sign of a significant structural problem that requires immediate review by an architect or engineer.*

Spalled brick – Joints were widened and extended by a power tool to cut-out the joints during repointing. The joints are too large and extended vertically. The surface of the brick appears to have been damaged by removal of previous stucco and/or abrasive cleaning.

Recommendation *– Cut back mortar joints to allow keying of new stucco wall finish. Apply compatible 3-coat stucco and appropriate painted surface to protect underlying brick. (Refer to Stucco Application, page 06-5.)*

Obstructed foundation vent – The foundation vent is clogged with mortar, trapping damp, humid air in the crawlspace. Prolonged moisture in the crawlspace can deteriorate masonry and damage wood framing.

Recommendation *– Remove obstructions from all vents and ensure there is sufficient airflow into the crawlspace.*

REPAIRING HISTORIC MASONRY

When repairing a masonry wall, the infill brick and stone masonry and mortar must match the existing in visual characteristics and hardness. For example, deteriorated or missing lake brick must be replaced with lake bricks; a granite pier must be replaced with a granite pier; and mortar profiles must match the original tooling, appearance and hardness.

Although mortar can easily be matched by analyzing the composition of the remaining mortar, matching brick, terra cotta and stone is more difficult. Fabricating new brick by hand to achieve similar irregularity and coloration can be costly. Terra cotta and glazed brick also present a challenge as molds often need to be recreated while the glazes tend to develop surface hairline cracks and change color over time. Matching stone with new stone is more likely if the original quarry is active. An alternative to obtaining new masonry is to utilize salvaged units. Although the labor to clean off excess mortar and prepare salvaged material for reuse could be more expensive than purchasing new brick, the visual characteristics, irregularity and hardness would be comparable with the existing material.

REPOINTING HISTORIC MASONRY

Repointing work can last at least 50 years when completed properly. For the best results, a skilled craftsman is needed to remove the existing mortar with a hand tool to minimize damage to 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 a repointing project be limited to the area of deterioration rather than an entire wall or building, unless deterioration is prevalent.

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 it bond to the masonry. Mortar should be placed in joints in layers of no more than 3/8-inch thick and allowed to harden. The final layer should be tooled to match the historic joint profile. (Refer to *Joint Profiles*, page 06-4.)

MORTAR & STUCCO MIXES

Most pre-mixed mortar is generally inappropriate for historic masonry as it contains too much Portland cement making it too hard. The most exact method of matching historic mortar and stucco is to have it analyzed by a professional lab. **The VCC requires mortar and stucco analysis by a professional laboratory for all Purple and Blue rated properties.**

VCC Approved Mortar Mix

The approved VCC **mortar mix** for 18th and 19th century historic masonry:

- 1 Part (maximum) Portland cement
- 3 Parts Lime
- 9 Parts Sand
- Enough potable water to form a workable mix

VCC Approved Stucco Mix

The approved VCC stucco mix for the **scratch coat and the brown coat** (Refer to *Stucco*, page 06-05) for 18th and 19th century historic masonry is:

- 1 Part (maximum) Portland cement
- 3 Parts Lime
- 9 Parts Sand
- 6 lbs / cubic yards of hair or fiber
- Enough potable water to form a workable mix

The approved VCC stucco mix for the **finish coat** is:

- 1 Part (maximum) Portland cement
- 3 Parts Lime
- 9 Parts Sand
- Enough potable water to form a workable mix

These *Guidelines* are intended to provide an overview of masonry issues and potential repairs. Caring for the full range of masonry found in the French Quarter, particularly lake brick, requires specialized professional knowledge, which is outside the scope of these *Guidelines*. Consultation with a preservation professional is recommended prior to beginning masonry or stucco work.

APPLYING & PATCHING STUCCO

Similar to repointing mortar, stucco should be applied in moderate weather conditions, avoiding extreme heat, sun, humidity and/or freezing temperatures. The final appearance should duplicate the existing as closely as possible in composition, color and texture. Successful patching of a stucco surface requires the services of a skilled craftsman. Stucco repairs are applied in three coats just as stucco application. (Refer to *Stucco Application,* page 06-5.) Similar to repointing mortar, if a stucco patch is too hard, it can cause additional damage to an adjacent historic stucco surface or lead to the formation of a crack that can allow water to seep into the wall.

When repairing stucco, a hairline crack can generally be filled with a thin slurry coat of the finish coat ingredients, while a larger crack needs to be cut out and prepared for a more extensive repair. Similarly, a bulging wall surface needs 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. (Refer to the image below.)

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 bond to the masonry and be keyed into the joints. When applied to a wood framed building, the lath should be attached securely to the substrate or underlying material. The use of metal lath on a masonry building is strongly discouraged because it can be prone to rust and eventually lead to the spalling of the stucco surface unless it is galvanized.

The stucco wall is in the process of repair. The loose stucco between the windows has been removed to the brick substrate to allow the new stucco to be installed. Red tape marks the locations of cracks to be repaired.

Stucco removed at brick-between-post construction – The removal of the stucco has exposed the soft, underlying brick and post. The brick is deteriorating quickly. Note the spalling and delamination of the brick, stucco patches in lieu of missing bricks and checking (cracking) of the wood post.

Recommendation *– Remove inappropriate mortar and apply compatible stucco. Paint for a uniform appearance.*

Crack through stucco – A significant vertical crack is located along the door jamb. There is loss of the paint finish. The crack could be the result of movement or a failure of the brick wall. The paint loss could be the result of moisture or improper preparation.

Recommendation *– A long, deep crack can be an indication of a larger structural condition that should be evaluated by an architect or engineer.*

Algae growth at stucco foundation – The algae along the foundation suggests significant moisture in the ground immediately next to the building. Constant moisture can cause the stucco to delaminate and fall off the wall.

Recommendation *– Divert water source away from the wall. Verify the slope of the ground next to the foundation is draining away from the wall and that no air conditioner condensate line or downspout is discharging in the area. Verify foundation vent is clear of debris. Clean stucco and, if required, apply mineral silicate paint for a uniform appearance.*

The rough texture and uneven surface suggest that an aggressive cleaning method was used. Stucco patches have replaced 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 the surface, causing more harm than good, both physically and visually. Masonry cleaning methods fall within three general categories:

- Low-pressure water, also possibly using a gentle detergent and brushing with a natural bristle brush
- Diluted chemical cleaning
- Mechanical cleaning including sand blasting, high-pressure power washing, grinding, sanding and/or wire brushing – None of the methods in this category are allowed

Because of the softness of the local brick and the potential to damage to a historic surface, cleaning should be undertaken only when absolutely necessary, using the most gentle 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, and/or brush the wall surface with a natural bristle brush.

Chemical cleaners can etch, stain, bleach or erode a masonry surface. The use of a mechanical method, including abrasive blasting, power washing, sanding or grinding, can 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. Both chemical and mechanical cleaning methods can destroy the outer protective layer, making a masonry surface more porous and deteriorating mortar joints, thus allowing increased moisture penetration and accelerated deterioration. **The use of mechanical methods for cleaning masonry is not allowed by the VCC. The use of a chemical cleaner is approved only when all other methods are unsuccessful. The chemical cleaner must be diluted and tested at a discrete area prior to general application.**

Before beginning any cleaning process, it is important to ensure that all mortar joints are sealed to prevent water, any detergent and/or cleaning solution from entering the wall structure and causing damage.

REMOVING GRAFFITI

Graffiti should be removed quickly to prevent it from permanently adhering to masonry. (Prompt removal is a City requirement.) For the best results, it is necessary to understand the type of masonry and paint used to reduce possible masonry damage during cleaning. In an instance where a severe stain or graffiti is present, it might be necessary to use a chemical-based cleaner in a limited area. Caution should be taken by testing the effect of the proposed cleaner on a discrete area of the building before using it on a principal elevation. It is best to use the most diluted concentration to minimize potential damage of the masonry surface. (Refer to *Paint Removal & Chemical Safety,* page 06-11.)

MASONRY CLEANING GUIDE

VCC approval is required for masonry cleaning with any material or device other than a garden hose.

THE VCC REQUIRES:

- Using the most gentle method of cleaning possible; using a garden hose and water pressure of no more than 50 psi to minimize erosion and etching; Using clean, potable water without excessive salt, acid, minerals or trace metal that can discolor masonry
- Using a non-ionic detergent (i.e. dish soap) and a natural bristle brush when water cleaning is not successful
- Cleaning masonry a minimum of one month before a freezing temperature to minimize potential for spalling

THE VCC DOES NOT ALLOW:

- **Cleaning with a harsh chemical, acid, bleach, sand blaster, power washer, metal brush or grinder as it damages the protective exposed surface**

MASONRY COATING

A water repellent or waterproof coating is applied to prevent water from entering a masonry wall, but tends to be unnecessary on a weather-tight historic building and can be problematic long-term. Water infiltration through a masonry building often is caused by a moisture-related problem including an open mortar joint and poor or deferred maintenance. In circumstances where the surface of the masonry has been severely compromised, as with sandblasted brick, a water repellent coating might be appropriate.

A **water repellent coating**, also referred to as a "breathable" coating, keeps liquid from penetrating a surface while allowing water vapor to escape. Many types of water repellent coatings are transparent or clear when applied, but might darken or discolor over time. A water repellent coating is rarely appropriate in the Vieux Carré.

A **waterproof coating** seals a surface and prevents water and vapor from permeating the surface. Generally, a waterproof coating is opaque or pigmented and some types include a bituminous coating or elastomeric coating and paint. A waterproof coating can trap moisture inside a wall and lead to damage. Trapped moisture can freeze, expand and spall a masonry surface. Therefore, waterproof coatings are not appropriate in the Vieux Carré.

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, a later change, or an addition. It might be appropriate to consider stripping the paint if the existing paint has failed or the existing paint was applied to cover a problem such as a dirty building or delayed long-term maintenance needs.

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 moisture infiltration be identified and repaired to minimize the potential for future failure. It is prudent to review whether the masonry has been "sealed" by excessive layers of paint or by a waterproof coating. The underlying masonry might not be able to "breathe" and dispel internal moisture and salts. Eventually, pressure from moisture and salts can build up under paint layers and 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 previous paint layers and surface for best adhesion.

PAINT REMOVAL & CHEMICAL SAFETY

Caution should be used when removing paint because some paint includes lead, requiring proper collection and disposal techniques. Many chemical cleaners and paint strippers are hazardous and require special handling, collecting, and appropriate disposal of the chemicals and rinse water. Follow the manufacturer's instructions and refer to *Guidelines for Exterior Painting,* page 09-03.

The peeling paint is likely incompatible with the stucco. If paint failure continues, complete removal and repainting with a masonry silicate paint should be considered.

MASONRY & STUCCO PAINTING

If the exterior of a masonry surface has been compromised through prior sandblasting, moisture infiltration or the use of a harsh chemical, painting with a mineral silicate paint can provide a degree of protection; however, applying stucco with a painted finish is typically the more appropriate option for a building constructed of lake brick. Repaired masonry or stucco walls will often need to be repainted for a uniform appearance. When selecting paint, it is important that the new paint be compatible with all earlier coats of paint and the stucco material be applied according to the manufacturer's recommendations.

When repainting masonry, proper preparation is critical to a successful masonry painting project. This includes the removal of vegetation and loose or flaking paint; maintenance of adjoining materials, such as a leaking downspout or gutter; and repointing open joints. Although the VCC generally recommends mineral silicate paint for the best long-term adhesion, lime-based paint can be applied. Mineral silicate paint includes lime and silicate that bind to masonry, providing long-lasting durability and weather resistance. Lime-based paint is appropriate for historic masonry, although it is not as weather resistant. If the building has been painted previously, it is important to select a type of undercoat and paint appropriate for the existing surface coating on the building and apply them according to the manufacturer's recommendations. **All exterior paint colors are subject to VCC review.** (Refer to the *Guidelines for Exterior Painting*.)

MASONRY COATING & PAINTING GUIDE

THE VCC DOES NOT ALLOW:

- Applying a waterproof coating, including paint that can trap moisture and prevent the wall from "breathing" unless the masonry surface is severely compromised at which time a water repellent coating might be approved
- Applying a waterproof coating on or in masonry above the surface of the adjacent ground or paving
- Painting previously unpainted historic brick or stone because the paint can damage the historic masonry, alter the visual characteristic of the building and/or obscure the craftsmanship of the masonry including its colors, texture, masonry and/or joint patterns (Paint on masonry is not easily removed)

MASONRY & STUCCO GUIDE

THE VCC REQUIRES:

- Replacing masonry that matches the historic masonry in type, color, texture, size, shape, bonding pattern and compressive strength
- Installing repointing mortar and/or new 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 very limited or no Portland cement – Mortar and stucco analysis by a professional laboratory is required for a Purple or Blue rated property
- Using mortar and stucco that matches the appearance, color, texture, pattern, joint size and tooling of the historic mortar and/or stucco
- Installing replacement masonry into existing masonry, continuing the adjacent pattern without an odd size

THE VCC RECOMMENDS:

- Removing algae, moss, vines and other vegetation from a masonry and/or stucco wall carefully and removing shrubs from the building perimeter – A wall needs sunlight to dry and roots gather water at their foundation and can displace masonry
- Completing masonry and/or stucco work in fair weather
- Installing pointing mortar in a single layer no more than 3/8-inch deep
- Removing abandoned hardware, electrical devices, wiring, conduit and piping from all exterior walls

THE VCC DOES NOT RECOMMEND:

- Using a power tool to remove existing mortar from a joint because its use can damage historic masonry
- Using a modern chemical additive in mortar or stucco

THE VCC DOES NOT ALLOW:

- Widening or extending an existing mortar joint or overlapping new mortar over the masonry surface
- Removing or covering a historic masonry surface or detail
- Removing historic stucco from a masonry surface or from brick-between-post construction exposing the soft, underlying brick to the elements
- Installing stucco over brick, stone or a wood-framed building that was not intended to be stuccoed, except when covering previously damaged masonry
- Installing modern brick to patch historic masonry, even if it is "antiqued", because modern brick is generally much harder and does not match the historic masonry
- Using pre-mixed mortar or stucco without VCC approval
- Installing a visually obtrusive electrical device, wiring, conduit, piping or hardware at an exterior wall

Masonry & Stucco Review

Install or replace masonry in-kind to match the hardness, size, color, pattern, texture and porosity with matching mortar and joints

1 2 3 Staff

Install inappropriate masonry

1 2 Commission

3 Architectural Committee

Replace mortar to match the historic in hardness, appearance, color, texture, tooling and mortar joint size

1 2 3 Staff

Install inappropriate mortar

1 2 Commission

3 Architectural Committee

Install or repair with appropriate 3-coat traditional stucco of same hardness, appearance, color and texture for the substrate and style

1 2 3 Staff

Install other stucco including an EIFS system

1 2 Commission

3 Architectural Committee

Clean masonry with a material or device other than a garden hose; Paint, repaint previously painted masonry or stucco, remove paint from masonry

1 2 3 Staff

Apply a coating or paint to a previously unpainted brick or stone

1 2 Commission

3 Architectural Committee

KEEP IN MIND...

- The repair, maintenance, installation and/or cleaning of masonry and stucco should be left to a professional
- All masons are not necessarily experienced in all materials – Choose a contractor with demonstrated experience in completing similar historic masonry work, check references to understand how well their work has held up and verify material and labor warranties
- Verify mason is experienced in meeting VCC requirements and will obtain required approvals and permits
- Hold final payment, such as 25%-30% of the project cost, until all work has been properly completed

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www.nola.gov/vcc

Vieux Carré Commission Foundation
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines for Windows & Doors

WINDOWS & DOORS

Windows and doors typically comprise at least one quarter of the surface area of an exterior wall of most historic buildings. Windows and doors, including their shutters, trim and associated features, are important elements of a historic building because they:

- Define the character of each individual building and provide a visual feature on the streetscape
- Contribute to the visual character of the area
- Help define architectural style and building type
- Help date the age of construction
- Provide natural light and ventilation
- Act as a transition from the building's exterior to the interior
- Act as the "eyes" of a building
- Welcome visitors

SECTION INDEX

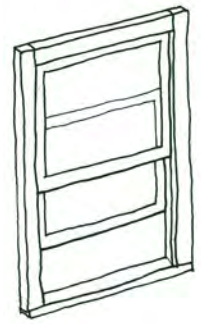
The Vieux Carré Commission (VCC) reviews each window or exterior door alteration or replacement. This section includes:

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

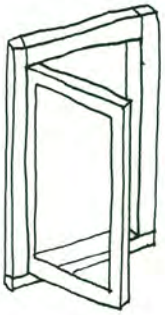
Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.



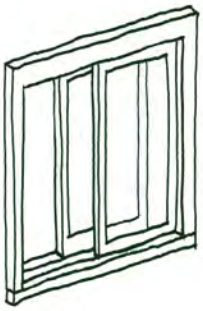
a. Single-hung

c. Triple-hung

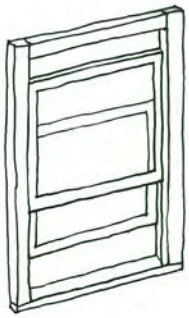
e. Slip Head



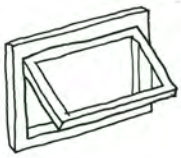
g. Casement



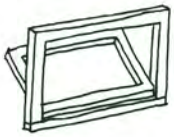
j. Sliding



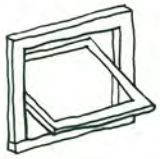
b. Double-hung



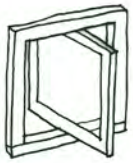
d. Awning



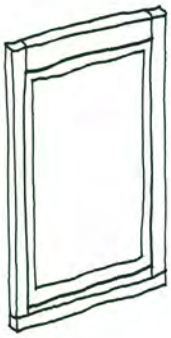
f. Hopper



h. Horizontal pivot



i. Vertical pivot



k. Fixed

COMMON WINDOW TYPES

All of the window types pictured above can have different proportions as well as muntin profiles, patterns and/or configurations. (Refer to *Definitions,* page 07-3.) Window type is closely linked to building style. As a result, not all window types are appropriate for all buildings. Double-hung windows, which were popular in post-Colonial building styles after 1825, are the most common type of window found in the French Quarter.

A benefit of the double-hung, triple-hung and slip head window types is that the top sash can slide down. Lowering the top sash 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 – Generally not appropriate in the Vieux Carré

b. Double-hung: Two sashes, generally of the same size that can be raised and lowered vertically – The most common window type in the Vieux Carré

c. Triple-hung: Three multi-light sashes, generally of the same size, that can be raised and lowered vertically and extend to the floor to allow passage through the window – Limited to buildings constructed in the early-19th century

d. Awning: Hinged at the top and projects out at an angle

e. 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 projects in at an angle

g. Casement: Hinged on one side and swings in or out – Typical in French-influenced architecture before 1830 when casement sashes were multi-light, always hung on the inner face of an exterior wall, made to swing inward, and includes exterior shutters – Rarely used in 20th century buildings and should be avoided in new construction

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 an overlapping horizontally sliding sash – Generally not appropriate for a Vieux Carré building

k. Fixed: Non-operable framed glazing – Generally only appropriate in a storefront as a display window or when infilling a historic opening without a sash

Some early buildings and service buildings have openings that were protected only with a shutter, without a window or door. If this is not practical, a fixed window with a single sheet of tempered or laminated glass can be installed at the interior side of the jamb, preserving the exterior sense of the opening and shutter operation.

OTHER WINDOW TYPES

Storefront Windows & Doors: Refer to *Storefront Components, Guidelines for Storefronts,* page 13-4 to 13-7.

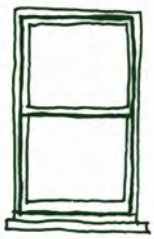
Gallery Enclosure & Screening: Refer to *Guidelines for Site Elevations & Courtyards,* page 10-3.

WINDOW CONFIGURATIONS

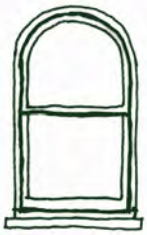
Different window configurations are associated with specific architectural periods and styles. Altering the window type, style, shape, material, size, component dimension, muntin pattern or location can dramatically alter the appearance of a building.

6/6 (six-lights over six-lights) Double-hung Window – Creole, Greek Revival

4/4 Double-hung Window – Italianate, Eastlake

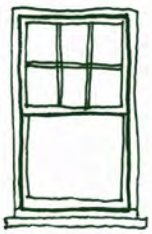


1/1 Double-hung Window – Queen Anne, Colonial Revival, Neoclassical



1/1 Round-head Window – Italianate, Neoclassical

2/2 Arched-head Window – Italianate, 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, such as a Creole cottage or an early townhouse, were constructed with small individual pieces of glazing within an operable sash.

As technology developed during the Industrial Revolution towards the end of the 19th century, smaller pieces of glazing were replaced with larger pieces of glass allowing for a more expansive view. This coincided with the Victorian period, which encouraged varied shapes of windows and more elaborate frames, casings, applied ornament and trim than can be found at a Queen Anne, Italianate or Eastlake building. When the Colonial Revival style was popularized at the beginning of the 20th century, the use of multi-light windows with a more simple frame and casing was more prevalent. Because all of the components and details of a window are essential to defining a building's period and style, the pattern and configuration of a proposed replacement window should be historically appropriate for the building. (For guidance on window and building styles and periods of construction, refer to the *Guidelines for Building Types & Architectural Styles.*)

DEFINITIONS

Glazing: Glass

Light (window): Pane of glass, typically in a window or door

Mullion: The vertical framing element separating two window or door frames

Multi-light: Having many glass panes, as a window or door

Muntin: The narrow molding separating individual panes of glass in a multi-paned window sash or door

Sash: The part of the window frame that holds the glazing, especially when movable

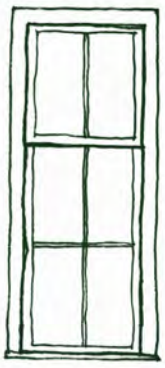
Simulated Divided Light (SDL): A window or door in which muntins are applied to a larger piece of glass at the exterior, interior and/or between layers of insulated glass

Single-light: Having one glass pane, as a window or door

True Divided Light: A window or door in which the glass is divided into several small panes

6/6/6 Triple-hung Window – Greek Revival

6/9 Slip Head Window – Greek Revival, Italianate

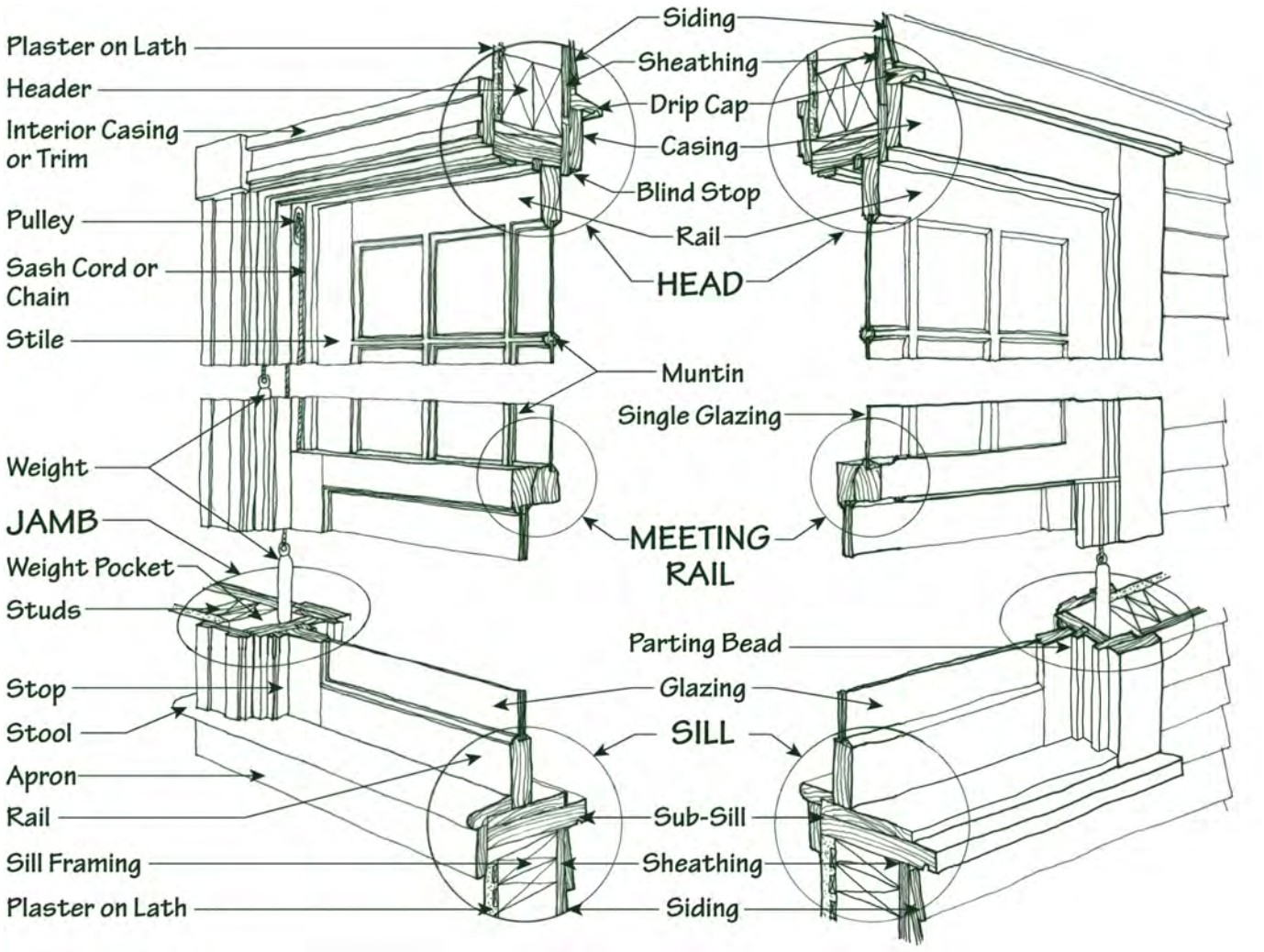


2/4 Slip Head Window – Italianate, Neoclassical

Window Type; Configuration; Style Review	
Replace an existing window with a true divided light window with a type, configuration, style, proportions, material and profiles to match existing	
1 **2** **3**	Staff
Replace an existing window with a true divided light window that does not match existing in all aspects	
1 **2**	Architectural Committee
3	Staff
Install another window type, configuration or style	
1 **2**	Commission
3	Architectural Committee

FRIEZE WINDOW

A small window located in the frieze of a Greek Revival building, at times including an ornamental grille, providing light and air to the attic.



(Viewed from Interior) *(Viewed from Exterior)*

HISTORIC WINDOW PROBLEM SOLVING

Property owners do not generally pay attention to their windows until a problem occurs. Typical concerns include operation, reducing air infiltration, reducing solar heat gain or loss and maintenance.

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 one deteriorated component, typically the sill or bottom rail, is rarely necessary. In most instances, selective repair or replacement of the damaged part and the implementation of a regular maintenance program is all that is required. Generally it is possible to repair and improve the function of a window 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 any deteriorated components such as hardware or parting beads that separate the 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 (Refer to page 07-17)
- Remove and replace missing or cracked glazing putty
- Add a sash lock to tighten the window
- Add an interior storm window (one that 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 an interior blind, curtain or UV window shade
- Plant deciduous trees at the south and/or west elevations to block summer sun and allow in winter sun
- Install clear, transparent low-e film or glass

To Maintain a Window:

- Regularly review, repair and repaint the window

WOOD WINDOW REPAIR

Given the significance windows play in defining the architectural character of a building, **the VCC strongly encourages the repair of all existing windows**. If a portion of a window is deteriorated, it is often possible to replace only the deteriorated portion or component of the window. Replacement of the entire component or unit might not be necessary. (Refer to the *Wood Repair Options, Guidelines for Exterior Woodwork,* page 05-06.)

A property owner wishing to pursue historic window replacement will be required to demonstrate that the existing window is beyond repair and replacement is warranted.

When evaluating window repair versus replacement, the following guidelines can be helpful:

1. **Perform Routine Maintenance**: Replace a broken or missing component such as trim, glazing or a sash cord. Verify that the caulk, glazing putty, parting beads and weather stripping are applied securely, and repaint the window.
2. **Treat or Repair a Deteriorated Component**: At the earlier stages of wood deterioration, it is possible to complete in-place treatments that do not necessitate component replacement. These include treating wood for insects or fungus, consolidating with epoxy, applying putty at holes and cracks and/or re-painting.

The lower sash is not secure in its frame. The opening along the bottom sill can allow storm water and drafts into the building. An unsecured sash is more likely to be pulled out of its frame by a high storm wind. Replacement of damaged parting beads and window hardware, as well as repainting, are recommended.

DEFINITIONS

Millwork Drawings: Detailed, scaled, dimensioned drawings depicting the components, profiles and joinery for wood elements such as doors, windows, built-in cabinetry and paneling

Shop Drawings: Detailed, dimensioned drawings produced by the fabricator or manufacturer of a particular building element, typically reviewed and approved by the architect

3. **Replace a Deteriorated Component:** 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. Refer to photograph below.) The replacement piece should match the original in design, shape, profile, size, material and texture. A new wood sill is usually easily installed, while a complete sash replacement might solve the problem of broken muntins and/or deteriorated rails.
4. **Replace a Window:** If the majority of the window components are deteriorated, damaged or missing and in need of replacement, installation of a new window that matches the original window might be warranted with appropriate documentation of existing conditions.

One of the advantages of a historic wood window over a modern prefabricated unit is repairability. This photo demonstrates a Dutchman repair at the corner of a historic wood window. Also note the new glazing putty.

WOOD WINDOW REPAIR GUIDE

THE VCC REQUIRES:

- Comprehensive photographic documentation of the deterioration of an existing window sufficient to guide repair efforts
- Retaining, maintaining and repairing the original window

THE VCC RECOMMENDS:

- Replacing a contemporary, inappropriate window with a historically appropriate window

THE VCC DOES NOT ALLOW:

- Removing a historic window sash without detailed documentation of deterioration and dimensioned millwork or shop drawings of a proposed window and the existing window to be replaced, including all profiles
- Removing or encapsulating historic wood trim

WINDOW MATERIALS PAST & PRESENT

Historically, wood windows were manufactured from durable, close, straight-grain hardwood of a high quality uncommon in today's market. The durability of the historic materials and relative ease of repair has allowed many well-maintained wood windows to survive from the 19th century or earlier.

A replacement window and its components tend to have a significantly shorter life span than a historic wood window, necessitating replacement in a shorter interval. Selecting a replacement window is complicated by product variations between 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 typically are made from new growth timber, which is much softer and more likely to deteriorate from moisture or termite damage than hardwoods of the past. Vinyl and PVC materials, now common for replacement windows, break down in ultraviolet light, have a life span of approximately 15 years, and are not appropriate in the Vieux Carré. The great variety and combinations of other materials and finishes for replacement windows, including aluminum, continue to be tested to determine projected life spans and performance in various climates.

Other areas of concern with replacement windows, beyond the construction materials used in the frame and sash, are the type 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 filled with an inert gas, such as argon, with a perimeter seal. In lower quality, 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 have a limited life span and deteriorate in ultraviolet light.

Significant problems with replacement windows result from poor manufacturing or installation. This is particularly true if the existing window opening is not square or plumb (straight). A twisted or crooked frame can make a window difficult to operate. An open joint can allow air and water infiltration into the wall cavity or building interior.

A replacement window often lacks the depth, character and detailing of a historic window.

REPAIR OR REPLACEMENT WINDOW OPTIONS

Repair or Replacement of an Existing Component: A deteriorated sill, sash and/or muntin can be repaired by a skilled craftsman using a wood consolidant (epoxy) or replacement part, to retain original fabric and function. (Refer to *Wood Repair Options, Guidelines for Exterior Woodwork,* page 05-06.) An in-kind replacement sash or sill can be custom-made to replace a deteriorated section if necessary. **The VCC strongly encourages that all repair and selective replacement part options be explored prior to considering a complete replacement of a sash or frame.**

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 a skilled local carpenter
- Timber used in a historic window can last substantially longer than a replacement unit

SALVAGED WINDOWS

The best quality replacement window can often be found in an architectural salvage store. Because of the traditional craftsmanship and high quality of wood used in historic French Quarter windows, a salvaged and repaired window will often outlast a new replacement window. A salvaged window should match the size, shape, type, configuration, proportions and profiles of the historic window where it will be installed.

REPLACEMENT WINDOW QUALITY

Reputable mill shops, lumber yards and window specialists typically provide a better selection and higher quality replacement window options than does a company that advertises with bulk mailings or flyers. Local companies and craftsmen are often familiar with the unique attributes of window detailing for building types and periods in the Vieux Carré and are often a much better option for matching historic detailing.

Sash Replacement Package: Some manufacturers offer replacement jamb liners and new sash for installation within an existing window casing. (A jamb liner is the vertical, internal facing between the window sash and structural frame.) **Because of the loss of the historic sash, this option is discouraged by the VCC.**

Sash replacement package disadvantages:

- A stock replacement sash is often inappropriate to the size, profiles and proportions of the existing opening and detailing
- A replacement sash has a limited warranty, likely needing partial or full replacement again in 10 to 25 years as seals and joints open
- Modification of the jambs are necessary
- Liner is made from vinyl or other inappropriate material
- The jamb liners do not always work well in an existing window opening and might need more frequent replacement
- An out-of-square (racked) opening can be hard to fit, making the window sash hard to operate, and seals might not be tight
- Historic sash is removed and becomes landfill debris

Frame and Sash Replacement Unit: A frame and sash replacement unit is a complete frame with a pre-installed sash for installation within an existing window frame opening. **Due to the total loss of the sash and modification of the frame, frame and sash replacement units are not allowed by the VCC for a historic building.** It might be an option in new construction, based upon the specific circumstances.

Frame and sash replacement unit disadvantages:

- A stock replacement sash is often inappropriate to the size, profiles and proportions of an existing opening and detailing
- The surrounding frame is modified, alteration of built-in surrounds might be required and both the original and new frame and sill are typically visible from the exterior
- The size of the window sash opening and glass panes are reduced due to the new frame is within the old frame
- Infill might be required for a non-standard size
- Can require modification of existing casing and sill
- Historic sash is removed and becomes landfill debris

Because of the importance of a window as part of a building's character, the loss of historic fabric associated with any level of proposed replacement, and the change in overall appearance, the VCC encourages and supports the retention of the historic window.

METAL WINDOWS

Some early warehouses and commercial buildings had metal windows. Replacement of those windows should match the historic condition in all aspects including materials, configuration, operation and details.

Although aluminum clad windows can include exterior muntins, the profiles do not have the same refinement as a historic wood window.

VINYL & ALUMINUM WINDOWS

One of the claims of vinyl and aluminum window vendors is that their 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. Disadvantages include:

- As joints or seals in a replacement window 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 requires replacement of the deteriorated parts. This can present a problem if the manufacturer has modified the design or is no longer in business, necessitating custom fabrication of a deteriorated element or replacement of the entire window.
- The perimeter seal of double-glazing deteriorates over time. In addition, if the glazing unit is cracked or broken, it will require full replacement. This is complicated further when the double-glazing includes an applied or internal muntin grid which must be duplicated as part of the replacement.

In 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. **The VCC will only consider the use of an aluminum or aluminum clad wood window for an Orange or Brown rated building or new construction.**

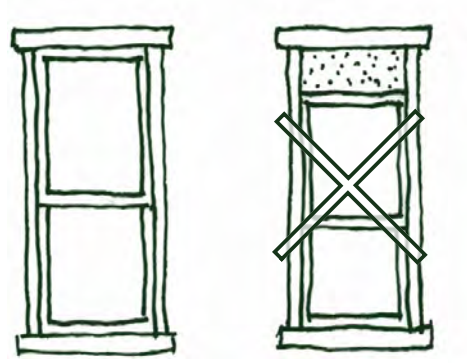
REPLACEMENT WINDOW COSTS

The costs that should be anticipated when considering installation of a replacement window include:

- Labor to remove the old window and any disposal fee
- Purchase price and delivery of the new window
- Labor and materials to modify the existing frame for the new window
- Labor to install the new window
- Life-cycle costs associated with more frequent replacement of deteriorated components and window

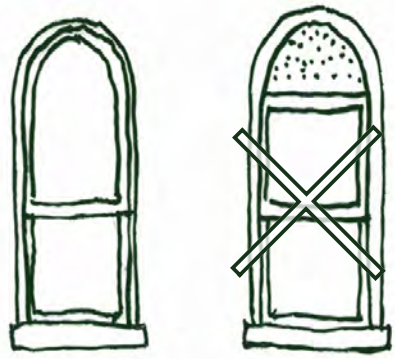
INAPPROPRIATE REPLACEMENT WINDOWS

The following diagrams indicate historic windows with **inappropriate** examples of replacement windows. When considering a replacement window, the size, operation, configuration, shape and proportions of the existing window must be replicated and historic trim must be retained or replicated.

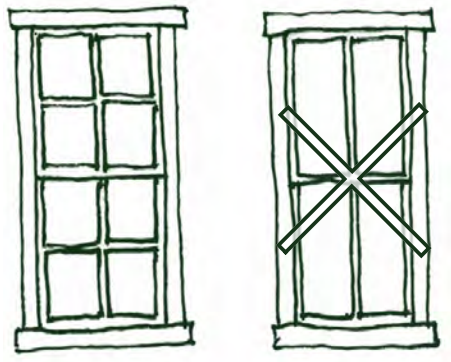


Size*: The replacement window should be sized to fit the window opening – An infill panel should not be installed*

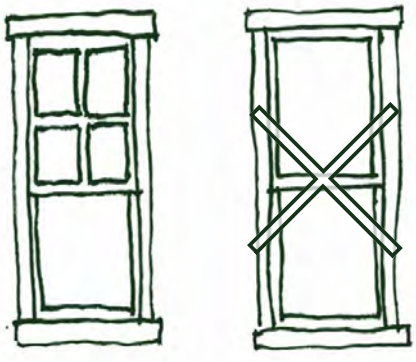
Size: *The replacement window should be sized to fit the window opening – An infill panel should not be installed*



Shape: *The replacement window should be shaped and sized to fit the window opening – An infill panel should not be installed*

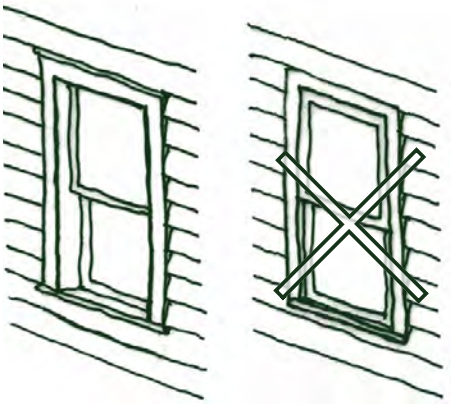


Configuration: *The replacement window should have a 4/4 light configuration to match the historic window*

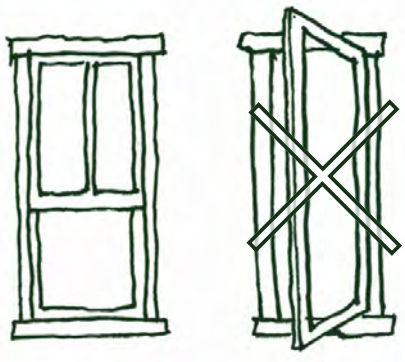


Configuration: *The replacement window should have a 4/1 light configuration to match the historic window*

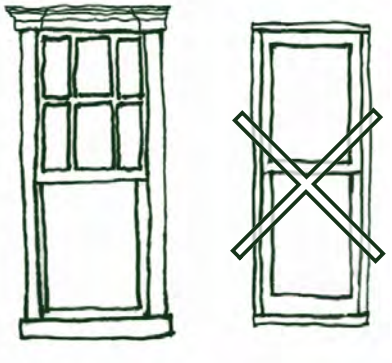
Proportions: *The proportions of window components should match the historic window including the size of the frame and muntins*



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 to match the historic trim*

This Greek Revival building has classically inspired granite surrounds at the windows and small, bracketed projections with decorative railings.

WINDOW REPLACEMENT GUIDE

The VCC will only consider the use of an aluminum or aluminum clad wood window for an Orange and Brown rated building or new construction. For all other rated buildings and their additions, new windows must be compatible with the appropriate window for the historic building style and period of construction in material, type, configuration, proportions and profiles. **The VCC does not permit the installation of a vinyl window.** Each replacement window must have exterior, profiled muntins and, if double-glazed, a black spacer bar between the panes of glass.

THE VCC REQUIRES:

- Matching the original size, shape, configuration, type, operation, materials, muntin pattern, dimensions, profiles and detailing with a salvaged or new replacement window
- Installing clear glass at all openings unless replacing historic colored, beveled or frosted glass in-kind
- Retaining historic design elements and trim, especially a rare or unique example

THE VCC RECOMMENDS:

- Installing a replacement window in a less visible area
- Installing a quality wood replacement window
- Reusing serviceable trim, hardware and components or using appropriate salvaged materials

THE VCC DOES NOT ALLOW:

- Replacing a window component or unit if repair and maintenance will improve its performance and preserve a historic element
- Decreasing a window's size or changing its shape with infill to allow for installation of stock unit size
- Installing an inappropriate window type, such as a casement in a former double-hung window location, creating a false sense of history
- Increasing a window size or altering the shape to allow for a picture or bay window, or a garage or carriageway door

Window Repair & Replacement Review

Dimensioned millwork or shop drawings of a proposed window including all details and finish information must be submitted and approved by the VCC prior to any installation

Repair or replace a historic window exactly in-kind

1 **2** **3** Staff

Replace an existing window with a historically appropriate window that does not match the existing in all aspects

1 **2** Architectural Committee

3 Staff

Install another window type, configuration or style; Modify or install a new non-historic window opening

1 **2** Commission

3 Architectural Committee

KEEP IN MIND…

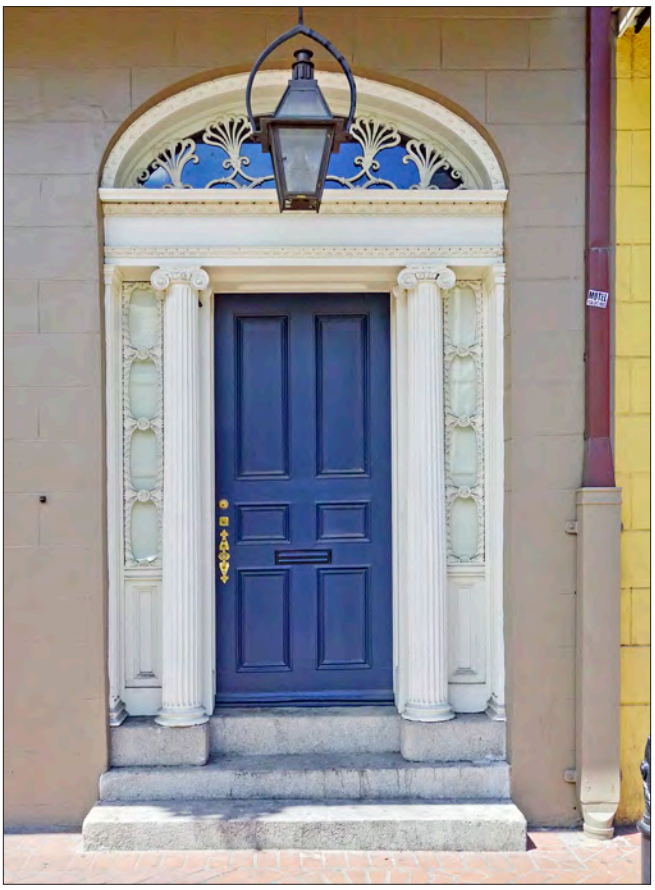
- A stock window is rarely appropriate for a historic building – They generally use stock moldings that do not replicate historic profiles and detailing
- Carefully review various grades of windows offered by manufacturers
- Utilize quality materials throughout the installation process for the greatest life span
- Verify that contractors are experienced in meeting VCC requirements and will obtain required approvals and permits
- Determine pricing, availability and installation cost for replacement glazing
- Install weather stripping and caulk appropriate to the installation (Refer to page 07-17)
- Understand the limits of the warranties for all components and associated labor for replacement
- Select a reputable manufacturer and an installer who are likely to remain in business and respond if there is a future problem

DOORS

An entrance door serves 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 with the building design, providing a grand formal appearance or one more informal and welcoming. Doors were hung at the interior of the jamb, allowing the wall thickness to be experienced on the outside of the building. Where stylistically appropriate, doors included functional exterior shutters. 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. (Refer to *Hardware,* page 07-18.)

Traditional doors are constructed of numerous parts. In some of the earliest examples, doors were constructed of vertical boards nailed to horizontal boards, similar to batten shutters of Creole buildings. By the early-19th century, elaborate paneled doors became more prevalent and represent the most common door type in American-style residences. Paneled doors can be constructed in a variety of configurations that reflect the style of the building. Later doors often included single- or multi-light glazed panels.

Door styles tend to correspond to the architectural style of the building, with some examples being more "high-style" while others are a more simple interpretation. (See examples below.) As a result, doors are considered an important feature and the VCC recommends the retention, maintenance and repair of a historic door.



This high-style door includes an ornate fanlight and sidelight as well as classical pilasters and detailing.

Creole

Classical Revival
(Greek Revival, Neoclassical)

Victorian
(Italianate, Eastlake, Queen Anne)

Neoclassical (Edwardian)

Arts & Crafts / Bungalow

Mediterranean Revival

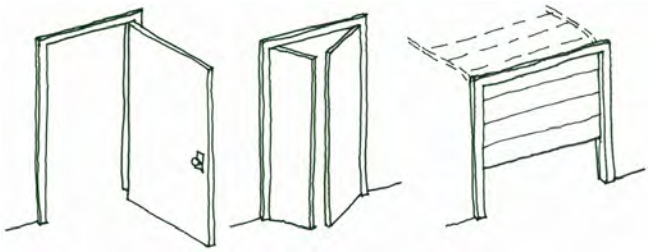
COMMON DOOR TYPES

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 the Vieux Carré, includes French doors, historic store doors and carriageway doors

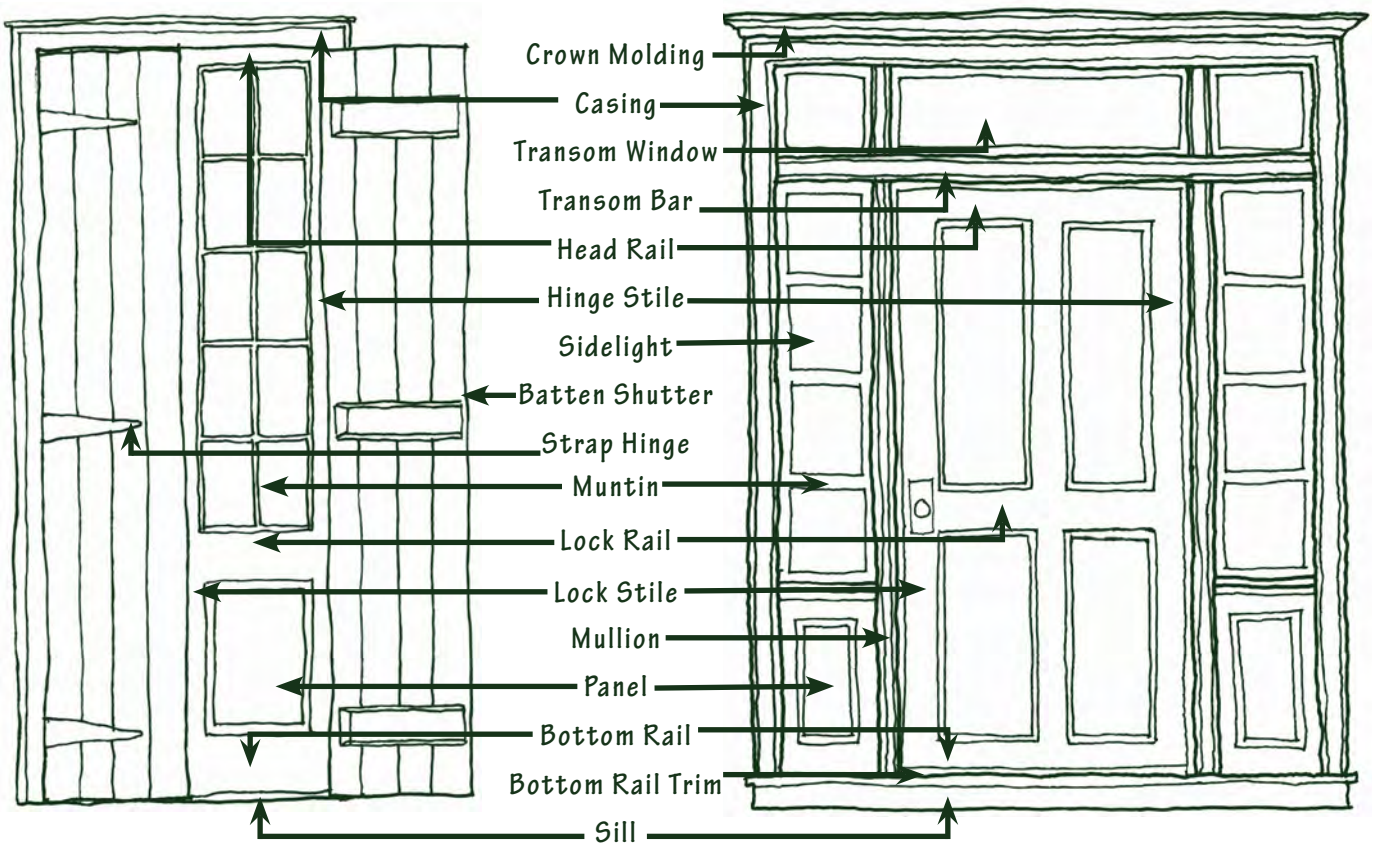
c. **Overhead**: Horizontal sections that slide on tracks opening upward – Most often found at a warehouse or garage



a. Hinged b. Double or Paired (a.k.a. French) c. Overhead

COMMERCIAL DOOR TYPES

Refer to *Guidelines for Storefronts* for more information on doors for a commercial or institutional building.



French Doors

French doors are the most common door type in the Vieux Carré. They consist of a pair of doors, each having one or two narrow panels at the bottom and a glazed section at the top. 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 two vertical 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 design, style and period of construction of the building on which they are located.

Paneled Wood Doors

Paneled wood doors are common on American-style townhouses and center-hall building. Paneled wood doors consist of rails and stiles which form a framework in which solid wood panels, or a combination of solid wood and glazed 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 style, type and date. Late-19th century examples often included one large glazed panel above the lock rail. More ornate examples often were constructed with an operable transom window and/or sidelights to provide interior light and ventilation, as well as a grander appearance to a building's entrance.

HISTORIC DOOR PROBLEM SOLVING

Because 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 regular maintenance, such as painting. If deterioration occurs, selective repair or replacement of damaged parts and the implementation of a regular maintenance program are often all that is required to retain a historic door.

If the level of deterioration warrants replacement, the replacement door should be appropriate for the architectural style and character of the building. (Refer to *Doors,* page 07-10*, Replacement Door Options,* page 07-13, the *Guidelines for Building Types and Architectural Styles* and VCC Staff for additional information.)

The lower portions of the jambs have rotted and can be repaired with wood Dutchmen. Wood checking (splitting) and peeling paint are visible on the lower portions of the door. Repair and maintenance can prolong the serviceable life of this historic door and improve its appearance.

Doors at shotgun residences often include glazing and a transom window above. They typically have operable paired louvered shutters that match shutters at adjacent windows, reducing solar heat gain and allowing ventilation.

To Improve Operation:

- Verify that the door fits properly in its frame and joints are tight
- Verify that hardware is operational, particularly that hinges are tight and hinge pins are not worn
- Remove built-up paint at door and jambs
- Repair or replace a deteriorated component such as trim or a stop (the moulding inside a door frame that stops a door from swinging)

To Reduce Air Infiltration:

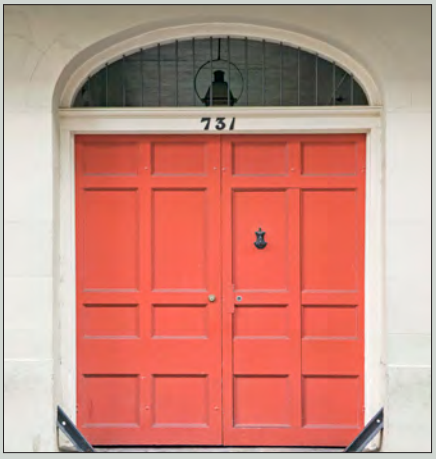
- Install weather stripping snugly between the door and frame (quality metal weather stripping can last 20 years)
- Replace broken glass (glazing) and missing or cracked glazing putty
- Caulk perimeter joints around casing and frame
- Install an interior storm door

To Reduce Solar Heat Gain or Heat Loss:

- Install and utilize operable exterior shutters
- Install clear, transparent low-e film or glass

To Maintain a Door:

- Inspect, repair and repaint the door regularly



CARRIAGEWAY DOORS

Carriageway doors can be found at some early buildings, such as Creole townhouse, to allow access to the courtyard. They are usually a pair of heavy wood doors hung on strap hinges, swinging inward, that sometimes include a small door for pedestrian use within the larger gate. Gates often include lower panels, with iron security grilles in upper panels. An arched carriageway opening typically includes iron bars set vertically between the transom bar above the operable gate and arch of the opening above.

HISTORIC DOOR GUIDE

THE VCC REQUIRES:

- Retaining a serviceable original wood door, transom and sidelights unless irreversibly deteriorated
- Retaining serviceable trim and hardware unless irreversibly deteriorated or non-operational
- If the original door does not survive, replacing it with a new or salvaged door that matches the original door
- If original door style is unknown, replacing the door with one that is appropriate to the building's period and style
- Installing a wood door that fits fully within the historic door opening without infill panels

THE VCC DOES NOT ALLOW:

- Installing an inappropriate door type, i.e. a single door in a former double-door location, increasing a door size or altering the shape to allow for a larger entrance unless it is the only alternative to meet accessibility requirements
- Replacing a door or component if repair and maintenance will improve performance or preserve a historic element
- Decreasing a door size or shape with infill or increasing a door opening to allow for installation of a stock door size
- Removing or encapsulating historic wood trim
- Increasing a door size or altering the shape to allow for a garage or carriageway door

NEW OR REPLACEMENT DOOR GUIDE

IF A NEW OR REPLACEMENT DOOR IS WARRANTED, THE VCC REQUIRES:

- Mounting the new door at the interior thickness of the wall swinging inward unless an outward swing is required by the building code
- Understanding the limits of the warranties for all components and associated labor for replacement
- Selecting a reputable manufacturer and installer who are likely to remain in business and respond if there is a future problem
- Installing a quality wood door that is appropriate to the building
- Matching the original materials, type, size, shape, configuration, muntin pattern, dimensions, profiles and detailing
- Selecting a true divided light, single-glazed door with matching muntin profiles and dimensions as appropriate when allowed by Code
- Retaining and reusing serviceable trim, hardware and components or using salvaged materials
- Installing clear glass at a glazed opening unless replacing historic colored, beveled or frosted glass in-kind

REPLACEMENT DOOR OPTIONS

Similar to a window, a replacement door should match the historic door in material, type, size, shape, configuration, panel pattern, glazed window type and pattern, proportions, profiles and details. Commercially available stock doors are typically not appropriate in the Vieux Carré. They are not sized or proportioned to the existing door opening and the detailing is not historically appropriate to the French Quarter. Often a salvaged door will be more appropriate than a new door. A salvaged door must match the size, shape, type, configuration, proportions and profiles of the original door.

Door Repair & Replacement Review
Dimensioned millwork or shop drawings of a proposed door, including all details and finish information, must be submitted and approved by the VCC prior to any installation
Repair or replace a historic door exactly in-kind **1** **2** **3** Staff
Replace an existing door with a historically appropriate door that does not match the existing in all aspects **1** **2** Architectural Committee **3** Staff
Install another door type, configuration or style; Modify or install new non-historic door opening **1** **2** Commission **3** Architectural Committee

KEEP IN MIND…

- A stock door is rarely appropriate for a historic building – They generally do not fit the size and proportions of a historic opening and use inappropriate stock moldings
- Doors in the Vieux Carré generally open inward, hung on the inner wall surface, allowing the thickness of the wall surface to be expressed at the exterior
- Patio doors, often referred to as French doors by contemporary door manufacturers, are either paired or sliding doors with a single or multiple panes of glass and no panels, and are not appropriate in the Vieux Carré
- Use quality materials throughout the installation process for the greatest life span
- Verify contractors are experienced in meeting VCC requirements and will obtain required approvals and permits
- Install weather stripping and caulk appropriate to the installation (Refer to page 07-17)
- Understand the limits of the warranties for all components and associated labor for replacement
- Select a reputable manufacturer and installer who are likely to remain in business and respond to problems

Breaking shutters were solid and used in the 1820s-40s to protect large, arched, ground-floor street openings of shops. Each shutter is set back 8- to 10-inches into the opening, and has double-knuckle hinges that allows the small section to open parallel to the jamb and the larger section to fold back against the building wall. Each breaking shutter includes panels at the building face and vertical boards at the jambs.

SHUTTERS

Historically, exterior shutters were used as a shielding device for windows and doors, providing privacy and protection from intruders and storms. 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 the French Quarter, allow the control of light and air. Shutters were not used on all buildings or in all locations. Their design, detailing and use were often dependent on a building's style and period of construction. It is 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 not all shutter types are appropriate for all buildings.**

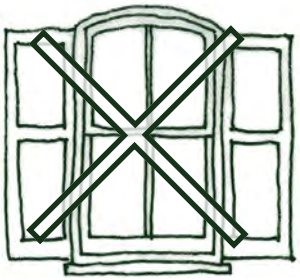
a. **Batten Shutters**: The vertical boards are approximately 4- to 5-1/2 inches wide, fastened with horizontal boards (battens) at the inside face. The outside face of the vertical boards are usually grooved at the edges. The shutters are hung on wrought iron strap hinges, about two-thirds shutter width. They are generally appropriate for pre-1840 buildings, Creole cottages and the ground floor of commercial buildings with residential (and louvered shutters) above.

b. **Vertical Board/Rail and Stile Shutters**: The outside face of the 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 the diagonal boards flush with stiles and rails. The shutters are hung on wrought iron strap hinges, about two-thirds shutter width. These shutters are generally appropriate for pre-1840 buildings, Creole cottages and at the ground floor of commercial buildings with residential (and louvered shutters) above.

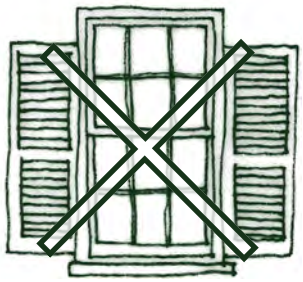
c. **Paneled Shutters**: Frames of rails and stiles which support panels of wood held in place by moldings. Hung on strap hinges, "Clark's Tip" or "Acme, Lull & Porter" hinges (refer to *Hardware,* page 07-18) depending on the building type, style and construction date. Often installed at the ground floor with louvered shutters above. These shutters are generally appropriate for 18th century through the mid-20th century buildings. (For night blinds in commercial doors, refer to *Guidelines for Storefronts,* page 13-6.)

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 (earlier) or operable (later) wood slats. The are hung on "Clark's Tip" or "Acme, Lull & Porter" hinges and are generally appropriate for mid to late-19th century styles such as Greek Revival and Italianate.

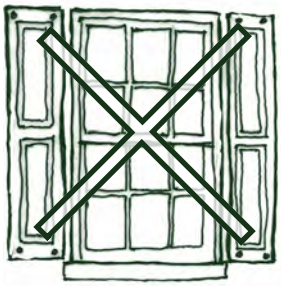
a. Batten Shutter b. Vertical Board / Rail & Stile Shutter c. Paneled Shutter d. Louvered Shutter



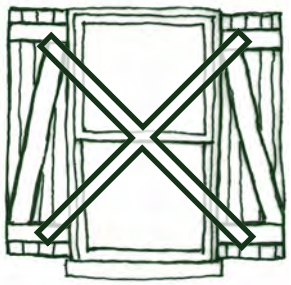
The 2-panel shutters do not fit the arched opening



The louvered shutters are the incorrect size for the window



The screwed-in shutters are inoperable and all shutters should be the correct size



Z-shutters are not appropriate in the Vieux Carré

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. It is helpful to consider that all buildings constructed prior to the 1820s had solid shutters, not louvered. Over time, the upper panels in solid shutters were often replaced with louvers, increasing interior light and ventilation. However, the VCC generally does not approve the modification of a historic shutter to add louvers or to create multiple sections. The only exception is when the shutter exceeds 12-feet in height.

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 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 with operable or fixed louvered shutters on side façades only

Bungalow/Craftsman/Arts and Crafts *(early-20th century)*

- Typically without shutters or with shutters on side façades only
- Operable louvered or paneled with Arts and Crafts motif cut-outs

For more information regarding appropriate shutter styles for buildings, refer to the *Guidelines for Building Types & Architectural Styles* or contact the VCC Staff to discuss appropriate shutters for specific locations.

SHUTTER GUIDE

THE VCC REQUIRES:

- Installing shutters that are operable with the ability to open and, when closed, fill the entire door or window recess
- Installing period appropriate shutter hardware

THE VCC RECOMMENDS:

- Retaining, maintaining and repairing a historic wood shutter
- Retaining and reusing historic shutter hardware

THE VCC DOES NOT ALLOW:

- Cutting an existing shutter into separate upper and lower sections unless the shutter is over 12-feet in height
- Modifying a shutter to include the attachment of a screen or plastic panel
- Cutting an opening in a shutter for mechanical or ventilation equipment (with the exception of a modest mail slot opening)
- Installing louvers in a shutter where they did not exist historically
- Installing a shutter that does not replicate the dimensions and proportions of historic wood shutter
- Installing a fixed, Bermuda or roll-down hurricane shutter (Refer to *Storm Protection,* page 07-16)
- Installing shutters in a location where they would not have existed historically

Shutter Review	
Install or replace an operable wood shutter, sized to opening and appropriate to building style with stylistically compatible hardware	
1 **2** **3**	Staff
Install shutters where none exist; Install an inappropriate shutter or shutter hardware	
1 **2**	Architectural Committee
3	Staff

Fastening shutters and blinds provides protection from hurricanes and additional security.

STORM PROTECTION

For many homes in the French Quarter, 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 VCC 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.

Permanently attached plastic storm protection panels are not appropriate in the Vieux Carré.

Discretely placed fasteners can allow fabric storm panels to be installed quickly and are often visually unobtrusive when installed at a secondary building elevation.

Storm Protection Review	
Install visually unobtrusive fasteners to allow quick installation of protection prior to a storm	
1 **2** **3**	Staff
Install visually obtrusive storm protection or remove historic building fabric	
1 **2**	Commission
3	Architectural Committee

KEEP IN MIND…

- 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 (Refer to *Storm Preparedness for a Large-Scale Door*, page 07-20)
- 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 appropriate in the Vieux Carré, although night blinds and shutters can be effective for both security and storm protection (Refer to *Guidelines for Storefronts*, pages 13-6 and 13-10)

Exterior screens obscure the view of historic window and door features. The air conditioner unit and an infill panel have replaced the former transom window. Obscuring or removing a historic element or feature is not appropriate in the Vieux Carré.

SCREENS

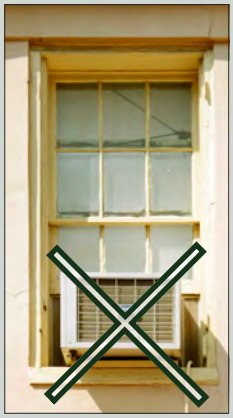
In an effort to maintain the historic character of the Vieux Carré, the VCC does not permit the installation of an exterior screen window or door, or the modification of shutters or blinds to include screens. If a property owner would like to install an insect screen, it is encouraged to install the screen at the interior of a window or door, where it would not be subject to VCC review.

If considering the installation of an interior screen, one available option is using a hurricane window or door screen. A hurricane screen is similar to an insect screen, except it is manufactured with a heavy-duty frames and mesh, making it much stronger and sturdier. In the event of a storm, the screen can provide additional protection from wind-blown objects and debris.

Screen Window & Door Review
Installing an exterior screen window or door or modifying an existing shutter with screening **1** **2** **3** Architectural Committee

HVAC UNIT

A small heating, ventilating or air conditioning (HVAC) unit tends to need access to outside air. As a result, they are manufactured to be installed in a window opening or through a wall. An air conditioner unit installed seasonally in a window opening is not appropriate. **The removal of a transom or other window for an HVAC unit is not allowed, nor is the installation of a through-wall HVAC unit.**

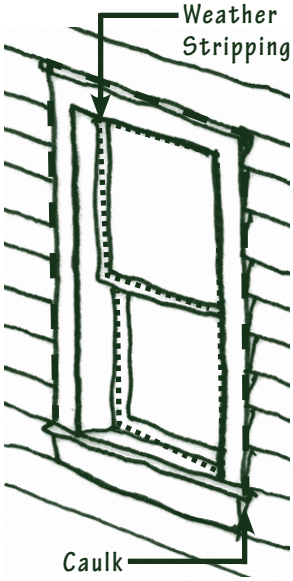


WEATHER STRIPPING & CAULK

Proper application of weather stripping and caulk around a window or door can greatly reduce air infiltration and drafts. When selecting weather stripping or caulk, it is important to choose materials appropriate for each location and to follow the manufacturer's installation recommendations for best results.

Because weather stripping is used between the moving parts of a window or door, it can easily become damaged, loose, bent or torn. Inspect weather stripping on a regular basis, preferably every fall, and replace as needed. For a heavy-use installation such as an entrance door, install more durable weather stripping, such as spring metal or nailed felt.

The installation of caulk or other sealant should occur throughout the exterior of a building to minimize interior drafts and to protect a building's wall system from wind-driven rain. Locations where caulk is recommended include where two dissimilar materials meet, where expansion and contraction occur, and where materials are joined together. Select a caulk or sealant that can be sanded and/or painted to minimize its visual appearance. It is important to select the appropriate type for each location and exercise care when removing old caulk as it might contain lead. (Refer to *Safety Precautions, Guidelines for Exterior Maintenance,* page 03-16, for lead information and *Guidelines for Exterior Painting.*)



Recommended weather stripping locations:

- Behind window sash track
- Between window meeting rails
- At perimeter of a door or window

Recommended caulk locations:

- Between window or door frame and adjacent wall
- Between abutting materials such as a corner board and siding, or porch and wall surfaces
- Between dissimilar materials such as masonry and wood, or 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/or wood with rubber edging

Caulk: Flexible sealant material used to close the joint between materials; made of various materials including tar, oakum, lead, putty and modern elastomerics such as silicone and polyurethane

Originally, strap hinges were handmade of wrought iron. On a historic building, strap hinges should be simple in design, approximately two-thirds the width of the shutter, without decorative detailing. Strap hinges should be painted to match the shutter, with the mounting pintel painted to match the frame.

HARDWARE

Hardware (hinges, hooks, locks, etc.) forms an important part of the character of a historic opening. The selection of specific hardware types should carefully be related to the type of window, door or shutter that the hardware is intended to serve. Until the mid-19th century, hardware was 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. A simple building would have simple hardware and a more high-style design would have a more elaborate design. As a result, the VCC encourages careful consideration of the design and finish of replacement hardware and matching it with a historic sample as closely as possible.

As brightly polished brass hardware is rarely found in historic architecture, its use is discouraged. If a property owner wishes to have a bright finish, they are encouraged to polish the hardware.

The bronze door hardware complements the style of the building.

"Acme, Lull & Porter" and "Clark's Tip" hinges hold shutters open and closed, eliminating the need for a shutter dog.

A doorbell, keypad, intercom system, mailbox and other element found near a building entrance should be as visually unobtrusive as possible and installed in an orderly fashion. To minimize wiring and damage to historic materials, wireless technology is recommended whenever possible.

Wood trim and ornament is linked to a building's style and period of construction and should be retained.

WOOD TRIM & ORNAMENT

Exterior wood trim frames windows and doors and serves as the transition to the adjoining wall surface. Functionally, it provides protection at the perimeter and corners of an opening, creating a weather-tight building enclosure.

Historically, wood trim and ornament profiles, details and sizes varied with a building style, period of construction and whether the building is "high-style" or simple, all of which are integral to the historic character. As a result, wood trim and ornament are considered an important building feature. On a building where some of the wood trim or ornament has been removed, it should be replaced in-kind. On a building where all original moldings have been removed, salvaged or stylistically and period appropriate examples from buildings of similar style and age should be used and historic photographs consulted.

Hardware; Wood Trim & Ornament Review	
Install appropriate hardware, wood trim or ornament	
1 **2** **3**	Staff
Install inappropriate hardware, trim or ornament	
1 **2**	Architectural Committee
3	Staff

The installation of a metal security grille is not appropriate on the exterior of a window in the Vieux Carré. If a metal bar or grille is installed on the interior, it should be sized to fit the opening and aligned with frames and muntins with a simple barrier grille and no decoration.

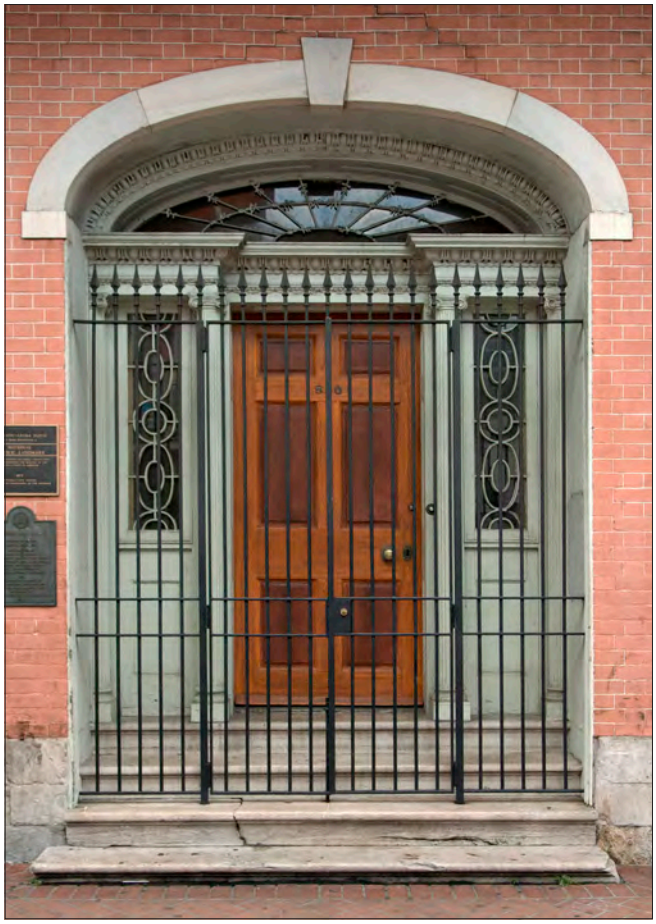
WINDOW & DOOR SECURITY

Traditionally, one of the best means of securing a property in the Vieux Carré was to close its shutters or install night blinds. Closed louvered shutters provide an additional level of security and privacy while allowing a window to be opened for light and ventilation. More recently, re-glazing, particularly with tempered glass, has been used as a deterrent, providing a barrier that is difficult to break. An electronic security system that includes cameras and/or warning device, such as a motion sensor, can be installed at a door or window without altering the historic appearance of a building's exterior. When installing an exterior device, it should be as small and discrete as possible and wiring should be concealed and not mounted to the face of the building, and wireless.

Refer to *Security at Walls, Fences & Gates, Guidelines for Site Elements & Courtyards*, page 10-6; *Security Cameras, Guidelines for Lighting & Security Cameras*, page 11-10; and *Storefront Security, Guidelines for Storefronts*, page 13-10.

An exterior metal grille is only permitted at a doorway with an exterior vestibule at least 18-inches in depth. The VCC does not allow the installation of a metal grille on the exterior of any window or any door alcove with a depth of less than 18-inches. If a property owner would like to install a metal grille on a window or a door, it must be installed at the interior of the window sash or doorway and it is recommended that the bars or grille should be properly sized to fit the opening and align with the frame opening and muntin configuration.

Abandoned security tape on windows should be removed.



The security gate is sized to fit the opening and aligns with frames and muntins with a simple barrier grille and no decoration. The decorative fanlight transom remains visible.

WINDOW & DOOR SECURITY GUIDE

THE VCC RECOMMENDS:

- Utilizing historic security devices such as shutters and night blinds
- Minimizing the size, number and visibility of modern exterior security devices
- Removing an abandoned modern security device such as reflective metal security tape at a window

THE VCC DOES NOT ALLOW:

- Installing an exterior metal security grille on a window or door (except a door with an exterior vestibule or alcove at least 18-inches deep)
- Exposing exterior wiring, conduit or junction box associated with a security or similar device

Window & Door Security Review	
Install an appropriate or unobtrusive security device	**1** **2** **3** Staff
Install an exterior bar, grille or other security device	**1** **2** **3** Architectural Committee

NON-HISTORIC DOOR TYPES

Occasionally, a modern function requires an opening not found in historic architecture. Examples include a garage door, loading dock door, a door that must swing outward to meet safety or code requirements, a door with a specialized vent or grille, etc. The goal of the VCC is to integrate a non-historic type of opening into a building in a sensitive manner to maintain the historic character of the building and the surrounding neighborhood.

If an opening can be made that copies another opening type which could have reasonably existed on a particular building, then it may be desirable to do so. In some cases it may be impossible to make a certain desired change, such as adding a garage door opening, simply because the style or type of building does not lend itself to such a modification. Where an existing addition or modification does not fit the pattern of historic development in the French Quarter, every effort should be made to minimize its impact rather than making the intrusion more prominent.

Doors and/or openings should not be modified to install a new non-historic door type. In this case, two door openings were combined and jambs infilled for the installation of the large central door.

CARRIAGEWAY & SERVICE DOOR GUIDE

THE VCC REQUIRES:

- Retaining a historic carriageway or service door (Refer to page 07-12)

IF A NEW CARRIAGEWAY OR SERVICE DOOR IS APPROPRIATE, THE VCC RECOMMENDS:

- Installing a wood garage or carriageway door appropriate to the building style and period of construction, designed to completely fill the existing opening
- Installing a single-bay door that does not require removal of a decorative feature or modification of the opening

THE VCC DOES NOT ALLOW:

- Modifying an existing window or door opening to accommodate a new carriageway or garage door

MODIFYING OR ADDING AN OPENING

The arrangement, size and proportions of window and/or door openings are key components of a building's style and character.

As a result, the modification or addition of window or door opening, is discouraged, particularly on a more prominent building façade. This includes the infill of all or part of an opening to make it smaller or to 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.

STORM PREPAREDNESS FOR A LARGE-SCALE DOOR

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.

Non-Historic Door Types; Modifying or Adding an Opening Review	
Install a non-historic door type in an existing opening	
1 **2** **3**	Architectural Committee
Install a door or window in a new opening or modified opening	
1 **2**	Commission
3	Architectural Committee

This material is funded by the Vieux Carré Commission Foundation on behalf of the Vieux Carré Commission.
www.nola.gov/vcc

VIEUX CARRÉ COMMISSION FOUNDATION
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines for Balconies, Galleries & Porches

BALCONIES, GALLERIES & PORCHES

The architectural character of the French Quarter is enriched by how buildings engage the sidewalk and welcome visitors. While a Creole cottage often has a simple stoop and perhaps a roof overhang, a townhouse may include an elaborate metal balcony or gallery.

Balconies, galleries, porches and roof overhangs are prominent building features throughout the Vieux Carré. They are key elements in determining a building's style and play a significant role in its appearance and that of the streetscape. These appendages often create an outside room where a property owner may find a sheltered transition into their building, an exterior living space to enjoy a cool breeze and a place to meet and converse with neighbors or welcome visitors. The overhang also protects windows and doors below from direct sun and rain, allowing them to remain open during a rain shower, and provide protection from the elements for a passerby.

SECTION INDEX

The Vieux Carré Commission (VCC) reviews every alteration or a replacement of a balcony, gallery, veranda, porch, stoop or roof overhang. This section includes:

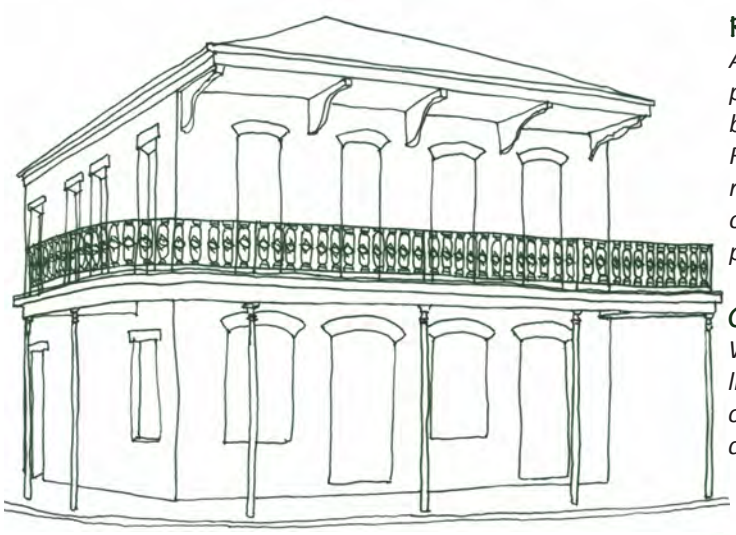
All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

TYPES OF BALCONIES, GALLERIES & PORCHES

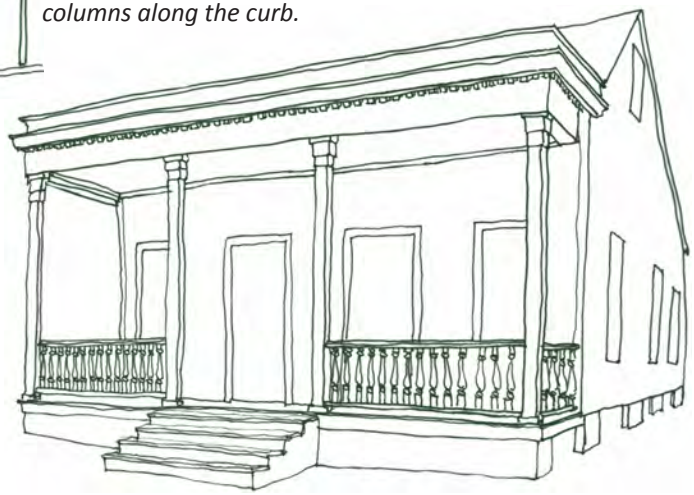


Roof Overhang

A roof overhang is a cantilevered extension of a roof. Some pre-1840 overhangs, known as an abat-vent, are supported by metal outriggers. (Refer to Abat-Vent, Guidelines for Roofing, page 04-5). Later overhangs are extensions of roof rafters, typically including a boxed soffit. Victorian period overhangs are more decorative and can include brackets, panels and decorative trim.

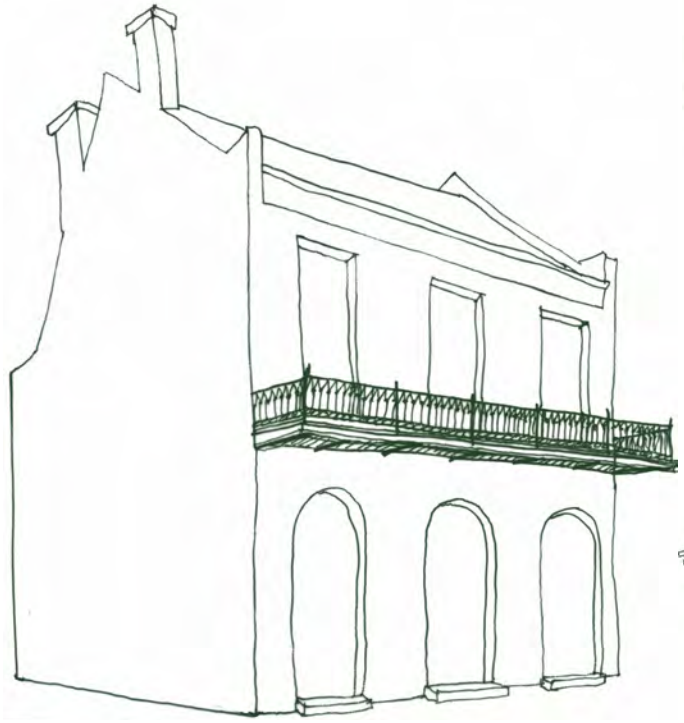
Gallery

Where a building is constructed at the front property lot line, a gallery (the local term for a veranda) may extend over the full width of the sidewalk, supported by posts or columns along the curb.



Porch

A porch is an exterior space attached to a building at the 1st floor level, typically the full width of the front and/or rear façade. Usually it includes a roof and has a framed wood floor supported on masonry piers or a foundation.



Balcony

A balcony projects from the face of a building 3- to 4-feet, and is generally supported by wrought iron bracket at the front elevation of a pre-1880 masonry building and by wood at the secondary elevation and service building, as well as on a post-1880s building. A basket or box balcony is narrower than the building, generally one or two bays in width.

Double Gallery

A double gallery house is two-stories with a gallery across the front façade at both levels, supported by columns or posts. In most cases, the upper gallery is protected by an extension of the main building's roof.

SECONDARY FACADE BALCONIES, GALLERIES & PORCHES

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. A service wing balcony typically has a wood structure and a simple wood balustrade.

Side Gallery

A side gallery is a narrow covered side porch that acts as an exterior corridor and secondary entrance.

STOOPS & STEPS

Steps that lead directly to an entrance without a landing or porch are known as a stoop. A stoop can be wood, stone, brick or concrete, with wood being prevalent for wood houses. Openings are recommended at the base of a stoop and/or steps, particularly wood, to allow for storm water drainage and ventilation. (Refer to examples below.)

RETAINING HISTORIC STOOPS & STEPS

Where a double residential building is converted to a single family home or when the main entrance is located on the side elevation, the VCC requires that the stoop or stairs be retained at each historic door entrance even if no longer in use.

PORCH COMPONENT CHECKLIST & MATERIALS

Roof – Generally same material as main roof; can be metal if low pitched – Verify roofing is secure, flashing is intact and there is no standing water

Gutter and downspout – Typically metal – Verify all are secure; clear of leaves and other debris

Molding – Typically wood – Verify paint surface is intact, especially behind and below a gutter

Lintel – Typically wood – Verify paint surface is intact, especially behind and below a gutter

Brackets – Typically ornate wood – Verify paint surface is intact

Frieze – Typically ornate wood – Verify paint surface is intact

Soffit vent – Typically ornate cast iron – Verify paint surface is intact and holes are open

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, proper attachment and paint surface is intact

Balustrade – Typically wood top rail, bottom rail, and balusters – Verify elements are secure and that paint surface is intact

Apron – Typically wood – Check substructure for water or insect damage and paint surface is intact

Porch floor – Typically tongue and groove wood – Verify floor is sloped to drain water away from the building and paint surface is intact

Porch steps – Wood, concrete, stone or brick – Check wood for rot, termite damage and intact paint surface

MAINTENANCE OF BALCONIES, GALLERIES, PORCHES & OVERHANGS

Due to the important role that balconies, galleries, porches and roof overhangs play in the perception of a historic building and streetscape, original materials and details should be preserved. Because they shield walls below from the elements, areas covered by a balcony, gallery, porch or roof overhang, such as a window, door and wall surface, tend to require less maintenance. However, because a horizontal surface such as a step, railing and/or roof are exposed to the weather they 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 a historically appropriate manner is recommended.

As a porch tends to be constructed over a crawl space and might have wood elements that are in contact with the ground, it is highly susceptible to termite damage. (Refer to *Termites, Guidelines for Exterior Woodwork*, page 05-8.)

Similar to wood elements, ornamental metals also require regular maintenance. **Both wrought iron and cast iron are highly prone to rusting.** When an iron element rusts, there are two significant issues. The first relates to its dimensions, primarily thickness, which can increase approximately ten times its original size. When embedded in a building material, rust expansion results in cracking of adjacent building materials. The second issue relates to the loss of structural integrity of the rusted metal component itself. One of the best ways to protect an ornamental metal is to regularly remove surface rust and repaint using a rust inhibitive paint. (Refer to *Ornamental Metals,* page 08-8 for additional information.)

For additional maintenance information regarding a specific component of a balcony, gallery, porch or overhang, such as roofing, refer to the applicable *Guidelines* section.

COMPONENTS OF A BALCONY, GALLERY, PORCH OR OVERHANG

Every balcony, gallery, porch and roof overhang is made up of a number of components. These components all work together to achieve an integrated and unified visual, architectural and structural purpose characteristic of a building's type and style. It is important to note that not every porch, gallery, balcony or overhang includes every component.

Roofing: A roof is present on a porch or overhang, and may or may not be included at a balcony or gallery. A roof shelters the area below from sun and rain, and protects windows and doors below from the elements. A roof's material is generally dependent on its slope. At a more steeply pitched roof, as is found at a shotgun residence, the roof material would likely be a continuation of the main roof material, such as slate. At a gallery where the roof is relatively flat, or low-sloped, metal may be a more appropriate option. (Refer to *Guidelines for Roofing* for more information.)

Lintels: The lintel is the horizontal element between piers or columns and provides structural and visual support for the roof or wall surface above.

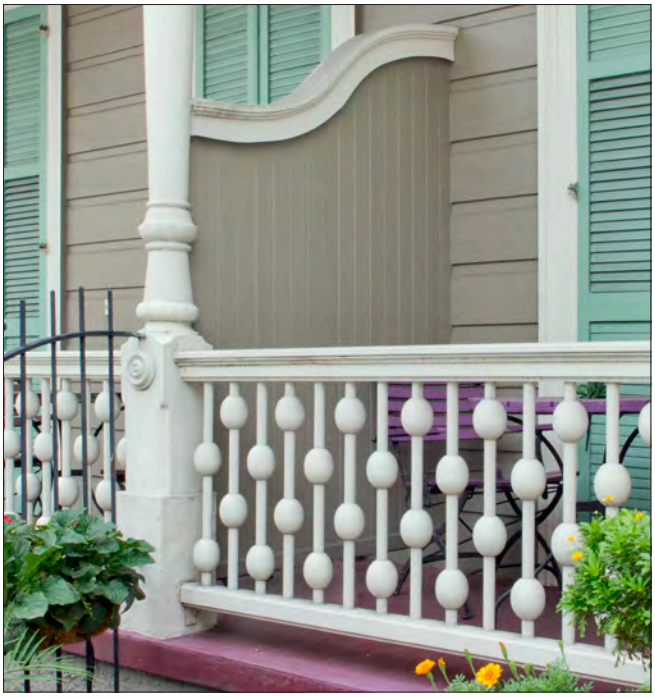
Wood Ornament: Decorative wood elements, such as a frieze, fretwork and bracket provide visual interest and are specific to a building's style and period of construction.

Brackets: This supporting element under a balcony or roof overhang projects from a building's wall surface and can be decorative. Typically, brackets extend to the outside edge of the balcony or overhang and can be wood or metal.

Ceiling: A porch ceiling is most often made of tongue and groove boards, but can be highly decorative and include panelling and other embellishments. In contrast, at the underside of a balcony or gallery, the structure and the bottom of the flooring of the level above is often visible.

Soffit Vents: Cast iron vents are often found in the ceiling of a porch, soffit or roof overhang. The vent allows air circulation into the framing, reducing heat and moisture. The opening should be kept clear of paint build-up and debris.

Flooring: The traditional material for flooring is tongue and groove boards. Regular repainting is needed to protect the wood flooring from rot and deterioration. An elaborate home may have marble or other stone flooring. Recently, a few property owners have replaced their tongue and groove flooring with concrete, which is not appropriate.



Privacy Screens: A privacy screen, which visually separates a shared balcony, gallery or porch at adjoining residences, such as a shotgun double, are typically wood, often with a curved top. A solid privacy screen is not appropriate at the end of a balcony, gallery or porch. A metal separator can provide a secure division between balconies and/or galleries at adjacent properties. (Refer to photograph, page 08-9.)

Steps: Steps may be made of a variety of materials including wood, brick, stone and/or concrete. In most instances, wood steps, sometimes 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 supporting wall under the front edge of the porch, typically including vents. A pier is a rectangular support that sits directly under a porch or column. The chain wall and piers are most often brick, frequently with a protective stucco coating. A foundation vent allows air circulation, reducing crawl space moisture.

COLUMNS & POSTS

Posts and columns are vertical structural supporting members. Columns are round; posts are square or rectangular.

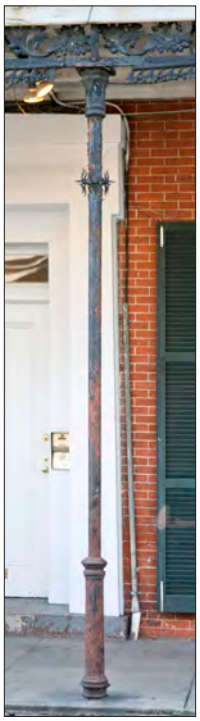
Classical, Fluted Corinthian Column

Greek Revival Post; Rectangular, Not Square

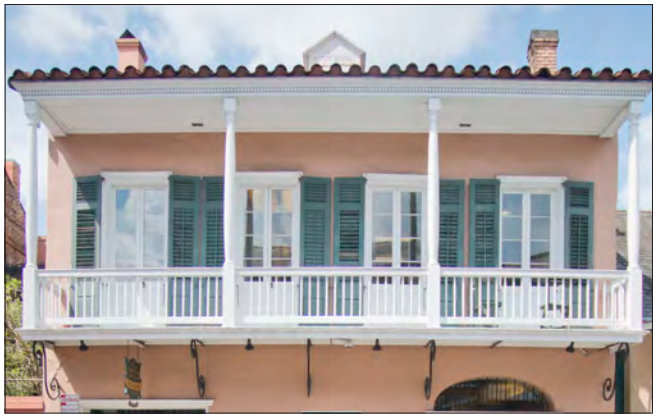
Arts and Crafts Tapered Post on Brick Pier

Chamfered (Beveled) Post with Brackets

Turned Gallery Post with Brackets



Metal Gallery Column

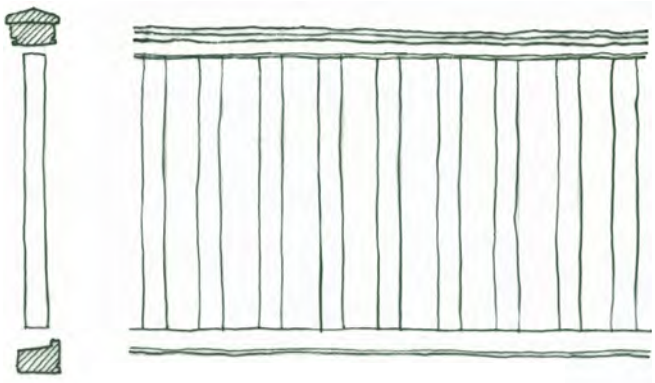


A Creole home, such as this townhouse, often has a simple balustrade and convex bulging posts.

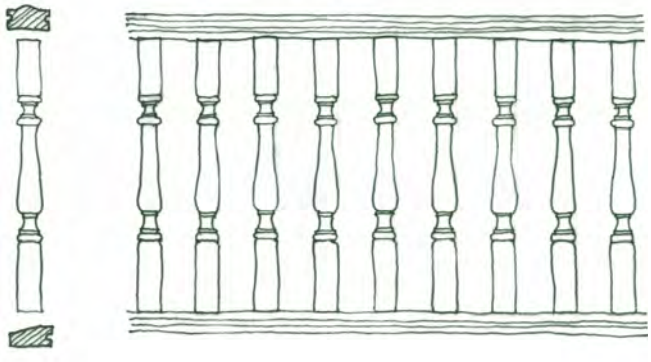
BALUSTRADES & RAILINGS

A balustrade is a railing with upper and lower horizontal members, known as rails, and vertical balusters of wood or metal. A replacement balustrade should match the overall style and character of the building.

A turned wood balustrade, produced by turning and carving square balusters on a lathe, are appropriate for most Italianate, Queen Anne, Eastlake, Classical Revival and Colonial Revival homes. Historic balusters tend to be wider than many new, mass-produced balusters.

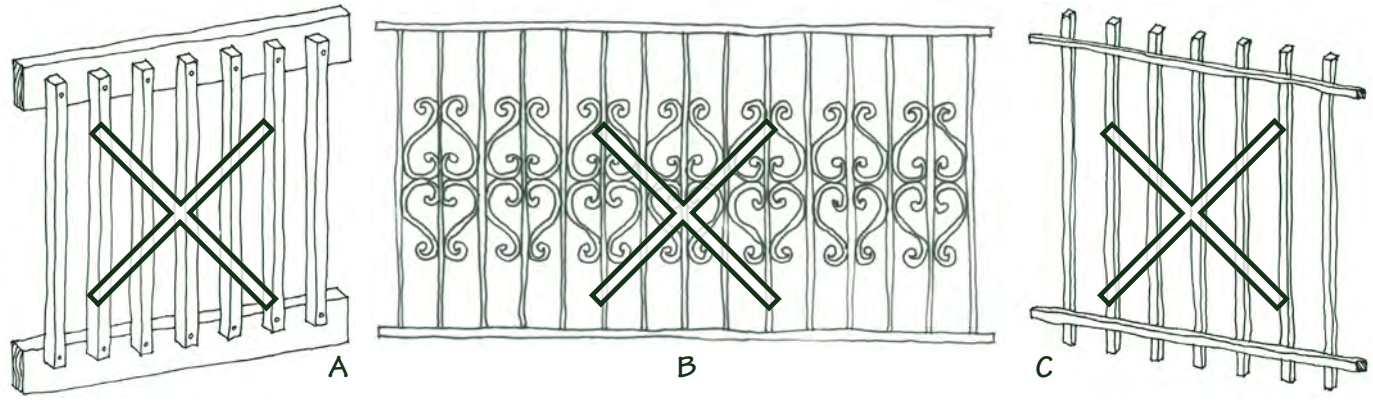


Square Post Balustrade

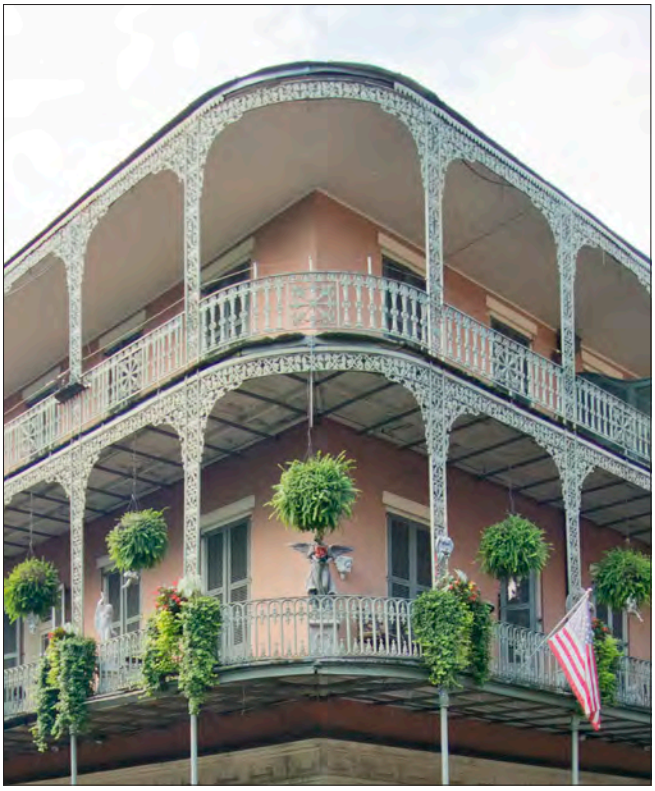


Victorian Turned Balustrade

A discrete, higher secondary safety rail has been installed behind the cast iron balustrade to meet building code requirements. An alternative would be to raise the historic balustrade to the required height.



The VCC does not approve requests for a wood "deck" balustrade (A), applied decorative scrolled metal ornament balustrade (B) or a balustrade composed of metal pickets welded to metal bars (C).



This gallery has delicate and ornate cast iron railings, posts, lintels and brackets that wrap the building's corner.

ORNAMENTAL METALS

In many ways, ornamental architectural metals are synonymous with the French Quarter. The ornate balconies and galleries lining the sidewalks create a unique streetscape and experience for locals and visitors alike. They provide shelter from the elements and are extensions of interior spaces, allowing inhabitants to share in the Quarter's street life.

Ornamental metals, including wrought iron and cast iron, are used for both structural and decorative purposes. Wrought iron is made by hand, heating, beating and stretching iron into decorative hardware and ironwork and was common through the mid-19th century. Cast iron, formed by casting iron in foundry molds, was popularized in the mid- to late-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 catalog and, for larger and more complex installations, individual pieces could be fastened together.

The use of wrought or cast iron details including handrails, cornice components, columns, brackets and balusters, is associated with specific architectural styles and periods. It was common for townhouses with a balcony to be retrofitted with a gallery and a building with a wood balcony or gallery to be retrofitted with ornamental cast iron at a later date. At buildings where modifications were made over time, the ornamental metal style may vary between floors.

Metal brackets, also known as consoles, are located under the balcony to provide structural support. Periodic review and repainting is recommended to ensure that metal elements are not rusting and the connection to the masonry wall remains secure.

The most essential maintenance requirement for wrought or cast iron is regular repainting with rust-inhibitive paint. The paint forms a film on the metal and prevents rusting. (Refer to *Specialty Paints, Guidelines for Exterior Painting*, page 09-04.) If a metal element is rusted, its structural integrity should be reviewed by a professional. If it is no longer able to support its own weight and/or that of its users, such as at a deteriorated balcony, its condition represents a safety hazard and it should be repaired or replaced. If it is determined that only the surface of the metal is rusted, proper preparation, the application of a metal primer and repainting are recommended.

Metal galleries tend to have thin metal columns with little ornament at the ground floor and be more decorative and ornate at upper floors. A ceiling fan can help keep a balcony or gallery cooler. The VCC only approves ceiling mounted fans that do not include an integral light. The City does not permit ceiling fans to be located directly over a sidewalk.

A cast iron decorative railing, sometimes found at a window, may include a repetitive pattern of detailed components.

A NEW BALCONY, GALLERY OR PORCH

Adding a new balcony, gallery, porch or overhang will greatly alter the appearance of a building. In select cases, the VCC might approve the installation of a new balcony, gallery, porch or overhang provided that:

- There is documentary evidence supporting a balcony, gallery, porch or overhang previously existed
- The installation is appropriate for the building type
- The installation does not destroy or conceal an important architectural feature or detail
- The proposed design is compatible in size, scale and design to the building and surrounding streetscape

When installing a new balcony, gallery, porch or overhang, great care should be taken to minimize the removal of existing building fabric during its installation and 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 a new metal gallery, simple posts located along the curb with a plain balustrade are generally most appropriate. (Refer to *Guidelines for New Construction, Additions & Demolition* for information regarding the reconstruction or installation of a new balcony, gallery, porch or overhang.)

A drop awning installed at either the front or side of a gallery or porch can help to keep it cooler. To be approved, a drop awning must roll-up, extend between bays and be consistent in color, material and details across a façade. To be considerate of neighbors, a drop awning should be rolled-up when not in use. Note the metal security divider between the adjoining galleries.

VCC REVIEW FOR ADDING OR REMOVING A BALCONY, GALLERY OR PORCH

The VCC does not allow the addition of ornamental wrought or cast iron to a gallery or balcony where it is not documented for the particular style or type of building, such as a former warehouse building. The VCC does not allow the removal of contributing ornamental metals or a porch.

It appears that these three buildings were constructed at the same time. They share several characteristics and architectural features. The center building does not include a balcony or gallery, although evidence at the wall surface suggests a gallery or balcony may have existed previously. With appropriate documentation, obtaining VVC approval for the reconstruction of the gallery or balcony might be possible.

STORM PREPAREDNESS

Similar to wood framed construction, the failure of a building appendage (balcony, gallery, porch 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.

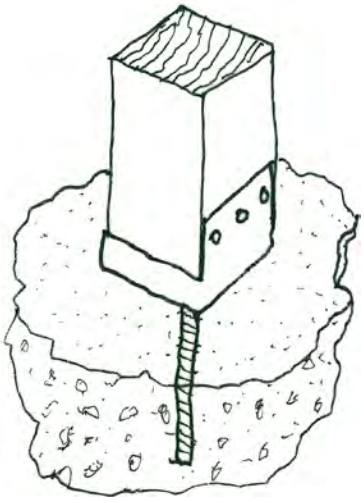
For a wood structure, the installation of hurricane connectors, including ties, straps and bolts, are recommended at all locations where the appendage meets the main building including the roof, ceiling and floor. (Refer to *Storm Preparedness, Guidelines for Exterior Woodwork*, page 05-10.) For a masonry building, proper maintenance typically involves repointing. (Refer to *Repointing Historic Masonry, Guidelines for Masonry & Stucco,* page 06-8.) **All connectors should be concealed from 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 when a storm threatens. (Refer to *Storm Protection, Guidelines for Windows & Doors*, page 07-16.)

KEEP IN MIND…

- Balconies, galleries and porches 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
- Consultation with an architect or engineer is highly recommended prior to undertaking a hurricane connector project to allow the installation to be tailored to the specific requirements of the building
- All contractors are not familiar with the installation of hurricane protectors; Improper installation may be ineffective and potentially dangerous during a storm

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.

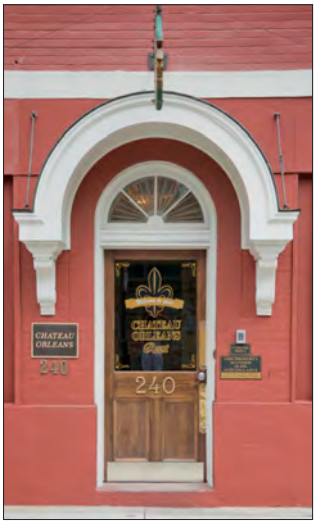


Columns and posts can be anchored to the ground to reduce potential damage from a high wind. Some anchors raise the base of the post or column slightly above the ground or sidewalk, which can reduce damage from rising or moving storm water.

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 pipe bollard has been installed to protect the cast iron column from impact.

The base of this wood post is in constant contact with moisture and is rotting.



A door hood protects visitors from rain and may be found at 20th century buildings.

A "basket" or "box" balcony may be found on upper floors of pre-1835 buildings.

ADDITIONAL INFORMATION FOR BALCONIES, GALLERIES, PORCHES & OVERHANGS

The VCC requires the submission of dimensioned drawings for review of all components and details of a proposed balcony, gallery, porch or roof overhang and VCC approval prior to installation or modification.

Reconstruction of a Balcony, Gallery, Porch or Roof Overhang

For the reconstruction of a previously existing balcony, gallery, porch or roof overhang at a primary elevation, the VCC requires documentation of the missing element, such as a photograph, as well as detailed drawings of the proposed replacement, to confirm it will match the historic condition.

New Balcony, Gallery, Porch or Roof Overhang

Refer to *Guidelines for New Construction, Additions & Demolition* for information regarding the installation of a new balcony, gallery, porch or roof overhang.

Appropriate Materials

- A residential wood-framed building typically has a wood balcony, gallery, porch or stoop, while a wood-framed commercial building may have a metal gallery or balcony
- A masonry building typically has a metal gallery or balcony and a stone, brick or concrete stoop

Salvaged Components

To find the best quality replacement woodwork or ornamental metal, a good place to start might be a local architectural salvage store. Due to the quality of the wood used in New Orleans' historic buildings, salvaged and repaired woodwork will often outlast new replacement woodwork. Whether installing a wood, metal or masonry component, take care with a salvaged material to match the size, shape, type, profile and detailing of an existing historic component. Just because it is old does not mean it is appropriate.

Accessibility

Refer to *Accessibility, Guidelines for Storefronts*, page 13-8, for information regarding the installation of an accessible ramp, lift and/or hardware.

Fire Escapes

Although fire escapes remain on some Vieux Carré buildings, they no longer meet building code requirements as a safe means of egress in the event of an emergency. The VCC 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 escape is not permitted.

Lease of Air Rights

The City of New Orleans requires a lease of air rights for an encroachment such as a stair, ramp, gallery, balcony or roof overhang, that projects into or over a public sidewalk or right-of-way. Contact the Department of Property Management, Office of Real Estate and Records (504) 658-3615 for additional information.

Zoning Requirements

All proposed construction, including a gallery or a porch that expands a building footprint or covers a site, such as paving or a projection like a roof overhang, must meet the requirements of the Zoning Code for allowable buildable area and impervious surface coverage.

Building Code Requirements

Although select deteriorated components of a balcony, gallery or a porch may be replaced in kind, significant replacement or new construction must meet the requirements of current building codes. Areas typically affected are the heights of the railings and balustrades, as well as stair tread and riser dimensions. Contact the Office of Safety and Permits or the VCC for additional information.

BALCONY, GALLERY, PORCH & OVERHANG GUIDE

THE VCC REQUIRES:

- Replacing only the parts or components which cannot be repaired – such as repairing a column base, rather than replacing the entire column in-kind
- Matching the material, dimensions, size, profile, details and other visual characteristics of the historic component when replacement is necessary

THE VCC ALLOWS:

- Reconstructing a removed balcony, gallery, porch or roof overhang that is compatible in size and scale to the building and streetscape on which it is being proposed with appropriate documentation

THE VCC DOES NOT ALLOW:

- Adding a new balcony, gallery, porch or roof overhang on a building at a street elevation where it did not exist previously or where it is historically inappropriate, such as on a warehouse building
- Adding a new balcony, gallery, porch or roof overhang that destroys or conceals an important architectural feature or detail of a building
- Replacing wood tongue and groove porch flooring with an alternate material or pattern
- Replacing wood steps with concrete or brick
- Replacing a wood railing and/or post with an iron or a synthetic material without historic documentation
- Adding a contemporary deck above the ground (Refer to *Rooftop Additions, Guidelines for New Construction, Additions & Demolition*, page 14-16)

IF CONSIDERING A NEW BALCONY, GALLERY, PORCH OR OVERHANG, THE VCC RECOMMENDS:

- Designing the new element to be compatible with the building's type and style including proportion and detailing of all elements (Refer to the *Guidelines for Building Types & Architectural Styles*)
- Aligning a new step with the front entrance
- Aligning the height of a new balcony, gallery, porch or roof overhang within a few inches of interior floor and ceiling heights
- Installing a 2'-0" to 3'-0" high stucco chain wall with vents to support the front elevation of a raised gallery or porch and installing piers at the side elevations
- Incorporating lighting and security installation into the design, if required (Refer to *Guidelines for Lighting & Security Cameras*)

ALTERNATE MATERIALS

In locations highly susceptible to rot, such as a column base, or where the duplication of a material will be prohibitively expensive, such as cast iron, the VCC will consider the use of an alternate material. To be approved, the proposed replacement material must match the appearance, size, profile, texture and finish of the historic material being replaced. When considering the use of an alternate material, the VCC considers the property's significance; the potential effect of the proposed material on the existing building fabric; the visibility; as well as the visual appearance and performance characteristics at the time of installation and over time.

ENCLOSING A BALCONY, GALLERY OR PORCH: NOT ALLOWED

Balconies, galleries and porches are meant to be open, exterior spaces including those that access a service wing or provide access to an adjacent room. These transitional spaces are an essential element of a building's type. As a result, enclosing these spaces is a radical alteration to a building and its visual perception. **The VCC does not allow the enclosure of any balcony, gallery or porch.** (Refer to *Balcony & Gallery Privacy Screening,* page 10-3.)

Balcony, Gallery, Porch, Overhang & Stoop Review	
Dimensioned drawings of all proposed components, including millwork or shop drawings of all details, must be submitted and approved by the VCC prior to any installation or modification	
Maintain, replace or install appropriate wood element or ornamental metal in-kind to match existing	**1** **2** **3** Staff
Remove, install or replace exterior wood trim or ornament with non-wood material; Replace ornamental metal with non-metal material	**1** Commission **2** **3** Architectural Committee
Install inappropriate component or material; Construct a new porch, gallery, balcony or overhang; Enclose a balcony, gallery or porch	**1** **2** Commission **3** Architectural Committee
Install an appropriate upper level ceiling fan or awning	**1** **2** **3** Staff
Install an inappropriate upper level ceiling fan or awning	**1** **2** **3** Architectural Committee

This material is funded by the Vieux Carré Commission Foundation on behalf of the Vieux Carré Commission.
www.nola.gov/vcc

VIEUX CARRÉ COMMISSION FOUNDATION
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines for Exterior Painting

EXTERIOR PAINTING

Exterior paint provides a layer of protection to a building by adding a barrier that reduces moisture infiltration and damage from the sun, pests and other forms of deterioration. This is particularly true in an environment like the Vieux Carré where buildings are susceptible to moisture-related wood deterioration of the exterior envelope and underlying framing. Although exterior paint is an important protective layer to improve the longevity of building materials, it must be viewed as a temporary barrier that is subject to deterioration from cyclical temperature and humidity changes, requiring regular, periodic re-application to maintain its shielding properties.

In addition to paint providing a protective layer, its color can highlight a building's architectural features and style, visually tying the parts of a building together and reflecting personal taste. A building's style, period of construction, materials and setting are all factors to consider when choosing an appropriate choice of paint color.

SECTION INDEX

To protect wood from environmental damage, the Vieux Carré Commission (VCC) requires that all exterior woodwork be painted. To maintain the overall character of the historic district, the VCC reviews the color of all exterior building and site elements. This section includes:

The VCC reviews proposed paint colors submitted as part of a repainting project or in conjunction with a larger work or construction project. In its review, the VCC works with an applicant to ensure that the proposed paint colors are compatible with the building, site and its surroundings. **However, the VCC will not recommend, or select, a paint color for a proposed project.**

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

PAINT PROPERTIES

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

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. If the necessity for complete repainting is more frequent, it may indicate another problem such as:

- Presence of excess moisture
- Application of paint with inadequate surface preparation or under adverse weather conditions
- Incompatibility of paint with underlying material or previously applied paint

Refer to the appropriate *Guidelines* sections for information regarding moisture damage to building materials. (Refer to *Masonry & Stucco Painting, Guidelines for Masonry & Stucco*, page 06-11 and *Ornamental Metals, Guidelines for Balconies, Galleries & Porches*, page 08-8.)

Paint problems at exterior woodwork are often the first indication of an underlying moisture problem. The paint below the end of the gutter is peeling off the siding. Repairing the gutter and verifying that storm water is properly draining through the downspout is recommended prior to repainting.

REPAINTING

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

   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 (Refer to photograph, page 09-3)
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 roofline, 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 Exterior Woodwork*, *Guidelines for Masonry & Stucco* and *Guidelines for Site Elements & Courtyards*.)
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

COMPLETE PAINT REMOVAL

It is important to remember that any method of paint removal can result in harm to a historic building material. 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

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.

This Italianate building has a varied palette highlighting its architectural features. This example is typical of the c. 1870-1890 palette, which includes earth tones and dark red window sashes.

PAINT PREPARATION & 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.

- 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 prior to beginning any work potentially involving lead paint)
- Use caution around paint dust from an old building as is may 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 – A user should always wear appropriate clothing, **keep a fire extinguisher nearby and monitor area of work for *at least one hour after stopping work***

Semitransparent stains and varnishes are not recommended by the VCC because they tend to deteriorate quickly in New Orleans' climate, leaving wood exposed.

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 and latex paints act differently when applied to a surface. Oil paint forms a tough plastic film as the binder reacts with oxygen in the air. The binder can be natural oil, such as linseed, or oil modified with alkyds. Early latex paint used synthetic rubber as the binder, while latex paint today uses acrylic, vinyl-acrylic or vinyl acetate binders. As the water evaporates, latex paint forms a flexible film and the binder and pigment move closer together until a protective surface is formed.

Critical differences between oil and latex paints are that they do not cure in the same way and they adhere differently to substrates. As oil paint ages, it continues to cure and oxidize. It becomes more and more brittle to the point it can no longer expand and contract through temperature and humidity cycles with the underlying substrate. In contrast, latex cures in about two weeks and remains more pliable.

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. The resins in latex paint are generally too large to seep into the substrate, allowing water vapor to pass through. This makes latex less likely to peel from a building with excessive interior moisture, although multiple layers of paint can create an impermeable moisture barrier. Another characteristic of latex paint is that it can apply surface tension to underlying layers of paint, particularly oil, and pull the paint away from the substrate.

Because of oil paint's adhesion properties and the fact that multiple layers of latex paint forms an impermeable moisture barrier, the VCC recommends the use of oil-based paint at exterior woodwork surfaces.

STAINS

Exterior stains are typically applied to woods and come in many varieties, but visually 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. Opaque stain provides a consistent color finish allowing more surface texture than paint. In most cases in the Vieux Carré, what appears to be historically stained woodwork was more likely grained wood. (Refer to *Wood Graining, Specialty Paints*, below.) However, because of New Orleans' climate, transparent or semitransparent stains tend to deteriorate quickly and are not recommended.

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. Fading will be more apparent at a surface that receives more 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.

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 allowed by the VCC**.

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 allowed by the VCC.**

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 an expensive wood. Graining was common in the 19th century, and is most often applied to doors in the Vieux Carré.

Graffiti Removal

Refer to *Removing Graffiti, Guidelines for Masonry & Stucco*, page 06-10, for removal of graffiti on a masonry or stucco surface. Graffiti on a wood surface should be primed and painted as noted in *Repainting*, page 09-2.

SELECTING PAINT COLORS

Selecting paint colors can be a daunting task. There is no single way to pick paint colors, but there are some general guidelines that can assist in the process.

1. **Identify the Architectural Style**: Colors that were intended for a building's particular style tend to show the building in its best light. It is important to keep in mind, however, that many buildings include elements of more than one style, so it might be necessary to define the prominent style when selecting a color palate. (Refer to *Guidelines for Building Types & Architectural Styles*.) A building of a particular style may also have been constructed after the style's typically identified period. In this case, it might be appropriate to select paint colors based upon the stylistic elements rather than the specific date of a building's construction.
2. **Study the Details**: Review the general arrangement and details of the building including the shape, mass, type of roof, arrangement and type of windows, shutters, balcony, gallery and other projections to better understand the role that different colors will play. For example, a white Greek Revival house with white trim appears very different when its shutters are painted with a visually contrasting green.
3. **Understand the Givens**: Some elements at the exterior of a building have intrinsic color and typically are not painted. These elements include brick and stone foundations and chimneys and roof surfaces. Therefore, it is recommended that the colors of the non-painted surfaces be considered when selecting a building's paint colors.
4. **Balance Colors**: It is important to distribute color evenly over a building to achieve visual unity across the top, middle and base, as well as horizontally across each façade. For example, a building with a light-colored base and dark top might appear top-heavy. A dark bay projecting from an adjacent light-colored wall might make the building appear to be vertically striped.
5. **Understand Light and Color**: Colors vary in appearance in different light. Therefore, it is important to select exterior colors in the varieties of natural daylight, in sunny, shaded and clouded conditions, rather than indoors in artificial light. Also keep in mind that the shadows caused by direct sunlight tend to highlight irregular surfaces. This can be beneficial in drawing attention to a unique shingle pattern but distracting if a surface includes undesired irregularities, such as cracking.
6. **Start with the Body**: Begin by selecting a color for the main body of the building that is durable and neutral to minimize fading of large surface areas typically associated with bright, pure color tones. With the Caribbean influence, the wall color was often more saturated and the trim color, doors and windows, a lighter color.
7. **Use Accent Colors**: Often more saturated colors, accent colors, can enhance surface texture and increase visual depth. Because a saturated color tends to fade, it should be utilized for smaller areas where it can age more gracefully within a larger, more muted, neutral body color. Accent colors are not appropriate on pre-1870s buildings.
8. **Experiment**: Before undertaking a major painting project, particularly if contemplating a color change, painting a sample area with VCC approved proposed colors can be very helpful and give a better sense of the finished appearance on a surface in different lights than paint chips.

The following pages include a *Guide to Color Selection*. This *Guide* is organized by periods of time at which various color combinations and treatments were popularized. However, the VCC recognizes that changes in taste and fashion were often reflected in colors of buildings over time. For example, it would not be unusual for an 1830s Creole cottage to be repainted with deeper and more muted colors in the 1890s, and then returned to a lighter palette in the 1920s as the Colonial Revival period was gaining in popularity. As a result, the appropriate colors for a Creole cottage today often include the range of pallets available over the building's existence. (Refer to the *Guidelines for Building Types & Architectural Styles*.)

KEEP IN MIND…

- When adding a new element to a historic building that was traditionally painted, the paint on the addition should complement the historic building
- The Vieux Carré is a hot, tropical environment and its color palette tends to be light and vivid, resulting in greater similarities to Caribbean architecture than to most American cities
- Large areas of highly saturated color can be visually jarring and appear incompatible within the historic context of the Vieux Carré – 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 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

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 VCC, but is an option for a property owner who desires an accurate building restoration.

GUIDE TO COLOR SELECTION

c. 1820-1840

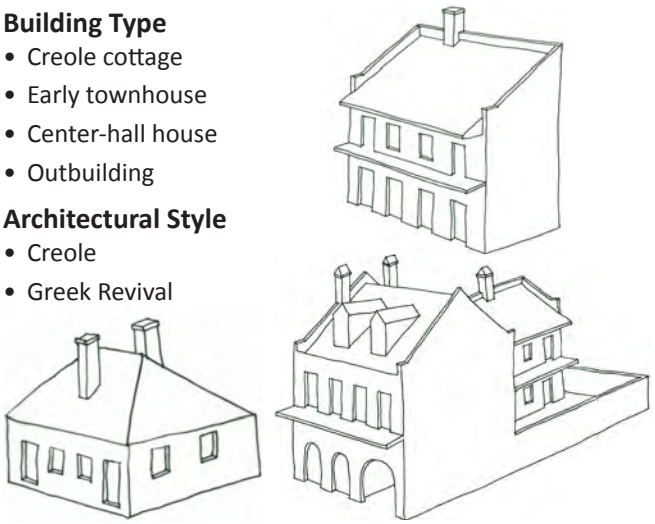
Building	• Whites • Earth tones (ochres, terra cottas) • Bricks often painted brick color with penciled joints
Shutters	• Paris green (oxidized copper color) • Medium range greens • Blue-green • Gray, gray-violet, gray-brown ranges
Trim & Cornice	• Whites • Off-whites (grays and creams)
French Doors	• Grays/creams • Oak-colored wood grained
Foundation & Chimney	• Same color, or darker, than the building, in earth tones
Ironwork	• Black or coated with beeswax

Building colors tended to be white or earth colors. Architectural features were restrained and the colors reflected this restraint. Trim tended to be lightest (whites/grays/creams) architectural elements. More intricate elements are emphasized with alternating colors.

Compatibility Guide

Building Type
- Creole cottage
- Early townhouse
- Center-hall house
- Outbuilding

Architectural Style
- Creole
- Greek Revival



c. 1840-1870

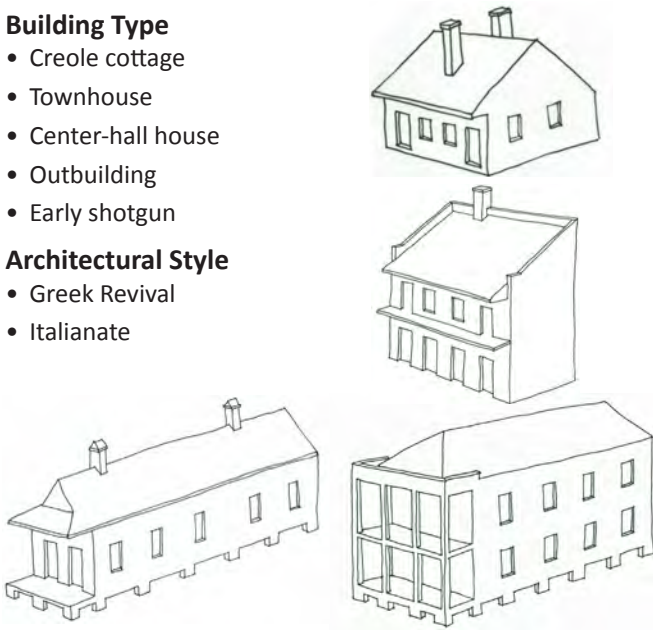
Building	• Deep reds, mauves, browns • Grays, puce, masonry and stone-like colors - simulated marble and granite
Shutters	• Paris green (oxidized copper color) • Medium range greens, blue-green • Gray, gray-violet, gray-brown ranges
Trim & Cornices	• Whites • Off-whites (creams) • Grays
Doors	• Trim color • Oak- or mahogany-colored wood grained, possibly with contrasting graining at panels
Foundation & Chimney	• Same color, or darker, than building • Stone colors
Downspout	• Greens • Building color
Ironwork	• Greens • Black • Browns

Compared to the c. 1820-1840 period, the colors were broader and deeper and color provided more delineation of details. Ironwork and trim had their own range of colors, allowing more expression of individual tastes. This expression took the form of scoring stucco, delineation of panels in doors and imitation of fine stone.

Compatibility Guide

Building Type
- Creole cottage
- Townhouse
- Center-hall house
- Outbuilding
- Early shotgun

Architectural Style
- Greek Revival
- Italianate



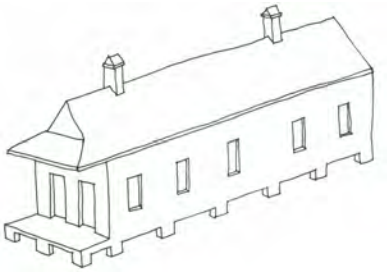
c. 1870-1890

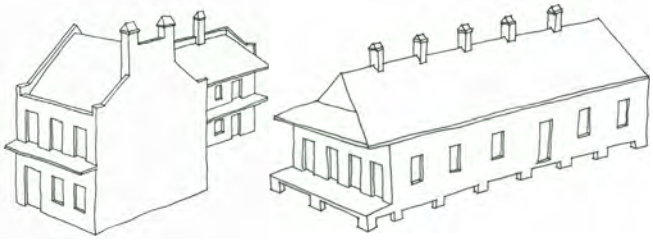
Colors became more muted, if not somewhat darker, and painting followed architectural elements. Architectural elements were more diverse and intricate, and were emphasized with alternating colors.

Compatibility Guide

Building Type
- Townhouse
- Shotgun

Architectural Style
- Italianate
- Eastlake
- Colonial Revival





Building	• Browns, olives, ochres • Blues, grays • Rich warm colors
Shutters	• Paris green (oxidized copper color) • Medium range greens • Building color in darker range
Trim, Frames, Brackets, Quoins	• Two colors contrasting with building • Two colors repeating building colors in different shades
Cornice	• Contrasting, or deeper, color than adjacent architectural features
Sash	• Same range as shutters • Deep reds or other accent color
Foundation & Chimney	• Contrasting, or deeper, color than adjacent architectural features
Ironwork	• Contrasting, or deeper, color than adjacent architectural features

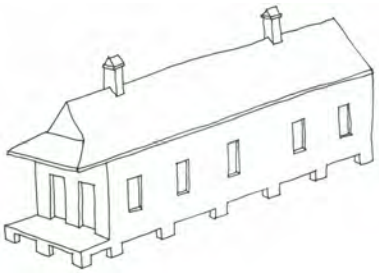
c. 1890-1920

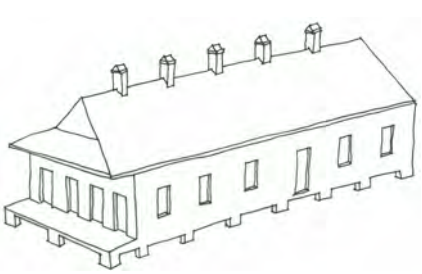
This period saw a gradual return to pastels and white by the 1920s. Colors tended to lighten up, including white with green shutters.

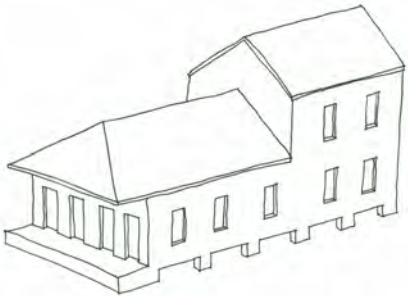
Compatibility Guide

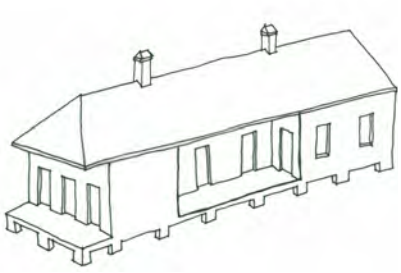
Building Type
- Shotgun
- Commercial warehouse

Architectural Style
- Italianate
- Eastlake
- Colonial Revival
- Neoclassical Revival
- Arts and Crafts









Building	• Pastels • Grays • Tans • Whites
Shutters	• Medium range greens • Dark range greens
Trim & Cornice	• Same as building • Whites • Creams • Grays
Doors	• Trim color • Stained and varnished

Testing various paint colors on a building provides a better sense of the final appearance than reviewing paint chips.

Exterior Painting Review	
Remove paint from exterior wood, stucco, masonry or metal; Apply paint to wood, stucco, previously painted masonry, metal or any exterior surface	
1 **2** **3**	Staff
Apply coating or paint to previously unpainted brick or stone	
1 **2**	Commission
3	Architectural Committee

EXTERIOR PAINTING GUIDE

THE VCC REQUIRES:

- Following all City, State and EPA requirements for safe paint surface disturbance, preparation and removal
- Submitting paint and/or finish color samples to the VCC for review

THE VCC RECOMMENDS:

- Preparing exterior woodwork by hand-washing with a mild detergent and a natural bristle brush, hand-scraping and hand-sanding
- Consulting with the paint manufacturer to determine the best type of paint for a specific application – Pertinent issues include the material being painted, location, existing paint or coating and existing chemical treatments, including termite prevention
- Following all manufacturers' instructions for preparation, cleaning, application and safety – Verify weather conditions are compatible with the paint label guidelines
- Using oil-based paint instead of latex-based paint for exterior woodwork unless conditions make it unfavorable
- Investing in higher quality paint – It generally costs more initially, but can last significantly longer, saving money long-term
- Painting downspouts, security devices, light fixtures, conduit, wiring, etc., to match attachment surface
- Waiting 6 to 12 months prior to applying paint to new pressure-treated wood for better adhesion

THE VCC DOES NOT RECOMMEND:

- Applying semitransparent stain and/or varnish on exterior woodwork
- Applying opaque stain on a building element
- Applying latex or oil-based paint on masonry or stucco (Refer to *Masonry & Stucco Painting, Guidelines for Masonry & Stucco*, page 06-11)
- Using a rotary tool – Can leave circular marks and wires can tear into surface
- Using a heat gun or heat plate – Can ignite paint or underlying surface if left in one location too long
- Applying chemical paint remover – Can raise grain of some woods, and be expensive and potentially volatile; Runoff is potentially hazardous and should be collected to prevent harm to children, pets and vegetation and pollute storm water

THE VCC DOES NOT ALLOW:

- Installing elastomeric and/or encapsulating paint at exterior woodwork
- Painting traditionally unpainted material, such as slate, terra cotta and/or previously unpainted brick or stone
- Using a flame tool such as a blowtorch to soften paint – Smoldering sparks can start a potentially devastating fire and lead components in paint can vaporize and create highly toxic fumes
- Sandblasting – Can be abrasive to a surface and wear away a protective exterior coating
- Using a high-pressure water wash – Forces water into open joints wetting interior finishes and structural framing and can be abrasive to the exterior surfaces
- Dipping an architectural element, such as a shutter, window or door, into paint remover – Can result in uneven shrinkage of individual parts and disintegration of internal glue at joints

PAINT REFERENCES

The Staff can recommend references to assist in the selection of appropriate paint colors for a specific property. In addition, original construction contracts as well as Notarial Archives drawings and documentation can provide color information. If documentation about a specific property is not available, referencing properties of a similar design and the same construction period may be a good resource.

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www.nola.gov/vcc

VIEUX CARRÉ COMMISSION FOUNDATION
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines for Site Elements & Courtyards

SITE ELEMENTS & COURTYARDS

Site elements frame the architecture along a streetscape and in a courtyard. Established site patterns and components, such as a sidewalk, building, courtyard wall, gallery post, fence and/or walkway, provide a consistent setting that is unique to the quality of the urban fabric of the French Quarter. While there is a certain regularity to the public elements of the Vieux Carré, there is greater variety in elements within an individual courtyard, be it residential or commercial. Many have been modified over time to meet the needs and preferences of its past and present owners.

The Vieux Carré Commission (VCC) encourages a property owner to develop an appreciation of the historical and environmental characteristics of their property and its immediate surroundings and allow that appreciation to inform their design prior to developing plans to alter a site element or courtyard. This approach will facilitate a more compatible relationship between a property and its neighborhood, both in the public and private realms, while retaining the essence and quality of the open space in the Vieux Carré.

SECTION INDEX

The VCC has jurisdiction to review and approve all site element and courtyard installations, modifications, materials and features. This section includes:

The only plantings subject to VCC review are those required for screening of non-contributing site elements such as ground-mounted equipment.

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

A passageway can provide an occasional view of courtyards for pedestrians, with a glimpse of sunlight and plantings beyond.

VIEUX CARRÉ COURTYARDS

The typical site plan within the Vieux Carré has a primary building constructed along the sidewalk edge and sometimes along the side and/or rear property lines. To the rear and/or side of the primary building is often an internal ground-level open space, or courtyard, which is framed by a service building, neighboring building, garden wall and/or fence.

Historically, a courtyard provided inhabitants with a space to raise livestock, maintain a small garden, store a carriage, complete household chores such as laundry, and access to a rear service building. Although automobiles have replaced carriages and chickens are no longer a yard staple, the open space of the courtyard remains integral to the historic character of the French Quarter.

Courtyards comprise most of the privately owned open space within the Vieux Carré. In residential uses, these spaces are private for a single-family property, but may be semi-private at a multi-family property such as where a primary and/or service building has multiple occupants. At a commercial property, a courtyard can provide an outdoor seating area for a restaurant or bar, or perhaps access to a rear store or art gallery. For pedestrians along a sidewalk, courtyards provide views of treetops and foliage over garden walls and occasional glimpses of sunlight and plantings at the end of a passageway or through a gate.

OPEN SPACE REQUIREMENTS

The exterior of a property includes areas outside of buildings such as a courtyard or carriageway. **Open space is an exterior area that is open from the ground to the sky.** Exterior areas covered by a building element such as a balcony, gallery, porch, roof overhang, stair or other projection, as well as a shed or small structure are not considered open space. The Zoning Commission regulates the required percentage of open space for each city parcel.

CONSOLIDATION OF OPEN SPACE

Because of the integral historic nature of a building and its courtyard, the intimate relationship should be preserved. **The consolidation of the open spaces of adjoining parcels is not allowed by the VCC.**

VCC COURTYARD REVIEW

While a courtyard, carriageway and/or passageway space can be enjoyed by both residents and visitors alike, it should be cared for in a manner that maintains the historic essence of its site and the sense of openness of the character defining space. With the exception of plantings and furniture or furnishings easily movable by a single person, the VCC regulates all aspects of a proposed modification to a courtyard, carriageway, passageway or side yard. These include the addition, modification or removal of any of the following:

- An existing building – Refer to *Guidelines for New Construction, Additions & Demolition*
- A secondary building larger than 100-square feet – Refer to *Guidelines for New Construction, Additions & Demolition*
- An existing building surface including a wall surface, ceiling of a passageway or carriageway, balcony, gallery, porch, window or door – Refer to applicable *Guidelines* sections
- Exterior lighting and/or security cameras – *Guidelines for Lighting & Security Cameras*
- A courtyard covering, enclosure or roof, including an awning, sun shade or semi-permanent tent – page 10-3
- A wall, fence and/or gate – page 10-4
- Paving at a walkway, driveway, patio, passageway, carriageway or sidewalk – page 10-8
- Non-movable, semi-permanent, outdoor furnishings such as a bench, built-in barbecue pit, heater or gazebo – page 10-9
- A built-in planter or raised planting bed – page 10-9
- Items requiring plumbing or piping for operation such as a sink, bar or cooking area – page 10-9
- A small structure such as a shed or enclosure 100-square feet and smaller – page 10-10
- A water feature such as a fountain, pool, hot tub, fish pond and related equipment – page 10-11
- Ground- or wall-mounted equipment including a speaker, television display, air conditioner unit, generator, solar collector, satellite dish or television antennae – page 10-11

Courtyards comprise most of the privately owned open space in the French Quarter. A courtyard can be private or semi-private, residential or commercial.

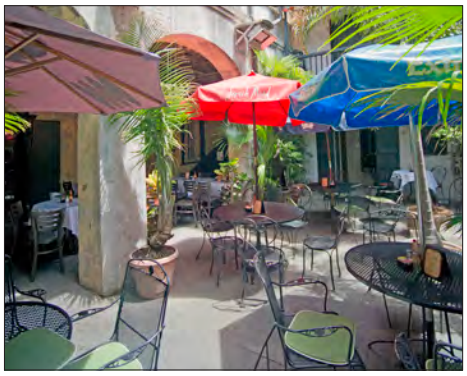
COURTYARD COVERING & ENCLOSURE

Many properties in the French Quarter have elements that act as a covering or enclosure in a courtyard to protect inhabitants from inclement weather or the harsh sun, and expand the comfortable use of the residential or commercial exterior space. These include:

- Balcony, gallery, porch and/or roof overhang
- Carriageway and/or passageway ceiling
- Recessed loggia

These building features have long provided shade and protection from the elements allowing inhabitants to cross between buildings on a property to perform outdoor tasks. Today's use of courtyard spaces is often more leisure-oriented.

Contemporary roof structures come in many forms including an umbrella, tent, canopy and/or awning, as well as more permanent roof construction of either solid or translucent materials. **To maintain the sense of openness to the sky in a courtyard or yard, the VCC regulates all roof structures that are mounted to a building element or wall, or are too large to be moved by a single person such as an awning, oversized umbrella or semi-permanent, ground-mounted structure such as a tent.**



A table umbrella can provide movable shading for dining. Also note the recessed, arched loggia at this Creole townhouse, now a restaurant.

Louvered blinds can provide screening of a service wing balcony or gallery where privacy is a concern.

BALCONY & GALLERY PRIVACY SCREENING

On many buildings in the Vieux Carré, a balcony or gallery performs the role of an exterior corridor for the rooms located in a service wing. The traditional method of providing privacy for occupants walking between rooms along these exterior corridors was to add louvered blinds to the exterior side of the balcony or gallery. In locations where privacy is a concern, the VCC encourages the use of traditional screening methods that include louvered blinds, or a drop awning, appropriate to the building's type and style.

COURTYARD COVERING & ENCLOSURE GUIDE

All permanent, semi-permanent and temporary coverings or enclosures, including a tent, are subject to review for conformance with the Comprehensive Zoning Ordinance. Contact the City Planning Commission or Department of Safety and Permits for requirements.

The VCC does not regulate structures or furnishings that can be moved by a single person, such as a table umbrella or tent installed for a special event that is promptly removed after the event.

THE VCC REQUIRES:

- Maintaining openness to the sky in a courtyard

THE VCC RECOMMENDS:

- Installing a movable, temporary covering, such as an umbrella, rather than mounting a more permanent roof structure to a building

THE VCC DOES NOT ALLOW:

- Installing a permanent courtyard covering or enclosure

BALCONY & GALLERY SCREENING GUIDE

THE VCC REQUIRES:

- Limiting the enclosure of a balcony or gallery with louvered blinds to only those locations with a demonstrated need for additional privacy

THE VCC RECOMMENDS:

- Installing a drop awning at a balcony or gallery where shading is desired and louvered blinds are inappropriate (Refer to *Awnings, Guidelines for Signage & Awnings*, page 12-8 and photograph caption, *Guidelines for Balconies, Galleries & Porches*, page 08-9)

THE VCC DOES NOT ALLOW:

- Enclosing a balcony, gallery, porch or loggia with a wall, window or door

This brick wall conceals a garden beyond and includes access gates supported by brick piers for vehicles and pedestrians. A brick planter with shrubs and carefully maintained wall plantings is located between the gates, providing visual interest along the streetscape.

WALLS, FENCES & GATES

Walls, fences and gates are important elements of the overall character of the French Quarter. They:

- Identify property boundaries
- Provide privacy and security
- Separate public from private property and are often a major element of a streetscape
- Relate to a building's type and architectural style

An important characteristic of the Vieux Carré is that the front elevation of most buildings is built along the sidewalk, limiting the location of a wall or fence along the street frontage. As a result, the most prominent walls and fences are located at corner properties, where they are used to enclose a rear or side yard or courtyard. In addition to separating a property from the sidewalk, a wall or fence is used to separate adjoining properties. When considering the construction of a new wall, fence or gate, it should be designed to be compatible with the architectural character of the primary building's type and style. (Refer to *Guidelines for Building Types & Architectural Styles*.)

A horizontal board fence separates two adjoining properties. A wrought iron, picket fence is located along the sidewalk. It has an arched gate supported by decorative cast iron gate posts.

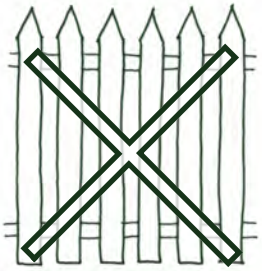
LANDSCAPE WALLS & PIERS

Landscape walls in the French Quarter historically were constructed of masonry to enclose a courtyard and provide privacy along a street. The walls were often a continuation of a building's masonry walls, particularly at a townhouse, defining the street wall.

A landscape wall and piers typically are constructed of masonry with either a brick or stucco finish. The wall or piers can be installed alone or in combination with metal picket fencing. A privacy wall enclosing a courtyard or yard lining a sidewalk is generally 6- to 8-feet in height, while a low wall, also referred to as a chain wall, is generally 12- to 18-inches in height and topped with an iron fence. **Similar to masonry on a building, a brick or stucco wall and piers require regular maintenance and repointing with appropriate mortar.** (Refer to *Guidelines for Masonry & Stucco*.)

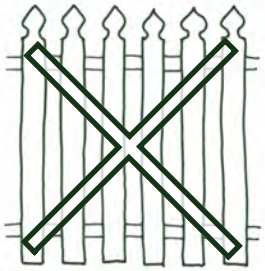
The VCC does not allow the construction of a wall that visually blocks a primary building façade from the public right-of-way. The VCC does not allow the application of stucco to an existing brick wall without documentation. In addition, the VCC does not allow the construction of a new wall or piers with exposed concrete block. A new wall or pier must have either a full-size brick or stucco finish.

Similar to building walls, landscape walls and piers require regular maintenance. The crack is an indication of a potential structural problem.

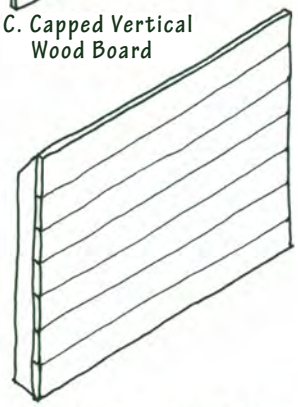


A. Pointed Wood Picket

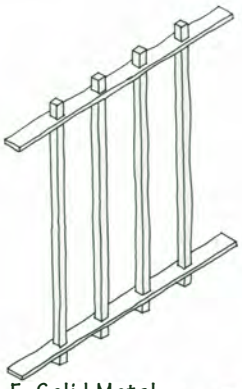
C. Capped Vertical Wood Board



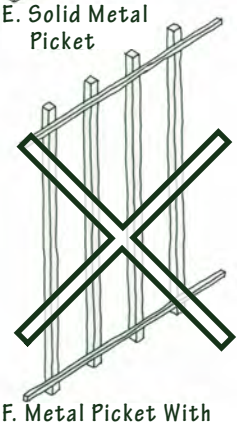
B. Gothic Style Wood Picket



D. Horizontal Wood Board



E. Solid Metal Picket



F. Metal Picket With Welded Bars

There are a variety of available fence styles and types; however, there are few fence styles that are appropriate in the Vieux Carré. A wood picket fence, with either a pointed or Gothic style top (Examples A and B) is generally not appropriate. A vertical or horizontal wood board fence (Examples C and D) is typically about 6- to 8-feet tall and is generally located at a rear or side yard. A metal picket fence varies in height, but is generally limited to 5-feet inclusive of chain wall, if located at a front yard. When installing a metal picket fence, the pickets should be solid and punched through the horizontal bars, either at a 45-degree angle or parallel to the bars as shown in Example E. Pickets welded onto a bar (Example F) for a fence or gate are not allowed by the VCC.

FENCES

A fence in the French Quarter is either wood or metal, and sometimes installed on top of a masonry chain wall. Historically, the style of a fence and its level of detailing were linked to the building's style and the fence's location on the property. A more elaborate and expensive fence, such as wrought or cast iron, tended to be located at the front elevation of a building that was set back from the street. Simple wood fences were used to separate neighbors' properties at side and rear yards. Taller and highly elaborate fences were installed at grand, high-style homes, while simple, low wrought iron fences were installed at vernacular houses like shotguns. Some homes, like bungalows and Arts and Crafts style houses built in the 1910s to 1920s, were built without a fence.

Metal Fences

Beginning in the 1850s, cast iron became a prevalent fence material complementing the proliferation of cast iron balconies and galleries of the period and providing 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. By contrast, wrought iron tended to be used for simple, slender pickets. One of the advantages of iron fencing is that it is visually "thinner" but more secure than wood, increasing the view of the front of the building from the public right-of-way. (Refer to *Guidelines for Balconies, Galleries & Porches,* page 08-4, for maintenance.)

The installation of a welded hollow metal tube fence or a chain link fence is not allowed by the VCC.

Wood Fences

Most wood fencing in the French Quarter is located at side and rear property lines, separating neighbors. These fences tend to be solid, constructed of wide horizontal boards fastened to vertical wood posts, or vertical boards with a molded wood cap, approximately 6- to 8-feet in height. **A wood fence of pickets or other vertical boards with shaped tops is not appropriate in the Vieux Carré.**

A common problem with a wood fence is it deteriorates over time. Wood fences:

- Require regular repainting
- Rots, particularly when exposed to ground water
- Are susceptible to termite damage – Can provide a pathway for termites to enter a building if mounted to a wall – Refer to *Termites, Guidelines for Exterior Woodwork,* page 05-8
- Often needs regular replacement

For additional information regarding the maintenance and repair of a wood fence, refer to the *Guidelines for Exterior Painting* and *Guidelines for Exterior Woodwork*.

Wood fences in the Vieux Carré are typically made from painted horizontal or vertical wood boards with a wood cap.

This elaborate cast iron entrance gate is supported by granite piers. It is of similar design to the cast iron fence mounted above the stucco chain wall which includes a granite cap.

GATES

A pedestrian gate, traditionally along a walkway or passageway, is generally 2- to 4-feet wide. When installed along a fence, a gate tends to be of a similar material as the fencing. When installed along a masonry wall, a gate that provides the public entrance to a property, and its flanking gate posts, are often more elaborate than the adjacent walls. When installed on a masonry wall or pier, a gate may be either wood or metal. A gate to a rear or side yard or alley is often less elaborate than one at a front yard.

A single or double gate for residential vehicular access is approximately 10-feet wide with a 12-foot curb cut. Because of the width of the opening, a large wood gate will likely warp over time. To achieve and maintain the appearance of wood, it is generally best to install wood cladding on a supporting metal frame. If installing automatic door operators, the VCC requires all associated equipment to be located away from the public view, with required exterior sensors installed as discretely as possible.

T**he installation of welded hollow metal tube gate is not allowed by the VCC.** (Refer to *Example F*, page 10-5.)

This automatic gate provides vehicular access into the courtyard. The door sensor is discreetly located near the bottom of the brick pier on the left.

The metal spikes rotate around a central bar and are known as a hedgehog.

Fish-hook style metal pickets are a clearly visible deterrent to a potential intruder.

SECURITY AT WALLS, FENCES & GATES

To prevent an intruder from entering a courtyard or yard, a variety of security devices are prevalent throughout the Vieux Carré at the top of a walls, fences, gates, balconies, galleries and/or posts. Traditional security devices are intrinsic to most metal fence designs in the form of pickets. Other security devices include:

- Metal pickets, spikes and barbs
- Vertical extension of an existing gate and/or fence – Gates and walls should be designed holistically and not as an additive process – If a taller gate or fence is desired, a new gate or fence should be designed to fulfill the height needs in a manner that is compatible stylistically with the building's type and style
- Electronic sensors, preferably wireless, that transmit to a security monitoring company as well as activate alarms and/or lights – *Preferred option*
- Glass set into mortar at the top of a wall – Can become airborne in the event of a storm – *Not recommended*
- Barbed wire or razor wire – *Prohibited by the Building Code*

When selecting a security device for the top of a wall, fence or gate, it is important to remember that in addition to keeping an intruder out, the device can also delay or prevent a first responder (a fireman or police officer) from entering a property. To act as a visual deterrent to an intruder as well as provide a first responder with an understanding of their risk when entering a property, it is recommended that each security device be readily visible. Another possibility is to deter a potential trespasser with thorny plants, such as a rose.

Glass set into mortar at the top of a wall can become airborne in a storm – Not recommended.

The solid panels above and next to the gate deter potential intruders.

A glimpse of the courtyard and rear service building are visible over the wall. The solid, vertical board, wood gates along the brick wall provide privacy with two separate pedestrian entrances and one vehicular entrance.

WALL, FENCE & GATE GUIDE

In addition to VCC review, City Planning Commission and Department of Safety and Permits review is required for each proposal to add or modify a wall, fence and/or gate to ensure conformance with the Comprehensive Zoning Ordinance and Building Codes. The Department of Public Works reviews all proposals for a curb cut at a street and sidewalk.

FRONT & SIDEWALK PROPERTY LINES

THE VCC REQUIRES:

- A wall, fence or gate to be compatible with the type and style of the main building
- Metal fencing to be either wrought or cast iron, or an alternate solid material, such as aluminum, typically with a matte black painted finish
- Solid metal pickets to be punched through horizontal rails and not welded to the face of a rail
- Automatic gate equipment to be located discretely out of public view
- A wall or chain wall to be limited to 18-inches in height at a front property line with a brick or stucco finish that is approved by VCC with regard to color, type, texture and pattern
- A wood fence to have appropriately scaled boards, typically 11- to 16-inches wide at a horizontal board fence and 4- to 6-inches wide at a vertical wood board fence
- A painted wood finish or opaque stained finish to appear as a painted finish (paint, stain or preservative treatment helps protect the wood, particularly for softer woods like pine, making the fence or gate last longer – Refer to *Guidelines for Exterior Painting*)

THE VCC RECOMMENDS:

- Simple detailing for a metal fence
- Electronic sensor security devices, preferably wireless, to be located discreetly along a wall, fence and/or gate, that can trip an alarm sensor and transmit it to a security monitoring company and activate alarms and/or lights instead of installing a physical barrier
- Readily visible metal pickets and spikes as an alternative to electronic security options

THE VCC DOES NOT RECOMMEND:

- Glass set into mortar at the top of a wall

THE VCC DOES NOT ALLOW:

- Vinyl or synthetic fencing, gates or garage doors
- Chain-link fencing
- Wood lattice fencing
- Hollow tube-welded metal fencing or gates
- Wood picket or stockade fences, or other vertical board wood fences with a moulded top
- Barbed wire, concertina wire, razor ribbon wire and other similar security devices – *Prohibited by the Building Code*
- Vertical extension of an existing gate and/or fence
- Solid wood fencing or a wall located at the front façade of a building
- Removal of an existing historically appropriate fence in good condition – An application will be reviewed on a case by case basis
- Exposed concrete at block wall or piers
- Metal fencing taller than 5-feet when located between the street and main building façade
- Glass, plastic or Plexiglas applied to a fence or gate
- Fencing on a balcony, gallery, porch, stoop or stair

SIDE & REAR YARDS

A fence, wall and/or gate that is approvable in the front of a building may also be approvable at the side and rear.

THE VCC RECOMMENDS:

- A painted wood fence, typically of pine, cedar or redwood, to have wide, horizontal boards or vertical boards with a wood cap – The cap will help the fence last longer

PAVING

Paving, which includes a sidewalk, walkway, patio and/or driveway, has changed significantly since the 19th century due to the development of new materials. Historically, paving could be as simple as crushed oyster shells or a hard material, like brick or flagstone laid in a simple or ornamental pattern. Materials popularized in the 20th century include concrete and asphalt and, more recently, cast concrete pavers, often colored and shaped to resemble brick or cobble stone.

Thin slabs of flagstone are likely to loosen and crack, requiring more frequent replacement and creating a tripping hazard. Each slab should be a minimum of 1-1/2-inches thick, preferably 2-inches, to prevent cracking.

Many sidewalks in the French Quarter are brick laid in a herringbone pattern.

In order to retain the quality of the District, the VCC requires the retention, repair and maintenance of existing historic paving materials. Similarly, the VCC encourages minimizing the use of new paving and using traditional paving materials in new installations whenever possible. When using non-traditional paving, like concrete at a new construction project, the VCC recommends landscaping to minimize its visual impact. As the character and context of every property is unique, each application for a nontraditional paving material is taken on a case by case basis.

SITE MAINTENANCE

Keeping a site clear of debris will aid in drainage during a storm and reduce the potential for debris becoming airborne in a high wind. In addition, if not promptly removed some types of debris, such as garden waste and wood items, can become a home for termites and other pests. (Refer to *Termites, Guidelines for Exterior Woodwork*, page 05-08.)

ADDITIONAL CITY OF NEW ORLEANS PAVING REQUIREMENTS & REVIEW

The Comprehensive Zoning Ordinance (CZO) dictates the allowable paving, buildings and structures at a parcel. Contact the City Planning Commission or Department of Safety and Permits to review allowable paving and construction areas on a parcel prior to submission of an application to the VCC.

In addition to VCC review, paving is subject to the following City of New Orleans requirements:

- A property owner is required to maintain the public sidewalk and not impinge on pedestrian path requirements – Contact the VCC and the Department of Public Works for additional information related to sidewalks
- A property owner is not allowed modify the drainage pattern of their property in a manner that increases storm water runoff to a neighboring property
- Contact the Department of Parks and Parkways for information related to street tree regulation

PAVING GUIDE

The VCC has jurisdiction over all paving on private property.

THE VCC REQUIRES:

- Replacing existing brick or stone paving in-kind, matching what is existing in material and pattern appropriate to the building type and construction period
- Retaining historic paved drainage channels unless they impede safe access along a pedestrian way

THE VCC RECOMMENDS:

- Minimizing the amount of paving on a site
- Using traditional stone or brick at an area of new paving with mortar appropriate to the masonry hardness to prevent "ridges" at too-hard mortar joints (Refer to *Guidelines for Exterior Masonry & Stucco*, page 06-4)
- Installing 1-1/2- to 2-inch thick flagstone paving to minimize cracking typical of a thinner flagstone
- Avoiding the installation of gravel or other loose, small-scale paving that can become airborne in the event of a wind storm
- Using a simple, steel-troweled concrete finish – The design and color of concrete subject to VCC review

THE VCC DOES NOT ALLOW:

- Installing asphalt paving at any location
- Installing stamped concrete paving or concrete pavers except with the possible exception of new construction
- Creating a parking area in the front yard of a building

OUTDOOR FURNISHINGS

Sidewalk and courtyard furnishings help a property owner use and enjoy their exterior spaces. Outdoor furnishings can include:

- Furniture (seating, tables, umbrellas, portable heaters, etc.)
- Built-in or mounted seating, planters and bicycle racks
- Food and beverage storage, preparation equipment and service areas
- Garden features (gazebo, pergola, etc.)
- Entertainment devices such as a television screen or display, as well as audio speakers and equipment

Outdoor furnishings affect the historic integrity of a site and its surroundings. For this reason, property owners are encouraged to select outdoor furnishings that will meet their changing needs and can be readily moved to minimize their impact on the historic character of the Vieux Carré. If a built-in planter or larger-scale furnishing that is not readily movable is desired, then VCC review is required to ensure that the visual impact is minimized. VCC review of outdoor furnishings is required for:

- Built-in, wall-mounted, ground-mounted, oversized, and/or heavy furnishings that are not readily movable by a single person on daily basis by either lifting or pushing on permanently mounted wheels
- All wall- or ground-mounted entertainment devices
- All wall- or ground-mounted food and beverage storage, food preparation equipment and service areas
- Furnishings that require piping including a water supply and/or drainage or a permanent utility line – A readily movable appliance operated by a portable propane gas tank, such as a barbecue grill, or a furnishing using temporary piping such as a garden hose is not subject to review

As part of its review, the VCC considers the potential visual and physical impact of a proposed furnishing on a property, as well as its surroundings, and might require relocation of the proposed furnishing or appropriate screening.

These tables and chairs can easily be relocated and are not subject to VCC review. They can be stored indoors during a storm. The planter, fountain, attached awning and wall light are all subject to VCC review. Wall-mounted planters are discouraged as they can harm masonry walls.

The open vertical joints or weep holes at the base of this brick planter allow built-up water to escape.

BUILT-IN PLANTERS

A built-in landscape planter can be an enjoyable garden feature adding visual interest to a courtyard. In addition to containing soil and plantings, a raised planter can retain water and, if not properly designed, can act as a pool. Long-term contact with saturated soil can damage a planter's retaining wall as well as an adjacent building or garden wall. **To protect historic building materials and an adjacent neighboring property, the VCC requires the installation of an air space or a plastic or rubber lining within a built-in planter that is adjacent to historic masonry and drainage weep holes to allow water to escape.**

STORM PREPAREDNESS

Readily movable outdoor furnishings, as well as those furnishings that are not securely fastened, can become airborne in a high storm wind. The selection of easily transportable furnishings can facilitate storm preparation.

OUTDOOR FURNISHINGS GUIDE

The VCC has jurisdiction over all outdoor furnishings on a parcel that cannot be readily moved by a single person or that require installation of piping.

THE VCC REQUIRES:

- Installing a plastic or rubber liner in a built-in planter adjacent to a historic or neighboring wall, with weep holes draining towards the courtyard

THE VCC RECOMMENDS:

- Minimizing the amount of large-scale and mounted outdoor furnishings on a site
- Installing permanent wheels on larger outdoor furnishings to allow them to be readily movable

THE VCC DOES NOT RECOMMEND:

- Installing a built-in furnishing that impedes pedestrian access along a sidewalk such as a planter, bench or bicycle rack – Contact the Department of Public Works
- Mounting a planter on a wall as it can damage masonry

SMALL STRUCTURES, SHEDS & ENCLOSURES

A small structure or shed can be functional or for recreation. They are generally less than 100-square feet in size and include a tool or garden shed, play house, dog house, laundry shed and outdoor restroom. A shed or enclosure can also be used to screen equipment, such as pool or mechanical equipment or a garbage bin, and can be constructed with or without a roof structure.

A modern addition like a shed may affect the historic integrity of a site and its surroundings. A small structure, shed or enclosure should be constructed of materials that are approved for the existing main building such as a wall and/or roof. (Refer to appropriate *Guidelines* sections.) **The installation of a pre-manufactured shed, particularly one with metal or vinyl wall cladding, is not allowed in the Vieux Carré.**

Any small structure or shed should be minimal in size with a form that is compatible with all existing buildings on the property. (Refer to *Compatible Design Principles, Guidelines for New Construction, Additions & Demolition*, page 14-4.) It should also be located to minimize its impact on the historic character of the surrounding area (generally to the rear of the main building), to minimize its visibility from the public and to ensure that it does not block the view of a historic building or feature. Where the proposed location might have a negative visual impact, the VCC might require landscape screening.

Some small, historic outbuildings have been re-purposed for contemporary uses. This outbuilding is used as a laundry facility, keeping heat and humidity outside of the main house.

SECONDARY BUILDINGS & STRUCTURES

For information regarding a secondary building or structure such as a garage or larger shed, refer to *Secondary Buildings & Structures, Guidelines for New Construction, Additions & Demolition*, page 14-18.

The use of public garbage bins for commercial or domestic use clutters the sidewalk and is prohibited by the City of New Orleans.

REFUSE & RECYCLING

Refuse, garbage and recycling collection bins are often a visually obtrusive necessity. In the Vieux Carré, smaller commercial offices and shops use a rolling bin like those used at a single-family to four-family residential property. Large residential buildings and large commercial entities are required to have collection by a private company.

All roll carts and recycling cans should be kept on private property, out of public view and only left on the sidewalk for collection, then promptly removed. (Residential properties with four or fewer units can apply to the Department of Sanitation to allow for refuse pick-up in heavy-weight, black, 3-ply plastic bags instead of a bin.) Property owners are encouraged to store their refuse collection bin in a discretely located small structure or enclosure. For larger commercial uses including hotels, groceries, bars and restaurants where 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 and/or gates that meet VCC requirements. In addition, solid fences and gates can be installed to reduce the visual impact. (Refer to *Walls, Fences & Gates*, page 10-4.)

SMALL STRUCTURES, SHEDS & ENCLOSURES GUIDE

THE VCC REQUIRES:

- Detailed, dimensioned plans and elevations for a small structure, shed and/or enclosure under 100-square feet in area, with all exterior materials noted for review

THE VCC RECOMMENDS:

- Minimizing the number of small structures, sheds and enclosures on a site – Group functions and uses together when possible
- Installing a compatible enclosure for concealing garbage and recycling bins

THE VCC DOES NOT ALLOW:

- Installing a highly visible or obtrusive small structure, shed and/or enclosure
- Installing a non-compatible, pre-manufactured shed or small structure, particularly one with metal or vinyl wall cladding

A pool must be an in-ground installation with a simple geometric shape like a rectangle.

WATER FEATURES

Pools, hot tubs, fish ponds and fountains are all water features that provide a property owner with enjoyment. However, these features often represent a significant alteration to a courtyard or yard and must be carefully designed to be sensitive to the historic character of a space. **As such, all water features are subject to the review of the VCC.**

In addition to the review of a water feature, the VCC reviews all associated equipment such as a pump and/or filter. (Refer to *Mounted Equipment*.) This equipment might require screening with a wall, fence, shed or screen enclosure or perhaps with landscaping. (Refer to *Walls, Fences & Gates*, page 10-4 and S*mall Structures, Sheds & Enclosures*, page 10-10.)

Screening is often required to conceal ground-mounted equipment. Air conditioner units are located behind the wood lattice.

MOUNTED EQUIPMENT

Some types of equipment require mounting to the ground, a building or a wall. Common types of mounted equipment include air conditioner condensers, generators, solar collectors, trash dumpsters, satellite dishes, antennae and mobile telecommunication equipment. All are examples of modern technology and devices that can affect the historic integrity of a site and its surroundings.

The property owner is required to minimize the size and quantity of mounted equipment, as well as locate it to minimize visibility in or on a courtyard, yard, balcony, gallery or porch. In addition, the VCC might require the installation of solid or shrub screening to diminish visibility. (Refer to *Walls, Fences & Gates*, page 10-4 and S*mall Structures, Sheds & Enclosures*, page 10-10.)

To minimize potential flood damage, the VCC recommends that all equipment be located above the ground and that all electrical connections include surge protection. Furthermore, equipment should be located in a manner that allows for required maintenance and minimizes the noise associated with its operation from being audible at a neighboring property.

WATER FEATURES; MOUNTED EQUIPMENT GUIDE

All water features and equipment installations are subject to review under the CZO. Contact the City Planning Commission and the Department of Safety and Permits to review allowable water feature construction areas for a parcel prior to submission of an application to the VCC.

THE VCC REQUIRES:

- A pool or hot tub to be an in-ground installation with the curb flush with the adjacent ground level
- A simple, geometric form for the pool or hot tub such as a rectangle or oval
- A fountain or a fish pond to be compatible with the historic and architectural character of the property

THE VCC RECOMMENDS:

- Minimizing the visibility and quantity of mounted equipment on a parcel
- Minimizing equipment noise bleed-over to a neighboring property
- Locating equipment so that it is raised above the ground plane with surge protection at all electrical connections

THE VCC DOES NOT ALLOW:

- Installing visually obtrusive mounted equipment
- Installing an above-ground pool or hot tub with the exception of a readily movable, plastic “kiddie” pool, which is generally limited to approximately 4-feet in diameter and 16-inches in depth

Courtyard Roof Structure; Balcony & Gallery Screening Review

Install drop awning at an upper level balcony or gallery; Replace louvered screening at balcony or gallery

1 2 3 Staff

Install or remove a courtyard roof structure; Install or remove louvered screening at balcony or gallery

1 Commission

2 3 Architectural Committee

Wall, Fence & Gate Review

Repair or reconstruct a wall, fence or gate with documentation; Install an electronic security system

1 2 3 Staff

Install wall, fence or gate security

1 2 3 Architectural Committee

Install a wall, fence or gate that meets *Guidelines;* Install a security device that does not meet *Guidelines*

1 Commission

2 3 Architectural Committee

Paving Review

Repair or remove historically inappropriate paving or replace paving in-kind

1 2 3 Staff

Remove appropriate paving; Install new or additional paving; Replace paving with a different material

1 2 3 Architectural Committee

Outdoor Furnishings; Planter; Small Structure, Shed & Enclosure; Water Feature; Mounted Equipment Review

Remove inappropriate small structure, shed, enclosure, water feature, furnishing, planter or equipment

1 Architectural Committee

2 3 Staff

Install a small structure, shed, enclosure or water feature; Remove an appropriate small structure, shed, enclosure or water feature; Install or remove an outdoor furnishing, planter or mounted (built-in) equipment

1 Commission

2 3 Architectural Committee

GENERAL SITE ELEMENT & COURTYARD REVIEW SUBMISSION REQUIREMENTS

- Detailed, dimensioned site plans, indicating the location of each proposed alteration that is subject to review – Site plans must include all existing and any proposed buildings; balconies, galleries and/or overhangs; walls, fences and gates; paving; built-in or wall-mounted furnishings or planters; small structures, sheds and enclosures; water features; and mounted equipment including equipment pads
- Manufacturer's specifications for: installation and mounting requirements and finishes for each outdoor furnishing that is not easily movable; entertainment equipment including a television and/or speaker; a small structure or shed; water feature; and mounted equipment
- Detailed, dimensioned elevation drawings and/or annotated photographs for all installation components, including brackets, fasteners and exposed conduit, are required for anything mounted to a building or wall
- Detailed, dimensioned plans and elevation drawings for all proposed new construction including a wall, fence, gate, built-in furnishing, planter, small structure, shed or enclosure

TERMITES & SITE ELEMENTS

Areas of moist soil, particularly adjacent to a building, can provide an ideal nesting location for subterranean termites. They can attack and nest in a tree or behind dense shrubbery or foliage, infesting surrounding trees or buildings and structures. An infested tree can become structurally damaged, allowing limbs to crack in a high wind. Treatment options typically require careful drilling into the tree and insecticide application. Termites also can be found in any wood or cellulose element including a wood pile, garden and construction waste and lawn furniture as well as a wood fence, shed and garage. (Refer to *Termites, Guidelines for Exterior Woodwork*, page 05-8.)

KEEP IN MIND…

- Verify the contractor is experienced in meeting VCC requirements and will obtain required approvals and permits
- Verify the ground slopes down and away from buildings to minimize water saturating a building wall and piers
- Dead tree limbs can snap and become airborne in the event of a storm or high wind – *Trimming is recommended*
- Some vines have roots that can damage historic mortar and stucco – *Consultation with a landscape professional is recommended*

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www.nola.gov/vcc

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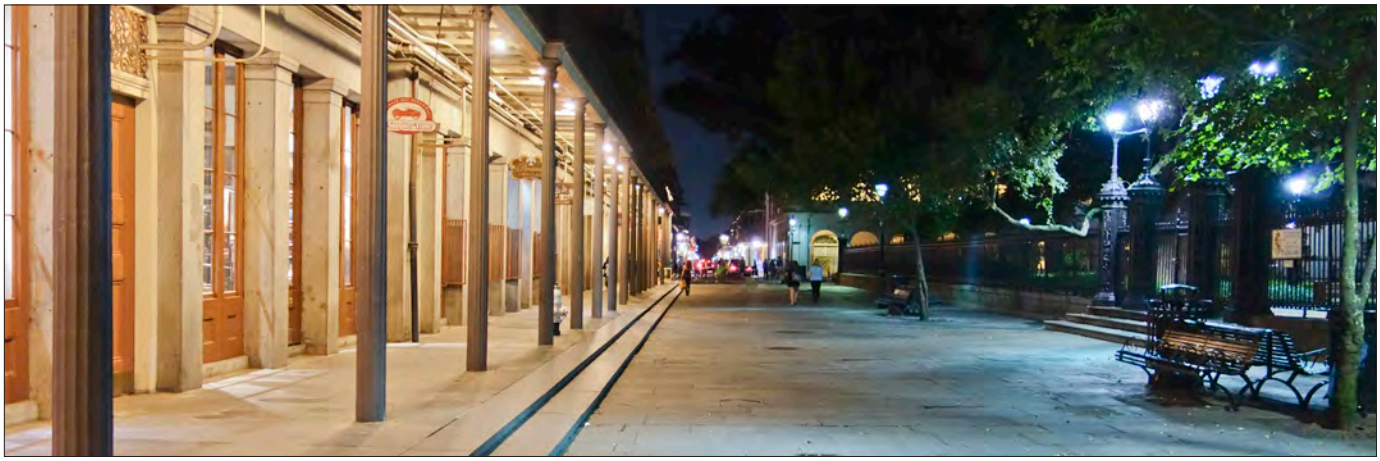
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines for Lighting & Security Cameras



LIGHTING & SECURITY CAMERAS

Outdoor lighting is an important factor for the sense of safety, security and well-being it provides residents, workers and visitors after dark. A consistently lit sidewalk can invite an evening stroll, while one that is poorly lit or has highly contrasting light and dark areas can appear foreboding. Appropriate lighting:

- Allows people to feel safer while walking
- Permits evening use of outdoor spaces such as a courtyard
- Enhances the qualities and character of the French Quarter, while maintaining the overall ambiance and charm
- Can be a decorative element that complements a building's architectural features and qualities
- May deter a potential trespasser, intruder or criminal

A security camera can serve as a deterrent as well as record a potential intruder's activity. Image clarity, enhanced by appropriate lighting, is crucial if footage will be shared with authorities to identify a suspect or prosecute a criminal.

SECTION INDEX

The Vieux Carré Commission (VCC) has jurisdiction to review and approve all lighting and security camera installations, removals, modifications, materials and features. This section includes:

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

IMPORTANCE OF LIGHTING

In the same way it is hard to know the size of a dark room, it is difficult to comprehend outdoor space at night without light. In many ways, light defines outdoor "space" and containment, particularly with the illumination of ground and wall planes. When walls are lit, a space can feel large and open, enhancing the sense of security. By contrast, dark surfaces, particularly walls and the sky, may feel overbearing and vast. The type and placement of lighting play an important role in maintaining the authentic historic character of a building and its surrounding area. When modifying or installing lighting, consideration should be given to lighting levels needed to convey a sense of security, the residential or commercial use of the building and/or block, and the *tout ensemble* of the Vieux Carré. (Refer to *Tout Ensemble, Guidelines Introduction*, page 01-3.)

For a residential building, exterior lighting is located near an entrance door, on the balcony, gallery or porch, and under a roof overhang. At times, there may be a need for additional security lighting on the side and/or rear elevations of a building. At a commercial property, lighting located along the street frontage provides a safe and welcoming path for visitors in the evening; allows semi-public enjoyment of an exterior space used for outdoor dining or entertainment; and provides illumination of shop-front display windows, highlighting merchandise for potential customers. (Refer to *Storefront Interiors, Guidelines for Storefronts*, page 13-9.)

DEFINITIONS

Ambient Lighting: Lighting throughout an area that produces general illumination

Color Rendering Index (CRI): A measure of the degree of color shift an object undergoes when illuminated by a light source as compared to the same object when illuminated by a reference source of comparable color temperature – The CRI range is 0 – 100 (100 meaning no color shift, representing the CRI of sunlight and/or an incandescent lamps)

Color Temperature: Refers to the visual characteristics of a light source – A lower temperature is warmer, while a higher temperature light tends to be colder/more blue – Expressed in degrees Kelvin

Direct Lighting: Lighting involving a luminary that distributes 90 to 100% of the emitted light in the specific direction to be illuminated – The term usually refers to ambient light emitted in a downward direction

Footcandle (fc): Measure of the intensity of light – A unit of illuminance equivalent to the illumination produced by a candle at a distance of 1 foot and equal to 1 lumen per square foot or 10.72 lux

Indirect Lighting: Lighting in which the light emitted by a source is reflected or diffused (such as off of a wall surface)

Kelvin (K): Unit of reference used to designate the color temperature of a light source (Refer to *Color Temperature*)

Light along a sidewalk can come from a variety of sources including light mounted to a façade, through a storefront window, from a sign or awning illumination and/or from street lights. Consistency in light along a sidewalk can provide a sense of safety. Uneven lighting results in dark areas and/or hotspots as shown above.

STREETSCAPE LIGHTING IN THE VIEUX CARRÉ

The most effective pedestrian lighting will provide a consistent level of brightness or intensity along the length of a sidewalk, with highlighting of key buildings and/or corner properties, such as a corner store. This reinforces the sense of safety while providing a visual destination and a measurable distance.

It is important to keep in mind that a single brightly lit property along a block can make an adjacent space seem dark. For this reason, it is best to collaborate with neighbors to achieve consistent and balanced sidewalk lighting levels on a block. (Refer to *Light Intensity in the Vieux Carré*, page 11-3, for appropriate levels.)

To achieve proper balance, there are many light sources to consider including public street lighting, exterior lights on private property, sign illumination, as well as interior light passing through windows onto the sidewalk. Collectively, these light sources can visually join the properties along a sidewalk to create a path for evening pedestrians.

LIGHT QUALITY

Generally, a light bulb produces what is perceived by the human eye to be white light, which in reality is comprised of a rainbow of colors. The more balanced the rainbow of colors is in artificial light, the greater the clarity and more accurate the perception of color. If an object appears to be a different color under artificial light than natural light, then the quality of light is said to be poor. The Color Rendering Index (CRI) is the measure of the degree of color shift an object experiences from one light source to another, such as from interior lighting to sunlight. The CRI has a range of 1-100, with 100 representing no color shift, available in sunlight or incandescent lamps. **A CRI of 80 or greater is recommended for an exterior use in the Vieux Carré.**

Along with the rainbow of colors determining the quality and character of artificial light, the overall perception of color can range from warm to cool. In natural terms, warm light can be thought of as a sunset while cool light is a crisp, blue sky. In terms of artificial light, warm light is similar to the light found in a parking lot or along a highway that produces an orange glow, while cool light is generally associated with an older fluorescent light bulb that makes a person's skin appear washed-out and sickly.

The warmness or coolness of light, or color temperature, is measured in degrees Kelvin. **For general exterior use, the most appropriate light bulb in the Vieux Carré is one with high color rendering that has a warm 3000K color temperature.** To light a façade, the temperature of the light can be 2700K, 3000K or 4000K. All the lights on an individual façade should share the same temperature. To satisfy these criteria, there are a variety of light bulbs available. (Refer to *Designing with Light,* page 11-4, and *Lamps*, page 11-6.)

Fluorescent tube lights emit very cool light, create glare and are not allowed for exterior lighting in the Vieux Carré. Sidewalk seating and tables are not allowed without a franchise agreement with the City.

Light intensity needs vary. An area with a lively evening street life, such as the commercial section of Bourbon Street, should be brighter than a residential street. Colored lamps are not allowed in the Vieux Carré.

LIGHT INTENSITY IN THE VIEUX CARRÉ

It is important to recognize that appropriate light levels are dependent upon the level of use a building experiences in the evening. Commercial properties including hotels, shops, restaurants, bars and entertainment venues, or those that have evening foot traffic, such as a corner store or an institutional building, will often require higher light levels than a residential streetscape.

While many assume that a brightly lit exterior space is beneficial for a sense of safety and security, this is often not the case. Outdoor lighting is most effective when it has a relatively even intensity on the surfaces where it is needed such as along a sidewalk or walkway. A bright area of light can cause glare or a "hot spot" that, if sufficiently contrasted, might result in disability glare, temporary blindness or disorientation for a person until their eyes readjust. As a result, consistency in the lighting level is important, as is the need to minimize the glare from an over-lit space or an exposed light bulb that could temporarily blind a pedestrian.

The measurement for the intensity of light is a footcandle (fc). When evaluating footcandles, the VCC considers the intensity of light as it hits a surface such as a sidewalk or wall. The following guidelines are utilized to determine the appropriate brightness for lighting a sidewalk surface in the Vieux Carré:

- Private Residential Use: Illumination along the sidewalk of 0.2 fc to 2.0 fc
- Commercial / High Intensity Evening Use: Illumination along the sidewalk of 0.2 fc to 5.0 fc

When calculating the light intensity, particularly at a commercial building, the total light emitted from street lights, through the building's windows, and from sign and awning illumination should be considered. (Refer to *Storefront Interiors, Guidelines for Storefronts*, page 13-9, and *Sign & Awning Illumination, Guidelines for Signs & Awnings*, page 12-10.)

COLORED LIGHT

Colored light, typically produced with a colored bulb or light with a colored filter, while intended to be theatrical, often creates a visual spectacle and disharmonious atmosphere that has no connection to the color of the building itself or the Historic District. As a result, **the use of an intentionally colored bulb or filter is not allowed in the Vieux Carré.**

AUTOMATIC TELLER MACHINES

The VCC recognizes the need for safety at an ATM (Automatic Teller Machine). As a result, the VCC allows supplemental lighting on the face of the ATM device up to 3.0 fc and, on the sidewalk, up to 5.0 fc. All proposed lighting must be submitted for review and approved by the VCC. (Refer to *Walk-Up Services, Guidelines for Storefronts*, page 13-11.)

The three downlights are evenly spaced and recessed within the soffit (or underside) of the roof overhang. The lighting across both the façade and the sidewalk is generally even without creating any "hot spots". This is a good example of residential façade lighting.

DESIGNING WITH LIGHT

Ambient light can be used to "sculpt" and define a space, so it is important to approach lighting design with a clear intent and goal. To provide safe passage along a sidewalk, discreetly placed and regularly spaced downlights can provide even illumination along the length of a building. For illumination at a building entrance, options include a downlight above the door or, where appropriate, a single or pair of decorative light fixtures.

While sidewalk and entrance lighting can be fairly straightforward, designing with light to illuminate architectural features or "wash" a wall with light generally requires the expertise of a designer. A designer can model the light to determine appropriate light level, light placement, bulb type and wattage for the best quality result.

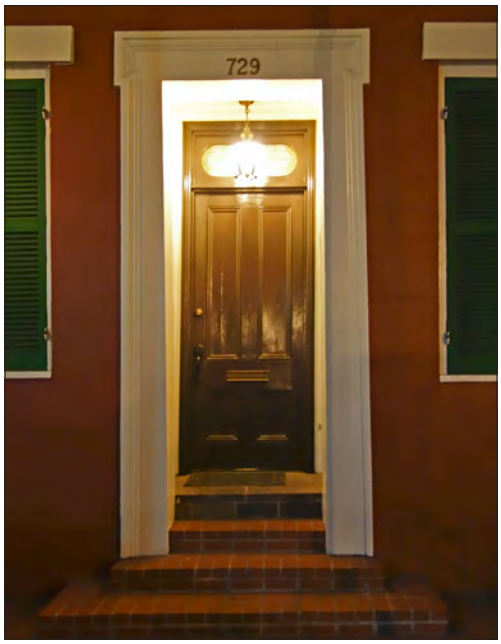
- Define the goal of the lighting design, such as to illuminate a surface or an architectural feature – *At a monumental building or a corner building, avoid only lighting the first floor under a projecting balcony or gallery as that can cause a façade to appear bisected (or cut in two)*
- Identify the specific area(s) to be illuminated to achieve the design goal
- Identify and install the lowest level of light intensity required to meet the lighting goal for the building, its use, streetscape and/or block
- Select and locate each light and/or lamp to provide visual consistency, avoiding excessive contrast from a bright to a dark spot
- Select each fixture to ensure light is directed towards the desired surface or feature without spillover beyond the curb line, property line or into the night sky
- Select an appropriate lamp control for use, such as a motion sensor for security lighting, a light sensor or timer to activate lights and/or a dimming feature to allow adjustment based upon intensity of use – *These controls can conserve energy, extend lamp life and save money*

Traditional, decorative, low-level, light fixtures are mounted between each of the arched openings along the sidewalk. The multiple fixtures provide relatively even light intensity on the wall and sidewalk surfaces.

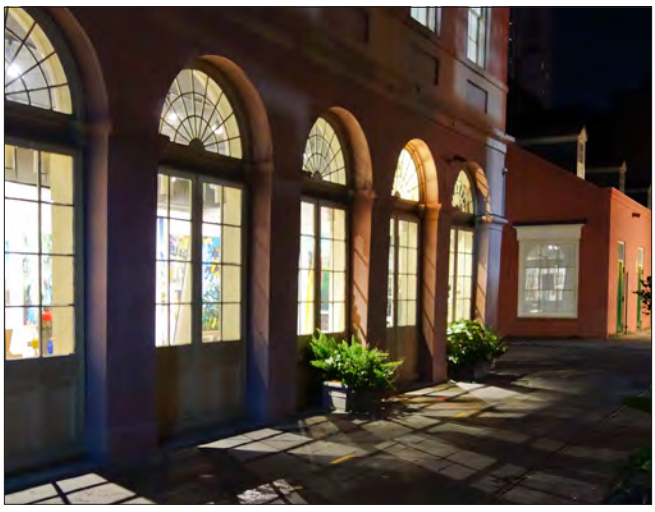
A corner building that is illuminated on all floors can act as a focal point along a streetscape.

The downlights illuminate the entrances and provide even light along the sidewalk.

Consistent lighting along a sidewalk provides a sense of security while potential customers stroll and look into display windows during the evening.



Illuminating the entrance highlights the architectural features of the door and its surround, is welcoming for visitors and allows safe passage up the entrance steps.



The measure of light intensity along a sidewalk should include the light passing through windows. In this case, the window patterns are projected onto the walkway surface.

Due to higher foot traffic and greater evening activity, a corner store tends to be more brightly illuminated than surrounding residences, particularly at the ground floor.

The most common commercially available lamps are incandescent, fluorescent and LED (left to right). All three lamps above fit into a standard incandescent socket. They come in a variety of shapes and types, with various electrical connections.

LAMPS

There are a variety of lamps, also known as light bulbs, available on the market today, many of which offer longer life and more energy efficiency than a traditional incandescent lamp. In some cases, the type of lamp may be dictated by the requirements of the light fixture and its intended use. For a decorative fixture, such as an electrified traditional gas lamp, an incandescent lamp that evokes the appearance of a flame might be most appropriate, while an ambient light located in a harder to reach location might necessitate a long-lasting lamp to reduce the frequency of required replacement.

The most common commercially-available types of lamps are incandescent, fluorescent and LED. It is important to keep in mind that there is great variation in the light quality of fluorescent and LED lamps produced by different manufacturers.

Incandescent Lamps

An incandescent lamp is a traditional light source in which light is produced by an electric current conducted through a filament heated to visible radiation. An incandescent source ranges in color temperature from 2700K to 3000K and have a CRI of 100. Incandescent lamps have a relatively short life-span, requiring more frequent replacement, and emit a lot of heat during operation.

Fluorescent Lamps

A fluorescent lamp is a low-pressure mercury electric-discharge lamp in which a fluorescing coating transforms some of the energy into visible light. Older varieties can have a warming period that can include flickering rather than the instant-on typical of an incandescent lamp. A fluorescent lamp is more energy efficient than an incandescent lamp, and has a longer life-span. As it reaches the end of its life, it can start to flicker and turn pink. Fluorescent lamps are available in a range of color temperatures from 2700K to 6500K and a CRI ranging from 55 to 99. A compact fluorescent lamp (CFL) incorporates additional electronics into the base of the lamp, allowing it to fit into a traditional incandescent light bulb socket. **Because a fluorescent lamp include toxic mercury, care should be taken if it breaks, and its disposal must follow City requirements.**

LED Lamps

A light-emitting diode (LED) lamp is much more energy efficient than either an incandescent or fluorescent lamp and has a significantly longer life-span and the instant-on functionality like an incandescent lamp. Although the initial cost of a LED lamp is higher, the reduced operating costs and associated maintenance have long-term financial benefits. Similar to a compact fluorescent lamp (CFL), LED lamps are available that fit into a traditional incandescent light bulb socket.

One of the principal differences between LED and other types of lamps is that LEDs do not emit light in all directions. This can be beneficial, particularly in exterior applications, where the goal is to direct ambient light onto a specific surface such as a sidewalk or building element while minimizing spillover onto an adjacent property or into the night sky. If more overall illumination is desired, multiple lamps might be required. The color temperature and CRI range of LED lamps are similar to that of fluorescent lamps with advancements in LED technology continually improving the quality of light.

LAMPS IN THE VIEUX CARRÉ

For a more uniform appearance, all lamps used to illuminate a surface should be from the same manufacturer and have the same level of brightness. If possible, all lamps should be replaced at the same time as the brightness and color of some lamps may change over time. In addition, a lamp generally should have a CRI of 80 or greater and a color rendering of 3000K. (Refer to *Light Quality*, page 11-3.)

When selecting a lamp for decorative light fixture:

- An incandescent lamp is recommended, perhaps in a "flame" shape at a gas-style lantern, if the lamp will be exposed to view
- A LED lamp might be appropriate if the actual bulb will not be directly visible to view, such as when the fixture has frosted glass
- The light bulb, or lamp, should be less bright to allow the appreciation of the fixture, and generally limited to 40 watts for an incandescent lamp or 12 watts for a LED, unless dimmable

When selecting a lamp for ambient or security lighting:

- A LED lamp is highly recommended

Ambient and security lights are typically powered on for long periods of time, and LED lights have an extended life-span and are very energy efficient. As a result, they require less frequent replacement minimizing costs, the need for access ladders, etc. In addition, because an LED lamp is directionally focused, it can target a specific surface without spill over onto an adjacent property or into the night sky.

A compact fluorescent lamp (CFL) bulb that does not have the form of a traditional incandescent lamp, such as a pear or globe shape, must be concealed from view.

The clear glass lenses at most decorative fixtures allow the light source, either a gas flame or an electric bulb, to be visible. The use of a visible compact fluorescent bulb is not allowed.

A decorative fixture can be simple or elaborate. They are available in many shapes, sizes and finishes. The selection of decorative lighting should be appropriate to the building type and style.

DECORATIVE LIGHTING

The purpose of a decorative light fixture is generally to draw attention to the design of the fixture in addition to the illumination. It represents the only type of non-seasonal lighting that should be highly visible at a façade, and great care should be taken in its selection. When mounted to a building, a decorative light fixture is meant to be seen as an additional feature that is part of an overall building composition during the day and night. Typical types of decorative lighting in the French Quarter include gas and electric lamps, hanging lamps and wall sconces.

When a decorative lamp is illuminated, it becomes highly visible and attracts attention. The light bulb, or lamp, in electric decorative lighting should be less bright to allow appreciation of the fixture, which often can be fitted with gas. Because of its low lighting level, a decorative light is the only type of light permitted to emit light in all directions, including into the night sky.

Holiday and event lighting is festive and celebratory. However, lights installed for more than 90 days, including string lights in a courtyard or on a tree, are subject to VCC review.

Seasonal Decorative Lighting & Displays

Seasonal decorative lighting or displays for holidays like Mardi Gras, Halloween and Christmas, as well as lights associated with special events, sports teams or seasons, can create a festive atmosphere for the residents and visitors of the French Quarter. These lights are to be installed for a short period of time and in a manner that does not necessitate permanent electrical wiring or conduit. When installing seasonal decorative lighting, great care should be taken to minimize potential damage to the building fabric from an anchor and/or penetration through a wall or architectural element. **Seasonal decorative lights are not typical of the historic character of the Vieux Carré and should be removed promptly following the holiday or event.**

DECORATIVE LIGHTING IN THE VIEUX CARRÉ

With the exception of seasonal decorative lights, all other decorative exterior lighting fixture types should be:

- Compatible with the building in terms of its style, type and period of construction
- Limited in number to avoid a cluttered appearance
- Located near a focal point of the building, such as the primary entrance door
- Installed in a manner that is harmonious with the building's design, such as evenly spaced on a balcony, gallery, or porch bay, or centered on or around an element such as a door, carriageway or window
- Scaled appropriately for the proposed location
- Constructed of materials appropriate to the building's period, type and style as well as the lighting design – **Faux historic materials, such as varnished or polished brass, are not appropriate in the Vieux Carré**

Gas Lighting

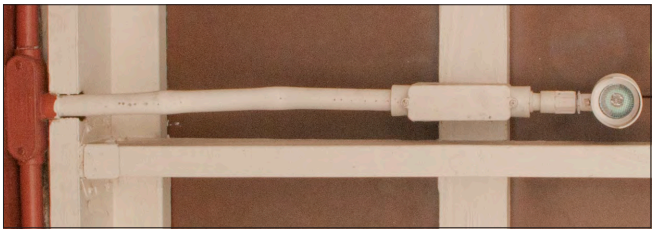
Care should be taken in the installation of a gas line to minimize the visual appearance of the piping while maintaining access to all shut-off valves.

Electric Lighting

When selecting the light bulb or lamp for non-gas decorative lighting, it is highly recommended that it be limited to 40 watts for an incandescent lamp or 12 watts for a LED, unless dimmable. **The use of a colored lamp, glass or film at a fixture is prohibited**. If the lamp is visible, it should be compatible to the design and scale of the fixture. **A visible compact fluorescent lamp (CFL) is not allowed in the Vieux Carré**. (Refer to *Lamps,* page 11-6.)

Seasonal Lighting & Displays

Decorative lighting and displays installed for more than 90 days are subject to VCC review and must be approved. These include light strings, often white "Christmas" lights, that are sometimes used as ambient lighting in a courtyard or to wrap a tree trunk and/or limbs.



The ambient LED downlight and conduit are located under the projecting balcony. ***They are painted to match adjacent surfaces when viewed walking along the sidewalk,*** *becoming more visible when looking straight up.*

This LED light is small and directs light downwards. Installation and wiring must meet electrical code requirements.

A garden fixture should direct light downwards.

To minimize the appearance of the fixture, ambient lighting may be installed inside a soffit vent at a roof overhang.

AMBIENT & SECURITY LIGHTING

In ambient lighting and security lighting, the light that is produced by a fixture is more important than the appearance of the light fixture.

Ambient Lighting

Ambient lighting provides a wash of general illumination on a sidewalk, entrance door, balcony, gallery, porch, walkway or courtyard. As 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. It should be focused and directed where needed, while minimizing upward light which can result in light pollution into the sky and disrupt nocturnal and migratory animal habits. Examples of unobtrusive lights include recessed lighting at a porch or gallery ceiling, a light shining through a soffit vent and courtyard lighting directed down to illuminate the ground plane. Because ambient lights are minimally visible and are not meant to be decorative, they tend to be relatively inexpensive.

The use of an exterior floodlight or spot light is prohibited in the Vieux Carré. It is recommended that exterior lights be switched off during daylight hours to minimize appearance, glare and energy consumption.

The use of an exterior floodlight or spotlight is prohibited in the Vieux Carré. A security light at side alley or courtyard must be discreet and shielded to direct light onto the walkway surface.

Security Lighting

Security lighting includes lighting that is activated by a motion sensor or in conjunction with an alarm sensor. It should be located as discreetly as possible at an interior courtyard and concealed from public and sidewalk view. The number of security lights should be limited, and they should be as small and unobtrusive as possible.

AMBIENT & SECURITY LIGHTING IN THE VIEUX CARRÉ

With the exception of decorative lights, all other exterior lighting fixture types should be:

- Discreet, with the balanced illumination being the most important element
- Focused to illuminate a surface such as a stoop, porch, sidewalk or walkway, with minimal light spillover onto an adjacent property or into the night sky
- Selected to complement the installation requirements and aesthetics as related to the building's architecture
- Simple, generally cylindrical in form, without a decorative feature or embellishment
- Unobtrusive, limited to 3-inches in diameter and 7-inches in depth – A recessed, ground-mounted up-light may be up to 6-inches in diameter
- Matched to the color of the surface upon which the light fixture is to be mounted, or painted to match
- Able to direct light, minimize glare and prevent spillover onto an adjacent property with a shield such as a louver, baffle or cowl to focus light
- Made for outdoor use, vandal resistant and properly installed
- Accessible to allow for routine maintenance such as bulb replacement

When selecting the light bulb or lamp for ambient and security lighting, it is highly recommended that a LED lamp be utilized for longevity and energy efficiency.

There are certain types of lamps that are prohibited in the Vieux Carré including floodlights, spotlights, intentionally colored light bulbs, fluorescent tube lights and visible compact fluorescent lamps (CFLs). (Refer to *Lamps,* page 11-6.)

LIGHTING & SECURITY

The general misconception is that bright lighting deters crime. Highly contrasting light, including a very bright light, can require time for vision to adjust, causing temporary loss of clarity and focus (Refer to *Light Intensity in the Vieux Carré*, page 11-3). Rather than brightly lighting a space, the use of ambient lighting is recommended to allow for general visual surveillance and to encourage a sense of safety and security. One instance in which it might be desirable to include bright lighting is where security lighting is activated by a motion sensor at a non-street location such as in a courtyard or side alley. The motion sensor could be located along the top of a fence or wall and act as a deterrent for an intruder.

It is important to bear in mind that a security camera generally requires light to a capture clear image. If considering the installation of a security camera, it is important to understand the camera manufacturer's requirements for brightness and Color Rendering Index for optimal performance. (Refer to *Light Quality,* page 11-3, and *Security Cameras*, page 11-10.)

Lighting is generally required for a security camera to capture a clear image. Colored lights can decrease the clarity of security footage making it difficult to identify a potential intruder or criminal. The use of a floodlight, spot light and/or colored light is prohibited by the VCC. All security light fixtures should be as discreet as possible.

LIGHTING GUIDE

The VCC highly recommends referencing the *Exterior Lighting Design Guidelines* for more specific information regarding approvable lighting options and placement related to a building's type and style, prior to submitting an application for exterior lighting.

The VCC requires submission of the following information for the review of all proposed exterior lighting:

- Manufacturer's specification sheets with size and finish of the light(s) and mounting bracket(s) and fastener(s)
- Detailed drawings and/or annotated photographs with location of the light(s), bracket(s) and all exposed exterior wiring components clearly shown
- Elevations of existing architectural elements and all adjacent elements and details around the area proposed for the light(s) installation

THE VCC RECOMMENDS:

- Using a wireless lighting device with a discreetly located solar collector at a walkway, courtyard or yard whenever possible
- Using a motion detector for security lighting at a side walkway or private courtyard
- Locating mounting hardware for lighting in a mortar joint of a masonry wall, or at a flat plaster or non-decorative portion of siding or millwork
- Installing a lamp control appropriate for use, such as a motion sensor for security lighting, light sensor or timer, to activate lights and a dimming feature to allow adjustment based upon intensity of use – All of these controls can conserve energy and extend lamp life
- Installing a LED lamp with a CRI of 80 or greater and a color rendering of 3000K

THE VCC REQUIRES:

- Selecting decorative lighting appropriate to the building type, style and mounting location
- Minimizing the size of an ambient or security light fixture and locating it discreetly
- Selecting lighting that is simple in form, generally cylindrical, without a decorative feature and as small as possible, limited up to 3-inches in diameter and 7-inches in depth – A recessed, ground-mounted up-light may be up to 6-inches in diameter
- Matching the color of the ambient or security lighting fixture to the color of the surface upon which it is mounted or painting it to match
- Directing ambient and security lighting with a louver, baffle or cowl to minimize glare and prevent spill over onto an adjacent property
- Submitting for review all traditional temporary lights or a display, such as seasonal Christmas lights or a holiday display, installed for longer than 90-days
- Minimizing the use of lights that direct light upwards, and providing a louver or similar shield to control the direction of each light

THE VCC DOES NOT ALLOW:

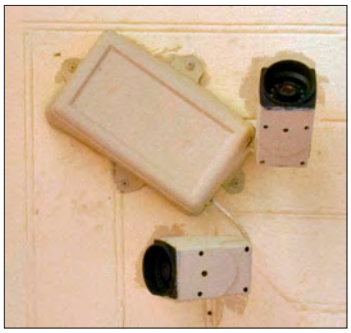
- Inoperable lighting – All inoperable, non-historic lighting must be removed
- Inoperable or unused wiring or conduit – All existing inoperable or unused wiring or conduit must be removed
- A floodlight or spotlight, a mercury vapor, sodium vapor or fluorescent tube lamp, visible CFL lamp in non-traditional shapes or colored light

A bullet camera can be very small and effective. All aspects of a camera's installation, including mounting brackets, hardware, and wiring are subject to VCC review.

SECURITY CAMERAS

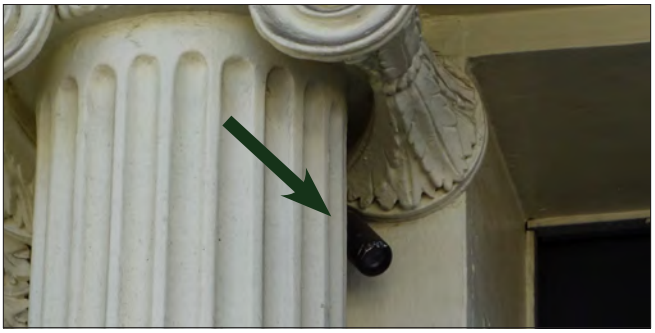
Security cameras have proliferated in the Vieux Carré as they have become more affordable and miniaturized. Cameras serve a wide variety of security functions and, if selected and located properly, will intrude minimally upon the historic streetscape and building fabric. For use in identifying and prosecuting an offender, it is best to select a camera with good image resolution and depth of vision field.

The VCC strives to limit the intrusive nature of security cameras and to provide a property owner with methods for proper installation under the VCC's permit process. Understanding that camera technology is continuing to evolve to create more discreet cameras, **the VCC encourages the selection of the smallest camera possible to meet security needs.**



These cameras, located below a roof overhang, are oriented towards the front and side of the building. The cameras are small and the housings, junction box and wiring are all painted to match the mounting surface color, decreasing visibility.

The large and visually intrusive New Orleans Police Department interface cameras that include large mounting and transmission devices are no longer being installed by the City. The VCC does not allow the mounting of a private security camera on the column or post of a gallery or porch, or on a lamp post.



This security camera is very small and located adjacent to the capital to minimize its visibility.

Private Security Cameras

The majority of cameras in the French Quarter are private security cameras. These cameras are installed at both residential and commercial locations to help the resident or businesses monitor activities. In some instances the best vantage point for a camera might be from an adjacent property. The VCC encourages neighbors to work together to provide each other with the best security options.

When considering private security camera options, there are generally two types that are allowed by the VCC: lipstick- or bullet-style units and hemispherical dome units. Although the use of the smallest possible camera is encouraged, the maximum size of a permitted camera varies based upon the property's zoning area.

Security Cameras in Vieux Carré Entertainment District (VCE) Zoned Areas:

- Small, cylindrical, lipstick or bullet-style units, 4-inches maximum in diameter and under 10-inches in length
- Small hemispherical dome units, no more than 8-inches in diameter and no taller than 8-inches

Security Cameras in Zoning Areas Other than the VCE:

- Small, cylindrical, lipstick or bullet-style units, 3-inches maximum in diameter and under 8-inches in length
- Small hemispherical dome units, no more than 6-inches in diameter and no taller than 6-inches

All property owners are encouraged to register their private security cameras with www.safecamnola.com. Registration may assist the Police Department in obtaining recorded footage of a crime, identifying a suspect and aiding in a criminal prosecution.

The installation of a large-scale box ("shoebox") camera and/or supplemental signage is not allowed by the VCC.

SECURITY CAMERA INSTALLATION

When selecting the mounting location for a security camera, it is important to balance the need to provide the necessary camera view with an effort to minimize the visual obtrusiveness of the camera unit, its mounting bracket, lighting and wiring. Bear in mind, the camera location must be set high enough that it is not a pedestrian hazard and can not readily be vandalized, but low enough to capture the facial features of a potential suspect who might be wearing a hat or clothing to conceal their identity.

Although the conditions at each building are different, in general, the best location to mount a camera is on the underside of a projecting balcony, gallery, porch ceiling, roof overhang or soffit. To prevent the camera from becoming an object visually "dangling" from the projection's edge, a camera should be mounted no more than half of the projection's depth from the building wall. (On a 2-foot overhang, the camera can be no more than 1-foot from the building wall.) On a building without a projection, or where the projection is too high to allow a security camera to be effective, the installation of an appropriately placed wall-mounted camera is an alternative.

Whether mounting on the underside of a projection or on a wall surface, the housing, hood and bracket of each camera should be as small and unobtrusive as possible and painted to match the adjacent building material. Similarly, the visibility of exposed conduit and wiring should be minimized and painted to match the adjacent building material.

These dome-style cameras are mounted under a projecting canopy. Their housings are painted to match the canopy, minimizing their visibility.

- **"Ceiling-Mounted" Camera Locations:** A dome-style, lipstick or bullet-style camera can be mounted on the "ceiling" or underside of a projecting balcony, gallery, porch, roof overhang or soffit no more than half of the distance of the projection from the face of the building wall
- **Wall-Mounted Dome-Style Camera Locations:** A dome-style camera may be mounted on an exterior wall a minimum of 8-feet, 6-inches above the sidewalk
- **Wall-Mounted Lipstick- or Bullet-Style Camera Locations:** A lipstick or bullet-style camera may be mounted on a wall a minimum of 9-feet above the sidewalk or a maximum of 18-inches below the bottom of the balcony, gallery, porch ceiling, roof overhang or soffit

SECURITY CAMERA GUIDE

The VCC requires submission of the following information for the review of each proposed security camera:

- Manufacturer's specification sheets which include size and finish of the camera(s) and mounting bracket(s)
- Detailed drawings and/or annotated photographs with the proposed location of the camera(s), bracket(s) and all exposed exterior wiring components clearly shown
- Elevations of existing architectural elements and all adjacent elements and details around the area(s) proposed for camera installation
- Details of any other associated aspect of the system such as lighting or an alarm

THE VCC RECOMMENDS:

- Using a wireless camera or security device whenever possible
- Using the smallest, most discreetly located security camera possible
- Locating mounting hardware for a camera in a mortar joint in a masonry wall, or at a flat stucco or non-decorative portion of wood siding or millwork
- Locating the security camera to allow capture of facial features below a hat or concealing clothing
- Understanding the lighting requirements for a proposed security camera

THE VCC REQUIRES:

- Mounting hardware and camera accessories, such as a hood or infrared (IR) illuminator, sized so that they are not more apparent than the camera itself
- Minimizing the amount of exposed wiring and conduit
- Installing exposed wiring and conduit along the inside a corner of a building surface, such as along a gallery or balcony purlin at the deck line
- Painting exposed camera housing, hood, IR illuminator, conduit and wiring to match the adjacent building surface
- Submitting to the VCC for review the information on all integral lighting and/or alarm elements, etc., housed in or co-joined with the camera

THE VCC DOES NOT ALLOW:

- "Webcam" live-internet-feed or an entertainment-oriented camera with no proven security application
- A private security camera to be mounted on the column or post of a gallery or porch, or on a lamp post
- A large box-style "shoebox" camera
- A bullet-style camera on a building without a significant overhang
- An inoperable camera, mounting equipment or conduit – All existing inoperable cameras, mounting equipment, and conduit must be removed

Exterior lighting and/or a security device typically requires the installation of wiring. As more wiring, piping and conduit is added, a potentially hazardous condition is created and the overall appearance may become cluttered. Abandoned wiring, piping and conduit should be removed.

INSTALLATION OF CONDUIT & WIRING

Many of the devices installed at the exterior of a building require wiring. Wiring is generally installed in a conduit, or thin metal pipe, with a junction box(es). When the wiring or conduit is poorly installed, it can be both physically detrimental to historic building fabric and visually obtrusive. With advancements in wireless technology, some devices no longer require wiring. Wireless technology is encouraged by the VCC because it minimizes damage to historic building fabric and is generally less costly to install.

ADDITIONAL INFORMATION

Lighting information included in this *Guidelines* section is extracted from the *Exterior Lighting Design Guidelines* and *Site Lighting Study*, prepared by Tillotson Design Associates, April 2013, with the permission of the Vieux Carré Commission Foundation who holds the copyright on the materials.

The Lighting Guidelines were adopted by the VCC on November 6, 2013.

For a more detailed analysis, please refer to the VCC website at www.nola.gov/vcc for original publications.

The vertical portion of the wiring is concealed by the downspout. The remaining conduit, junction boxes and cameras are painted to match the wall surface.

CONDUIT & WIRING INSTALLATION GUIDE

THE VCC REQUIRES:

- Using wireless technology whenever possible
- Installing holes for conduit and wiring penetration and mounting at a mortar joint in a masonry wall or at flat stucco or non-decorative portion of wood siding or woodwork
- Minimizing the amount of exposed wiring and conduit
- Installing exposed wiring and conduit along the inside corner of a building surface, such as along a gallery or balcony purlin at the deck line
- Recessing or concealing all conduit under or behind a building eave and painting it to match the mounting surface
- Installing all wiring and conduit to meet applicable code requirements and surface-mounting it around a perimeter joist, unless a more discrete or concealed solution exists
- Removing all abandoned or non-functional equipment, wiring, conduit and/or piping

Lighting Review	
Remove lighting, conduit, wiring or junction box; Install lighting that meets the *Guidelines*	**1** **2** **3** Staff
Install lighting that does not meet the *Guidelines*	**1** **2** **3** Architectural Committee

Security Camera Review	
Install a private camera that meets the *Guidelines;* Remove an existing security camera, conduit, wiring or junction box	**1** **2** **3** Staff
Install a private camera that does not meet the *Guidelines*	**1** **2** **3** Architectural Committee

This material is funded by the Vieux Carré Commission Foundation on behalf of the Vieux Carré Commission.
www.nola.gov/vcc

VIEUX CARRÉ COMMISSION FOUNDATION
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines for Signage & Awnings

SIGNAGE & AWNINGS

A well designed and placed sign or awning can attract potential customers and contribute to a streetscape. By contrast, a confusing or poorly designed and/or placed sign or awning can overwhelm a building, detract from the streetscape and/or damage the historic building materials or finishes. A well designed sign or awning can:

- Identify the unique qualities of a business
- Provide variety and vitality to the streetscape
- Create a visual connection between the building and the surrounding historic district

The majority of signs in the Vieux Carré are attached to a building wall or hung from a building element such as a balcony or gallery, while an awning is located within a door, window or storefront opening. A new sign and/or awning can use similar features to historic ones to both enhance the character of a building and convey desired information to potential customers.

SECTION INDEX

The Vieux Carré Commission (VCC) reviews all proposed signs, awnings and associated lighting. This section includes:

INFORMATION FOR NEW BUSINESSES

If considering opening a new business in the Vieux Carré, City representatives are available to discuss zoning, construction and/or other requirements applicable to a specific project. Please contact the VCC at (504) 658-7040 for more information.

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

Greater Significance	←	*Purple*	*Blue*	—	*Green*	*Pink*	*Yellow*	—	*Orange*	*Brown*	→	***Lesser Significance***
Review Process		**1**			**2**				**3**			

TYPES OF SIGNS IN THE VIEUX CARRÉ

Because most commercial buildings in the Vieux Carré are constructed on or near the property line, the overwhelming majority of signs are mounted on, or suspended from, a building element such as a bracket, balcony or gallery. The choice of sign type is largely based upon a building's architectural features and level of visibility. In rare locations where a building is set back from the sidewalk, a freestanding sign may be installed if allowed by the Comprehensive Zoning Ordinance (CZO).

The following illustrations are intended to provide general examples of sign types that can be found within the historic context of the Vieux Carré. The VCC encourages the use of a well designed, innovative sign that is fabricated from materials that promote the business and are sensitive to the historic context of the Vieux Carré.

Wall Signs

A **Wall Sign** is a single-sided sign mounted parallel and fastened to a wall of a building. A wall sign can be made from a variety of materials to suit the unique character of both the business and the building onto which it is applied.

A **Wood Sign** can be easily shaped and carved to fit an unusually proportioned area, thus preventing the covering of any decorative architectural elements.

A **Routed Sign** includes an opaque face, typically metal, and an internal light that shines through glazing in the routed areas, typically in an accent color.

A **Pin Mounted Sign** is composed of individual letters or a logo mounted flat against or slightly protruding from a building wall. Care should be taken to minimize damage to the wall surface during installation, particularly at a stone or brick surface.

A **Channel Letter Sign** is composed of individual, three-dimensional letters or a logo mounted flat against or slightly protruding from the building wall, with internal illumination often covered by a colored plastic face.

Hanging Signs

A **Hanging Sign** is mounted away from a from a projecting metal bracket or a building element, such as a balcony, gallery or roof overhang, by metal supports or chains.

A **Perpendicular Projecting Sign** is generally two-sided and suspended from an iron or metal bracket or a projecting building feature such as a balcony or gallery, which is mounted perpendicularly to the face of the building wall.

A **Suspended Sign** is one- or two-sided and generally suspended by chains from an architectural element of a building, such as a gallery, canopy or balcony, and mounted parallel to the face of the building.

A **Blade Sign** is a two-sided, vertical sign that projects from the face of a building.

Other Sign Types

In addition to wall and hanging signs, there are other types found in the Vieux Carré including signs mounted to a window or awning, a freestanding individual sign or a directory sign advertising multiple businesses.

A Window Sign is applied to the interior of a window or door glazing. A sign that is attached to the glazing generally is painted, vinyl appliqué or etched glass. A related option is stained glass. **A window sign that is attached to the exterior or interior of the glazing is subject to VCC review.** To allow potential customers and patrons to see the merchandise being offered for sale by a merchant, the City Code also establishes the maximum allowable area of the glass that may be covered by a window sign.

An **Awning Sign** is located on the awning valance or on the face of a drop awning. In addition to identifying a business, an awning can protect pedestrians from rain and merchandise from sun damage, as well as reduce solar heat gain. Although an awning can provide protection, awning signs are typically not appropriate and are reviewed on a case by case basis.

HISTORIC SIGNAGE

A historic sign is often an architectural feature that reflects the original owner and/or a prior use of a building. Although an abandoned sign from a recent tenant must be removed, the VCC encourages retention of historic signage. Retaining a historic sign does not reduce the amount of allowable signage for a current occupant.

A **Floor Sign** generally is made from small tile and/or terrazzo, typically located at the primary entrance door. The pattern can be decorative and include a business name, logo and/or street number.

A **Freestanding Sign** is not attached to a building. It can include information on one or both sides and often is located in a landscaped planting bed. The height and location of a freestanding sign is regulated by the CZO.

A **Directory Sign** can be either freestanding or attached to a building and often is used for a multi-tenant building. The directory includes information about several businesses on a single, larger sign, with an identifying building address and/or building name. For a unified appearance, individual nameplates on the sign should match each other in size, materials, colors, letter size, case and style.

A **Menu Box** is generally made of wood or metal, with a clear glass operable door to facilitate replacement of a menu or announce changing entertainment. A menu box can include internal illumination for evening visibility.

The butterfly shape provides a memorable and unique image.

SIGN SIZE & SHAPE

The Code of the City of New Orleans sign regulations establish the maximum sign size and the number of allowable signs; however, the VCC determines the appropriateness of a sign's size and placement relative to a building's design and character. In general, the VCC utilizes the following guidelines when reviewing the appropriateness and size of a proposed sign:

- A sign should be compatible to the scale of the building, adjacent buildings, the streetscape and adjacent signage
- A small-scale sign is appropriate to a smaller scale building or a professional office, while a larger scaled sign is more appropriate for a wider, vehicular street such as Decatur Street or North Rampart Street
- A small-scale sign is appropriate for a building with several signs and often can be grouped in a single directory sign for a unified appearance
- A well-designed small sign can have more of an impact than a larger sign, particularly along a commercial street with high pedestrian traffic

SIGNAGE ALLOWED IN THE VIEUX CARRÉ

The type of signage allowed in the City of New Orleans is regulated by the Comprehensive Zoning Ordinance (CZO). Signage within the Vieux Carré is further regulated under Chapter 166, Article III of the Code of the City of New Orleans which addresses the number, size, type and illumination of signs in the District. The appropriateness of signage for a business will vary depending on whether the property is located in a primarily residential or non-residential area, its amount of street frontage and if it fronts on one or more streets. Most properties within the Vieux Carré are limited to a single sign, including an awning sign, unless it is a corner property at which two signs may be allowed.

When considering a new sign or awning project, an applicant should contact the VCC early in the design process to understand the allowable signage at a specific property. It is important to keep in mind that the following types of signs are subject to the requirements of both the CZO and the VCC:

- An exterior sign or awning
- An interior sign that is located and/or oriented to be primarily visible from the exterior
- A change or alteration of an existing sign or awning, including removal of an abandoned sign or awning
- A temporary or movable sign including an event banner; a real estate or construction sign; a "Grand Opening" or "Sale" sign
- A relocated or altered sign or awning
- A sign that requires significant repair or replacement of a component including re-facing of an existing sign or recovering of an awning

It is important to note that some sign and awning types found in the Vieux Carré are no longer allowed, and that some types of signs are limited to a specific district and/or streetscape. **Sign types that are no longer allowed in the Vieux Carré include:**

- Internally illuminated plastic-faced box signs
- Internally illuminated hanging, double-faced, plastic-faced box signs

Sign types that are not allowed in the Vieux Carré include:

- Sandwich board signs or other movable signage

Sign types that are allowed at limited locations in the Vieux Carré include:

- **Neon Signs** – Limited to the portion of Bourbon Street within the VCE (Refer to *Neon*, page 12-7)
- **Menu Boxes** – Limited to restaurants and establishments with changing live entertainment – The VCC typically reviews the menu box (but not the changing notices within)
- **Channel Letter Signs** – Typically limited to the VCE and wider streets with more vehicular traffic such as Decatur Street and North Rampart Street

SIGN LOCATION

Although it is helpful to consider a building's type, style and design when locating a sign, in general:

- A sign should not be installed in a location that can damage or obstruct an important architectural feature
- A sign for a first floor business should be located below the second floor window sills
- No sign or sign support should be located on the parapet or a roof, or extend above or over a roof cornice
- No sign should be placed on the face or railing of a balcony, gallery, canopy, shed, roof, door, window or shutter, or in any manner that disfigures or conceals any architectural feature or detail

Tiles are used to identify the building name and address, and provide a decorative transition from the sidewalk into the store.

SIGN MATERIAL

Historically, signs were made of wood, either attached directly to a building or suspended from metal brackets under a balcony, gallery or roof overhang. As technology advanced and building styles changed, a wider range of materials was used. These included bronze, cast iron, stainless steel, etched or painted glass, leaded glass, gold leaf, tile and terrazzo. Each of these materials was popular during a particular time period and might not be appropriate at all building locations.

Some materials may no longer be practical for signage installation 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, urethane board and medium density overlay (MDO) board may replicate the appearance of a traditional wood sign but warp or split over time.

In addition to materials that appear historic, the VCC welcomes innovative designs and alternate signage materials that are appropriate to a building's style and sign placement.

The VCC does not approve the use of plastic, Plexiglas or glossy coatings unless used in a channel letter sign or routed sign. No other internally illuminated signage or box sign is allowed in the Vieux Carré.

The mailbox form reinforces the mail and shipping services provided by the business. The white text on the black background is legible and the business name is larger than the services offered.

SIGN COLOR & LEGIBILITY

The contrast between the logo or lettering and the background color can greatly increase the overall legibility of a sign. In many instances, limiting the number of colors to those necessary to convey the information increases legibility and effectiveness.

Similar to selecting a color, when considering letter style for a sign or awning, a business owner must balance the need to make it legible, convey the business identity or logo, and complement the historic character of the building and environment. An excessive amount of text, highly stylized type styles, or text that is too small, can overwhelm a viewer and render the message ineffective or illegible. Business owners are encouraged to utilize lettering and colors that complement their particular property and business, and provide a clear message to attract potential customers.

This round metal sign has a distinctive shape. The individual-mounted, serif-style letters are a contrasting color, increasing legibility.

The channel letter sign has exposed theatrical light bulbs. Exposed light bulbs are only allowed in the VCE and are not appropriate in any other area of the Vieux Carré.

Neon signage is only allowed in the VCE. Large-scale signs make it difficult to see the variety of other businesses along a street and distract from the architecture.

BOURBON STREET: VIEUX CARRÉ ENTERTAINMENT DISTRICT

The Vieux Carré Entertainment (VCE) district includes all properties fronting Bourbon Street from the downriver side of Iberville Street to the upriver side of St. Ann Street. Properties within the VCE are subject to special signage and security camera provisions of the ordinance that allow larger sized private security cameras and types of signs not allowed in other zones of the Vieux Carré.

NEON

Neon signs, originally developed in the 1920s, are made of narrow, gas-filled electrified tubes. Given the Vieux Carré's unique architectural qualities and historic character, the use of neon is only allowed in the Vieux Carré Entertainment (VCE) district. In addition, neon is carefully reviewed by the VCC to determine compatibility with the building and surrounding area.

The combination of exterior building lighting and neon signage can make a sign challenging to read.

NEON GUIDE

THE VCC RECOMMENDS:

- Installing appropriately designed, customized neon within the VCE district that meets the requirements of the CZO and is designed to enhance a building's style and character

THE VCC DOES NOT ALLOW:

- Installing a manufactured neon sign at the interior or exterior of a building, that advertises a specific product or service, like an alcohol or tobacco product

This sloped awning is sized to fit within the opening between the granite piers.

AWNINGS

Awnings are a historically popular means of sheltering pedestrians, advertising a business and protecting window merchandise from sun damage. Multiple awnings along a streetscape can provide a sense of scale and separation of the storefront from the upper stories. An awning can act as a sign by including a business name and/or logo, subject to the provisions of the CZO and approval of the VCC.

In its review of a proposed awning, the VCC encourages the installation of a retractable, rather than a fixed, awning. Closing an awning in the evening can provide additional ambient light along a sidewalk. (Refer to *Sign & Awning Illumination*, page 12-10.) All awning material should have a cloth-like appearance and be sized to fit within a door or window opening, or between gallery or porch posts or columns. In addition, the installation of an awning over a public sidewalk requires the leasing of associated air rights from the City. (Refer to *Lease of Air Rights, Guidelines for Balconies, Galleries & Porches*, page 08-11.)

Sloped Awnings

Typically, a sloped awning projects approximately 3- to 4-feet at a continuous angle away from the face of a building, usually on a metal frame, terminating at a skirt or valance, that is 6- to 10-inches in height. All sloped awnings in the Vieux Carré must have open sides.

This sloped awning has open sides and decorative metal rods providing support.

Drop Awnings

A drop awning is formed of a single piece of fabric suspended from either the front or side of a gallery or porch. Drop awnings in the Vieux Carré must:

- Extend between the bays of columns or posts
- Be able to roll-up
- Be consistent in color, pattern, material and details across a façade

These drop awnings are located between each of the building's bays, providing a unifying element for the storefront and providing shade in the morning sun. The business name on the corner is of a larger scale, appropriate for the vehicular traffic along Decatur Street.

The pictured balloon awnings are sized to fit the arched, brick openings over each display window.

Balloon Awnings

A balloon awning, also know as dome awning, has a form that is essentially a quarter of a sphere. They are appropriate only at a window or door opening with an arched head, and should be sized to fit within the opening.

The decorative, flared copper awning over the window provides protection from the elements.

Residential Awnings

An awning may also be installed at a residential property where appropriate. They can serve to greatly reduce solar heat gain from the morning or afternoon sun. Similar to commercial awning requirements, a residential awning should have open sides and be retractable. The installation of graphics or text at a residential awning is prohibited.

FLAGS, PENNANTS & BANNERS

VCC approval is required for each flag, pennant, banner or similar device except those associated with:

- A recognized political boundary, i.e. country, state, city
- A *bona fide* civic, charitable, fraternal, religious or welfare organization
- A recognized holiday period or special event such as Mardi Gras or Super Bowl – Provided that it is promptly removed following the holiday or event

When installing a flag, pennant or banner, the VCC requires that each be supported by its own bracket. It should also be noted that a flag, pennant, banner or streamer that includes text, a logo or graphic that suggests a specific business, product or individual will be considered as signage, and subject to the requirements of both the CZO and the VCC. For VCC review, follow the *Submission Requirements for Signs & Awnings*, page 12-11.

Numerous holes have been drilled into the face of this granite pier and several abandoned fasteners still remain. Fasteners should be removed, existing holes reused for future signs, abandoned holes filled and the stone surface cleaned. (Refer to Guidelines for Masonry & Stucco*.)*

MOUNTING SIGNS & AWNINGS

Care should be taken in mounting a wall sign or an awning to minimize the damage to historic materials. This includes reusing hardware or brackets from a previous sign or awning, and/or attaching required hardware and/or brackets at previous attachment locations. If not reusing existing hardware, all abandoned hardware must be removed. In addition, all holes should be patched to match the adjacent surface. (Refer to *Guidelines for Masonry & Stucco*.) When installing a new sign or awning, select a mounting location that can easily be patched if the sign or awning is relocated or removed. Preferably, all anchors and fasteners should be located in a mortar joint rather than mounted directly into a brick or stone face.

When installing signage, such as a wall mounted sign, the business owner is encouraged to recess fasteners and patch the fastener opening to match the sign or building background for a more finished appearance, unless the fasteners are part of the overall design. It is recommended that chains and mounting hardware used in hanging a sign be painted black to minimize their visibility.

Lighting for signage can be blinding and cause disability glare. This can make the face of the sign difficult to read at night if it is too bright, poorly located and/or the lamp is not shielded from direct view.

SIGN & AWNING ILLUMINATION

In many instances, available ambient street or storefront lighting can satisfactorily illuminate a sign, which is preferred to the installation of additional lighting. In a case where additional illumination is needed, the lighting should be sensitively selected. It should be located to provide the desired effect, minimize the glare for passersby and on the sign surface, and make the sign easier to read.

When considering illumination for a sign or awning, it should be included as part of the building's overall lighting design. In addition, sign and awning illumination that spills onto a sidewalk surface and the lighting from the interior storefront display windows should be considered in a property's light intensity calculations. (Refer to *Light Intensity in the Vieux Carré, Guidelines for Lighting & Security Cameras*, page 11-3, and *Storefront Interiors, Guidelines for Storefronts*, page 13-9.)

Similar to building lighting, the use, placement and installation of sign or awning illumination is subject to the approval of the VCC.

- All lights associated with a sign or awning must be white – Colored lamps or lighting is not allowed
- All lights associated with a sign or awning must be steady – pulsing or variable lighting is not allowed
- External sign lights should have a LED or incandescent lamp (bulbs) with the light source shielded from direct view by a louver, baffle or cowl to minimize spillover and focus light on the desired surface(s) – The CZO establishes the maximum allowable wattage for sign lighting and the VCC reviews the appropriateness of all lighting levels
- A floodlight, spotlight, mercury vapor, sodium vapor, or fluorescent tube lamp or a visible CFL lamp in a non-traditional shape is not allowed
- All exposed wiring, conduit and/or junction boxes must be concealed or painted to match the attachment surface

Refer to *Guidelines for Lighting & Security Cameras* and the CZO for additional lighting requirements.

Sign Illumination

Illumination for a sign should be focused on the sign face, minimizing spillover that can be temporarily blinding to passersby or bleed onto an adjacent property. Because most of the signs in the Vieux Carré hang from the underside of a balcony or gallery, the majority of sign illumination is directed down towards the sign. Under such circumstances, the best way to reduce glare is to:

- Minimize the distance between the light fixture and the sign
- Minimize the downward angle of the light source towards the center of the sign, a maximum 45-degree downward angle
- Avoid a glossy, highly reflective or bright sign surface

The lighting in this display window is located behind the retractable awning. In the evening, light from the display window illuminates the sidewalk. It should also be noted that the awning frame has been painted to match the storefront, minimizing its visibility.

Awning Illumination

An awning provides shelter and identification for a commercial property, but can also reduce ambient and street light from reaching a sidewalk surface, making many spaces below dark, unwelcoming and/or potentially unsafe. Because many awnings are associated with a storefront display window, there is often spillover light through the display window onto the sidewalk surface in the evening. In cases where this does not occur and the sidewalk surface is dark, exterior lighting mounted under an awning can be beneficial.

Lighting under an awning is not intended to illuminate the awning, but rather the sidewalk area underneath it. Therefore, awning illumination should follow the guidelines for lighting. (Refer to *Light Intensity in the Vieux Carré,* page 11-3, and *Ambient & Security Lighting, Guidelines for Lighting & Security Cameras*, page 11-8.)

VCC SIGNAGE & AWNING REVIEW

The VCC review considers the appropriateness of a proposed sign or awning, and its associated lighting, in addition to its appearance, design, color, size, position, materials and texture, as well as its method of attachment relative to the character of the building, streetscape and the Vieux Carré. The VCC's review includes all temporary banners and signage. In addition, the VCC reviews interior signage that is located in close proximity to a door or window opening and/or oriented or primarily directed towards passersby viewing it from outside of the building.

The installation, modification or alteration of any sign or awning requires VCC review and may require review by other City departments. A sign or awning should not be installed or altered before a permit and all required approvals are obtained. Applicants are required to lease air rights for an awning that projects over the public right-of-way, including a sidewalk. (Refer to *Lease of Air Rights, Guidelines for Balconies, Galleries & Porches*, page 08-11.)

SUBMISSION REQUIREMENTS FOR SIGNS & AWNINGS

All applications for a sign or an awning must be submitted through the One Stop Shop. (Refer to *Permit Application Submission, Guidelines Introduction*, page 01-6.) It is helpful to work with the company manufacturing the sign to complete the application and assemble the required submission materials. To complete an application, an applicant for sign and awning review will be required to provide the following information:

- Description of the size, shape, total square footage, colors and any lighting for the proposed sign or awning – Should be submitted as a scaled sketch labeled with dimensions
- Location of the sign or awning in relation to the building – Can be submitted as a precise marked-up photograph indicating the location of the proposed sign or awning
- Scaled site plan for a freestanding sign showing the location of the sign, location of the adjoining building(s), walkway(s), driveway(s) and/or roadway(s)
- Details for attachment or installation
- Proposed lighting
- Photographs of the building from different angles
- Drawings showing the layout of any proposed text, logo or other graphic design – Must clearly show what is being advertised – **The advertised business must be located on the premises**
- Font proposed for lettering
- Material samples
- Color and texture samples

A sign, logo or graphic on glass is subject to VCC review.

A paper sign taped or adhered to glass is not allowed.

An exposed raceway (metal support and power supply) for a channel letter sign is not allowed.

Interior signage located in close proximity to a door or window opening and/or oriented and directed towards pedestrians at the exterior of a building, is subject to VCC requirements and review.

Sandwich board signs are not allowed in the Vieux Carré. *All signage, including temporary and movable signage, is subject to VCC review.*

A sign announcing the presence of a security camera is generally redundant, increases visual clutter and is not allowed in the Vieux Carré.

In addition to VCC review, a business owner must comply with all other City sign and awning requirements.

THE CITY DOES NOT ALLOW:

- Displaying a non-historic sign that does not advertise a *bona fide* business located on the premises
- Displaying a sign from the parapet or roof of a building
- Installing a sign or awning without a VCC permit
- Placing a sign upon a balcony, gallery, canopy, shed, roof, door, window, shutter or in any manner that disfigures or conceals any architectural feature or detail
- Over-illuminating a sign surface – The CZO *Illumination Sign Standards* establish the maximum allowed wattage for a sign based upon its dimensions

Sign & Awning Review	
Modify or remove an existing non-historic sign, awning or related lighting; Install a new sign or related lighting that meets the *Guidelines*	
1 **2** **3**	Staff
Install a new awning at the ground floor; Install a new sign or related lighting that does not meet the *Guidelines*; Modify or remove a historic sign	
1	Commission
2 **3**	Architectural Committee

SIGN & AWNING GUIDE

THE VCC REQUIRES:

- A historic sign to be maintained and repaired with materials to match the original whenever possible
- An awning to be canvas-like, in a color, style and location that is compatible with the building's historic character
- An awning that has a shape that corresponds with the opening it protects, be it a door, window or storefront bay

THE VCC RECOMMENDS:

- Creating an innovative sign that identifies the business, complements the style of the building and is appropriately scaled for its location
- Using sign 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, appliqué, tile or terrazzo
- Designing an awning to project 3- to 4-feet with a 6- to 12-inches straight or scalloped valance
- Limiting lettering and/or a logo to the valance on a sloped awning – Lettering and graphics must meet allowable signage area
- Using existing ambient street light and/or storefront lighting in lieu of sign lighting whenever possible
- Using light styles for signage consistent with the character of the historic building, including location, orientation and brightness
- Minimizing the visibility and appearance of exposed wiring, conduit and junction boxes
- Painting mounting hardware to match the attachment surface or sign surface and painting chains at a hanging sign black

THE VCC DOES NOT ALLOW:

- Removing, damaging, altering, encasing or obscuring any historic architectural building feature for the installation of a sign or awning
- Using a fastener or hanger for a sign or an awning installation that destroys important building fabric
- Adhering a paper sign or graphic film to glazing or a wall surface – A historic painted sign on a wall surface can remain, but cannot be repainted
- Painting a mural or any type of sign or logo on a building or wall surface
- Placing or painting a sign to obstruct the view into a store through a storefront window or glazing
- Installing an internally illuminated wall sign or a hanging box sign with a plastic face
- Having a moving component, flashing light or changing message, including LED scrolling on a sign
- Exposing lighting on a sign including a neon or incandescent bulb, except within the VCE
- Exposing a raceway for channel letters or sign lighting
- Displaying a temporary sign, flag, pennant or banner for longer than the time allowed by the VCC permit
- Using a contemporary or glossy awning material such as vinyl, plastic or leatherette
- Installing an internally illuminated awning
- Installing an awning with closed sides, or a solid or closed underside
- Using an awning material in a wall sign
- Supporting an awning canopy with a pole that extends to the sidewalk or ground

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www.nola.gov/vcc

Vieux Carré Commission Foundation
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines for Storefronts

COMMERCIAL STOREFRONTS

One of the unique features of the French Quarter is the intermingling of commercial and residential uses in its historic buildings. Many buildings were constructed to be multi-use, such as ground-floor retail and residential above, or for a craftsman, like a blacksmith or woodworker, on the ground-floor of a service building with housing for domestics above.

As building uses in the Vieux Carré continue to evolve to serve the needs of the property owner, some change may be required. The VCC will work with the new owner of a business to facilitate the establishment of the business' presence within the historic context of the building and surrounding streetscape.

SECTION INDEX

The Vieux Carré Commission (VCC) reviews all modifications to a commercial building including those items at the interior of a storefront that are intended to be viewed from the street. This section includes:

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.

Lafitte's Blacksmith Shop, a National Historic Landmark, was built in the Spanish Colonial period with the dormers added later. Originally a shop was located in the right half and a residence in the left half. The interior spaces have been combined, and the building is now used as a bar.

COMMERCIAL BUILDING TYPES

Commercial buildings are structures designed to accommodate uses that provide goods or services such as a store, restaurant, hotel and/or office. In the Vieux Carré, there are a variety of commercial buildings of different styles, scales and types including:

- Former residences converted into a commercial use, such as a restaurant or bar
- Buildings with a storefront on the ground-floor and residential use above – Examples include corner stores and those found on commercial corridors such as along Royal and Decatur Streets
- Buildings designed for purely commercial use, such as a hotel or a bank

For a commercial building there is often a challenge balancing the need for a business to function and attract customers, while maintaining the historic character of the building and streetscape. This can include the modification of a storefront as well as the installation of a sign or awning. (Refer to *Guidelines for Signage & Awnings* for additional information.)

Some recent buildings in the Vieux Carré were designed and constructed for commercial use such as the Hotel Mazarin.

Many townhouses have retail at the ground-floor and residential use above.

INFORMATION FOR NEW BUSINESSES

The VCC encourages the economic development and revitalization of the Vieux Carré's historic retail and entertainment areas and the commercial properties within them. The VCC recognizes that vibrancy of the Vieux Carré is linked to the viability of its businesses and makes every effort to assist a commercial building owner and/or tenants with revitalizing retail streetscapes and buildings. This helps to attract new customers while promoting an appreciation of the historic architecture and its surrounding context.

If considering opening a new business in the Vieux Carré, City representatives are available to discuss zoning, construction and other requirements applicable to a specific project. Please contact the VCC at (504) 658-1420 for more information.

STOREFRONT DEVELOPMENT

A storefront typically is defined as a ground-level façade constructed with a large expanse of glass to display merchandise. The development of storefronts was driven by the desire to increase commercial visibility and merchandise display possibilities.

As technology progressed through the middle of the 19th century, the use and configuration of storefronts changed. Beginning in the second half of the 19th century, smaller windows were replaced with large sheets of glass to increase merchandise display and new materials, such as cast iron, were introduced into Vieux Carré architecture as a structural and decorative component. The advances in structural design allowed new building configurations, including a corner entrance with a wrap-around storefront, to maximize commercial visibility. A commercial storefront can:

- Serve a key role in the identity of a commercial building
- Enhance a pedestrian's visual experience and create a sense of transparency at the ground-floor level
- Attract potential customers with an eye-catching merchandise display

STOREFRONTS

The storefront is one of the most significant features of a retail commercial building, whether it was originally constructed for a commercial purpose or converted to retail from another use. Most people experience a building at the ground-floor level, and the attractiveness and overall appearance of a storefront can greatly influence a casual observer's perception of a building and the business within. Because a favorable impression can help draw potential customers, careful design and regular maintenance can have a positive affect on the success of a business.

Although the specific configuration of a storefront can vary greatly depending upon the style, size and location of a building, the typical construction includes one or more windows to display merchandise and one or more entrances. A historic storefront was constructed of wood, metal (cast iron, bronze, copper, tin, galvanized sheet metal, cast zinc and/or stainless steel) and/or masonry (brick or stone), and one or more large display windows. It could also include one or more transom windows with clear or decorative glass.

STOREFRONT COMPONENTS

A storefronts is made up of a number of different components. One of the key aspects of a successful storefront is that it is designed holistically, with all of the various pieces and parts forming a unified expression. It should be noted, however, that all storefronts do not necessarily include all components.

A Storefront Cornice is the projecting molding located at the top of a storefront. The cornice provides 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 and decorative brick patterns. Cornice details include brackets, dentils and panels.

The storefront cornice visually separates the storefront from the upper building levels. This example includes applied decorative ornament.

An Entresol is located above the transom bar of a ground-floor door at the entresol or mezzanine level of a commercial storefront. The entresol level historically was used for storage and the windows, typically half-round, opened inward to provide light and ventilation. Exterior, vertical bars set within the masonry opening provide security.

The half-round entresol openings above the entrance doors include exterior security bars inset into the window frame. The entresol windows are a visual extension of the door openings from the exterior, making a building with an entresol level appear to have a taller ground-floor level than its neighbors.

A Transom Window is located above a display window or doorway to provide additional daylight and can be either fixed or operable for ventilation. It can be single or multi-paned and often is glazed with leaded, stained, pigmented or textured glass. A transom window can include signage, the street number or other ornamental details.

These multi-light wood and leaded glass transom windows provide light to the interior and add detail to the exterior storefront. Many transom windows originally were operable allowing additional ventilation.

A Vitrine is a specific type of display window, generally three-sided, projecting from the first floor street elevation of a commercial building. Typically a vitrine includes a metal roof and paneled wood base and can be supported by heavy, ornamental wooden brackets. Often a vitrine was added at a later date by removing the original window sash and shutters at a ground-floor opening.

A vitrine is a projecting commercial display window, similar to a bay window. It can be supported by heavy, ornamental wooden brackets. Many of them, such as this example, display a high level of craftsmanship and detailing.

At a Greek Revival storefront that includes granite piers, display windows or doors are located at the interior face of the piers within each bay.

A Display Window is used to present merchandise within a shop. Display windows often flank the entrance alcove to a store and can include additional merchandising to further entice a potential customer.

A Bulkhead acts as the base for a display window and, at the interior, can provide a raised platform for merchandise display or seating. Historically, bulkheads were constructed of a variety of materials, but paneled wood is the most prevalent in the Vieux Carré. Other historic finishes include brick, marble, granite and tile.

In the Vieux Carré, most of the bulkheads under a display window are painted, paneled wood.

Structural Supports at a storefront are necessary to carry the weight of a building and roof above and are often decorative, reinforcing a storefront's style. Typically, structural supports flank the entrance 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 tend to be more ornamental and used at more high-style buildings, such as an Italianate building.

Greek Revival Granite Pier

Decorative Cast Iron Window Support

Tuscan Cast Iron Column

Cast Iron Pilaster With Applied Ornament

Fluted Cast Iron Pilaster With Paneled Plinth

Cast Iron Pilaster With Applied Quoins

The Entrance at a storefront can be located flush with the outside wall of a building or recessed within an alcove to provide additional display areas and shelter from the elements. In addition to a commercial entrance, there can be a secondary entrance door that provides access to upper building levels.

The oval lights, or windows, in this paired entrance door are unusual for the Vieux Carré and likely date to the early-20th century. Note the large transom window with street number above and the decorative tile alcove flooring below.

This paired, corner entrance door includes sidelights and a transom above. Note the granite corner support column.

Bi-Fold & Tri-Fold Store Doors with Night Blinds or Grilles: Bi-fold or tri-fold store doors typically are found on a mid-19th century commercial building. They resemble French doors in that they have a paneled lower portion and are glazed above the lock rails. The difference is that a store door often incorporates 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 usually reserved for a warehouse or similar building. Night blinds are removable and put into place after hours and removed when the shop is open.

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 prohibited by the VCC. When located between piers, the doors were hung behind the piers and swung inwards with no visible exterior frame. The number of doors per opening varied from 2 to 6, with multiple doors hinged onto one another. Because store doors were equipped with night blinds, exterior shutters were never used.

Door opening with night blinds installed and removed. 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 very thick (on the order of 2-1/2"). Shorter doors were sometimes thinner, with details varying slightly because of the reduced thickness.

KEEP IN MIND...

- An existing storefront, which is stylistically dissimilar to its building, might have gained historic importance in its own right and should be retained – Please contact the VCC at (504) 658-1420 for information regarding a specific property
- A property owner seeking to return an existing, historically important storefront or façade to an earlier period will be required to provide documentation of the previous appearance, such as clear photographic evidence
- Property owners are encouraged to consult with the VCC early in the application process if contemplating a storefront modification

A Storefront Entrance Alcove acts as a transitional space from the sidewalk to a commercial entrance. It provides shelter from the weather and often is designed to increase the display area of a storefront to draw in potential customers. Entrance alcoves frequently include a decorative ceiling and floor and are flanked by large storefront display windows leading to a central entrance door. (For security issues, refer to *Storefront Security,* page 13-10, and *Security Cameras, Guidelines for Lighting & Security Cameras*, page 11-10.)

A Decorative Ceiling within an entrance alcove often is articulated with a pattern, texture and/or material, including lighting, that reinforces the architectural style of a building and geometry of the space. The material used within an entrance alcove ceiling may be repeated on the ceilings of the flanking display windows. Historically these materials included paneled wood, beadboard and/or pressed tin, with stucco gaining in popularity in the early-20th century.

The alcove ceiling is beadboard and the ceramic tile flooring includes the street number and former business name.

Decorative Flooring within a storefront entrance alcove often is composed of small ceramic tiles in a square or hexagonal shape. In the early-20th century, a composite material called terrazzo became popular. Historically, the configuration of tile or terrazzo was only limited by the creativity of the installer and included decorative borders and patterns of various colors. It was not uncommon for the tiles within the alcove flooring to include the street number and name of the business occupying the store.

This canopy provides protection for pedestrians along the sidewalk. It has a standing seam metal roof and is supported by decorative metal brackets.

STOREFRONT CANOPIES

Many warehouses and stores feature a simple canopy topped with standing seam metal roofing. These canopies are supported in one of two ways: with cable stays from above or by wall mounted brackets from below, located between the transom and display windows.

The VCC recommends maintaining an existing canopy and inspecting the support system periodically to verify the canopy is secure. Additional fasteners might be required to provide adequate strength in the event of a storm with a high wind.

Some of the important considerations related to the construction of a new storefront canopy include:

- **Height:** The required minimum height under a canopy and distance from the street curb is regulated by the City Code
- **Materials:** Typically coverings are standing seam or corrugated metal roofing over tongue and groove boards and tend to have a low slope
- **Support:** The type, material and style of the support system, cable stays or brackets must be consistent with a building's character and style
- **Approvals:** Prior to installing a new canopy over a public right-of-way, an air rights lease must be obtained from the City (Refer to *Lease of Air Rights, Guidelines for Balconies, Galleries & Porches*, page 08-11)

This canopy is suspended from above by cables and is located between the transom windows and doors below.

ADDITIONAL INFORMATION

Refer to the following *Guidelines* sections for additional information:

- *Guidelines for Balconies, Galleries & Porches*
- *Guidelines for Roofing*
- *Guidelines for Signage & Awnings*

The sidewalk has been adjusted to slope up to the door. A push-button door opener has been installed to open the paired doors simultaneously.

ACCESSIBILITY

The Americans with Disabilities Act (ADA) strives to improve the quality of life of people with a disability. The ADA recognizes that for a person with a disability to participate in everyday activities in their community 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. Almost all of the business and institutional facilities in the Vieux Carré were constructed prior to the 1992 enactment of the ADA and lack features to accommodate people with a disability, including those who use a wheelchair.

The renovation of an existing building may require wheelchair accommodations for the physically challenged. One of the most visible exterior alterations required by ADA is the installation of a wheelchair ramp or a lift, to provide access to the building. In many locations, these ramps or lifts have successfully been incorporated at the interior of a building envelope with modification of an existing door sill. When installing a ramp, it is important to remember that if the ramp is too steep, or its railing is not secure, a potentially hazardous condition may be created. Although the most appropriate means of providing accessibility will vary at each property, some issues to consider include:

- Retaining historic entrance stairs and door(s)
- Providing an accessible entrance that is respectful when access to the front door is not possible — located close to the principal entrance and designed in a manner that is visually unobtrusive and compatible with a building's style
- Complying with all aspects of accessibility requirements, while minimizing alteration of the primary building façade and architectural features
- Modifying the sidewalk or walkway elevation a few inches, where possible, to provide an entry at grade and meet all code requirements
- Installing a ramp and/or a lift within a building envelope where it is possible to modify an existing door sill to allow entry at grade
- Installing a lift in lieu of a ramp where it would be less obtrusive
- Selecting a ramp or lift style that is compatible with the building
- Installing a railing that is simple and visually unobtrusive
- Selecting accessibility hardware and devices that are visually unobtrusive

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 equipment can have a significant negative impact on the historic integrity of a building and its surrounding area.

Most buildings in the Vieux Carré are constructed to the property line fronting the sidewalk, and the opportunity to locate equipment in a rear or side yard is not always viable. In such situations it might be necessary to locate items like HVAC equipment and/or restaurant exhausts on a roof or in an energy vault at ground-level. In either instance, the equipment should be made as compact and unobtrusive as possible. (Refer to *Roof Mounted Equipment, Guidelines for Roofing*, page 04-11, and *Mounted Equipment, Guidelines for Site Elements & Courtyards*, page 10-11.)

If modification of a storefront is necessary for the installation of equipment, care should be taken to maintain the major structural components and the rhythm and patterns of openings. If equipment ventilation is required, wood louvered screens, resembling shutters, should be installed and painted to be as unobtrusive as possible. Also, it is recommended that original doors, windows or other architectural features that are removed be stored on-site for use by a future owner.

A restaurant often requires a ventilation system to conduct cooking equipment exhaust out of a space. Restaurant vents and/or exhausts should be installed within the building envelope where they are minimally visible from the public right-of-way. (Refer to *Roof Vents*, *Guidelines for Roofing*, page 04-8.)

Mechanical equipment has been installed behind the louvered screens. There are a variety of louvers installed, with different size slats and multiple paint colors. The sidewalk is depressed in front of the opening and the condensate water is pooling on the sidewalk. Louvers should be visually consistent and water should not pool against building foundation.

STOREFRONT INTERIORS

In many ways, a window display and/or an entrance is as much a part of the interior of a commercial building as part of the street scene. Although physically inside, the objects placed within that are visible from the exterior become part of the pedestrian experience from the sidewalk.

The City Code regulates the location of merchandise within a display window. The VCC regulates all signage at the exterior of a building as well as any interior signage that is directed to the exterior of a building. (Refer to *Signage Allowed in the Vieux Carré, Guidelines for Signage & Awnings*, page 12-5.)

Lighting within a storefront can play a large part in the perception of the environment of the Vieux Carré, particularly in the evening. Storefront lighting can allow merchandise to be highlighted or complement the mood or atmosphere of a restaurant or bar. It can serve to improve surveillance within a store when closed and provide spill light to illuminate a sidewalk. As a result, storefront lighting should be considered part of an overall façade lighting design. (Refer to *Designing With Light, Guidelines for Lighting & Security Cameras*, page 11-4.)

Similar to exterior lighting concerns, storefront lighting intensity must be controlled to avoid over-lighting and to minimize glare from an individual fixture. Lights should be directed towards merchandise with the lamps, or light bulbs, hidden from view of sidewalk pedestrians and a maximum of 30 footcandles (fc) on merchandise. It is important to select bulbs with good light quality, such as a LED lamp, to provide accurate coloring of merchandise. (Refer to *Lamps, Guidelines for Lighting & Security Cameras*, page 11-6.)

The evening illumination of this storefront encourages pedestrians to view merchandise offered for sale and provides spill light onto the sidewalk. Multiple, small, low-wattage lamps provide even light intensity while minimizing glare.

Louvers have been installed at the interior of the glass allowing the building's occupants to regulate natural light and privacy.

NON-RETAIL STOREFRONTS

Some residential uses and non-retail businesses, including a restaurant or professional office, can be found in former commercial buildings with storefront windows. Although many of these uses do not require a large display window, the VCC encourages maintaining unobstructed glazing when feasible. Businesses are encouraged to use alternate means of providing privacy when using a former display area, for example:

- 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 or decorations in the merchandising display area

Additionally, businesses are encouraged to retain transom windows and maintain their operability.

Loading docks are necessary at some businesses like a hotel. They should be sensitively designed to minimize their visual prominence, without bright lighting or clutter that attracts the attention of passers-by.

STOREFRONT SECURITY

Traditionally, one of the best means of securing a property was to close its shutters or apply night blinds. (Refer to page 13-6.) Commercial buildings with large expanses of glass, however, did not historically have shutters. In these cases, the installation of shutters is not appropriate. The VCC recommends installing tempered or safety glass, which provides a barrier that is difficult to break or shatter. An electronic security system, motion detector(s), lights and/or a warning device can be installed at the interior of doors and windows without altering the historic appearance of a building's exterior. (Refer to *Lighting & Security, Guidelines for Lighting & Security Cameras*, page 11-9, and *Storm Protection, Guidelines for Windows & Doors,* page 07-16.)

A challenge for securing a storefront is paired entry doors, which can be found on the majority of commercial buildings in the Vieux Carré. If a paired door is not properly secured, an intruder can push the doors where they meet causing the door leaves to open. In addition to potential intruders, this can be an issue in the event of a storm. Installing slide bolts with deep throws at the top and bottom of each door leaf can help secure the doors. (Refer to *Storm Protection, Guidelines for Windows & Doors*, page 07-16.)

If metal bars or a grille is considered the only acceptable method for securing a building, the VCC encourages the property owner to install them at the interior of the window, door or display window. **The VCC only allows the use of simple barrier grilles without decorative detailing. The bars or grille should be properly sized to fit the opening and align with the frame opening and muntin configuration. The VCC does not allow the installation of an exterior roll-down security grille.**

The interior pair of doors creates a vestibule. When the wood paneled shutters are closed, the shutters provide enhanced security from intruders. When the shutters are open during operating hours, the interior doors allow natural light to enter the business.

This opening is secured using traditional materials. The half-round window has inset metal bars and the solid wood shutters cover the entry.

The wood-paneled blinds covering the vitrine in the left photograph can be unlocked and folded back to allow visibility of merchandise during store hours. The right photograph shows the paneled blinds folded open at a similar window.

The decorative metal security grille at this projecting display window is historic and an integral part of the original design.

The padlocked bar extending across the doors is removed when the store is open. The bar provides added security from a potential intruder who might consider pushing the paired doors open.

Exterior metal security grilles are installed in lieu of night blinds at these doors on Bourbon Street, obscuring the view of the interior. The grilles and padlocks should be removed during hours of operation.

The shutters have been modified for the installation of this ATM between the granite piers. The shutters can be closed to provide additional security and conceal the ATM from view.

WALK-UP SERVICES

Walk-up services include automated teller machines (ATMs), pay telephones and vending machines. The installation of these services should not cause the removal of historic building fabric or negatively impact the historic character of a building.

Open air ATM services are allowed only on the premises of a bank or similar financial institution. When considering the addition of a walk-up service, the VCC prefers it to be located at the interior of a building, such as an ATM lobby. The modification of exterior building materials should be avoided and the features installed should be sympathetic to the historic building. The location of a walk-up service should be discreet and unobtrusive, with consideration to the overall building design. In addition, power and other supply services, such as conduit and junction boxes, should be concealed and not mounted on the exterior of a building.

It should be noted that many of these services require a protective covering, such as an awning or a canopy, in addition to lighting and/or a security camera. (Refer to *Storefront Canopies,* page 13-7, *Awnings, Guidelines for Signage & Awnings* page 12-8, and *Guidelines for Lighting & Security Cameras.*)

CITY WALK-UP SERVICE REGULATIONS

The City of New Orleans does not allow the sale of food or beverages onto a public street or sidewalk from a window, doorway, etc.

CITY REQUIREMENTS

In addition to VCC review, a commercial business owner must comply with all other City requirements including use and zoning.

THE CITY DOES NOT ALLOW:

- Hanging, leaning or attaching clothing, art, merchandise or printed material to the exterior façade of a building, a shutter or within 3-feet of a window or door opening
- Opening, expanding or converting a business into a t-shirt, novelty, gift or souvenir shop in the Vieux Carré
- Selling food or beverages from a window, doorway, etc., onto a public street or sidewalk, from a movable temporary bar or structure located within 6-feet of a window, door, etc., which opens onto a public street or sidewalk, or in an open space, alley or patio
- Storing a trash receptacle on a sidewalk (Refer to *Refuse & Recycling, Guidelines for Site Elements & Courtyards*, page 10-10)

Storefront Review	
Repair or maintain the exterior of a storefront or storefront component; Install an exterior electronic sensor security system	
1 2 3	Staff
Install an exterior security device	
1	Architectural Committee
2 3	Staff
Modify or remove a storefront or storefront component	
1	Commission
2 3	Architectural Committee
Install a walk-up service	
1 2 3	Commission

STOREFRONT GUIDE

THE VCC REQUIRES:

- Maintaining the rhythm, size and shape of windows and associated trim and moldings
- Retaining and maintaining all building cornices, features and details

THE VCC RECOMMENDS:

- Reopening a previously infilled window or doorway
- Replacing a missing storefront feature
- Retaining residential characteristics of a former residence converted into a commercial building, or vice versa
- Integrating security mechanisms into the design where required (Refer to *Storefront Security,* page 13-10)
- Installing compatible lighting where needed (Refer to *Guidelines for Lighting & Security Cameras*)
- Including appropriate signage and/or awnings in the design (Refer to *Guidelines for Signage & Awnings*)
- Providing for ADA accessibility without installing an exterior ramp or lift (Refer to *Accessibility,* page 13-08)

THE VCC DOES NOT RECOMMEND:

- Installing built-in furniture or a wall that visually blocks the inside of a display window or French doors
- Installing any material other than clear glass within a display window
- Installing a shade, curtain or plastic strip drape inside a door or display window

THE VCC DOES NOT ALLOW:

- Introducing a new storefront or element that alters or destroys a historic building material or where none existed
- Enclosing or removing an element, such as a building cornice or storefront
- Installing an inappropriate building material at a storefront
- Installing a stylistic element from a period that is different from the storefront, or building or does not complement its overall stylistic expression
- Altering the size or shape of a major building form, such as a window, door or transom opening, or altering a door to swing out unless required by the Building Code
- Altering a historically important storefront without sufficient evidence or documentation to provide an accurate representation of the historic condition
- 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 of the historic condition
- Installing a through-wall air conditioner or removing a window or transom to install an air conditioning unit
- Installing exterior shutters at a large display window or a night blind or a grille where such did not previously exist such as at French doors
- Using bright or glaring lighting or signage at the interior of a storefront (Refer to *Storefront Interiors,* page 13-9)

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www.nola.gov/vcc

VIEUX CARRÉ COMMISSION FOUNDATION
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

CITY OF NEW ORLEANS

Vieux Carré Commission

Guidelines for New Construction, Additions & Demolition

NEW CONSTRUCTION, ADDITIONS & DEMOLITION

New building construction is a sign of economic health and vitality in a city. It can take many forms including a new primary building, an addition to an existing building or a new secondary building. All forms of new construction within a historic district can be dynamic and vibrant, but at the same time should be sensitive to their 100- to 250-year-old neighbors. Vacant lots, particularly those located towards the boundaries of the Vieux Carré, provide the greatest opportunity for creative and sensitive new ground-up construction, while an addition or a new secondary building can allow the continued use of a historic building or property to meet current and future needs.

Although the continued preservation of the Historic District is the primary responsibility of the Vieux Carré Commission (VCC), in rare cases the demolition of a historic building is found to be necessary. As such, it is essential that any proposal for demolition include careful evaluation and documentation because once a historic building is lost, it is gone forever.

SECTION INDEX

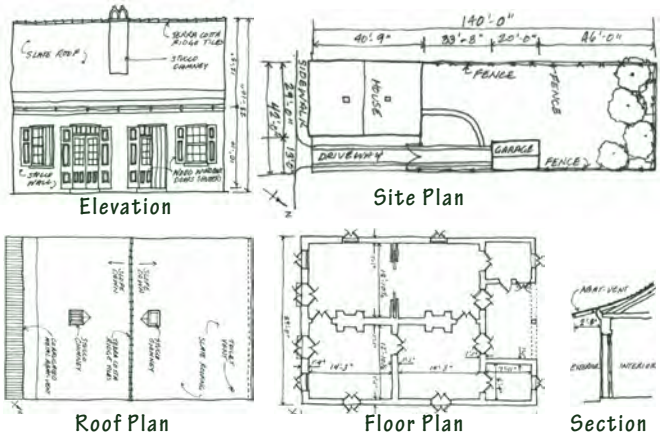
The VCC reviews all proposed new construction, additions, and/or demolitions in the Vieux Carré Historic District. This section includes:

All applicants must obtain a Vieux Carré Commission (VCC) permit as well as all other necessary City permits prior to proceeding with any work. Reviewing and becoming familiar with these *Guidelines* during the early stages of a project can assist in moving a project quickly through the permit approval process, saving an applicant both time and money. Staff review of all details is required to ensure proposed work is appropriate to a specific property.

Guidelines addressing additional historic property topics are available at the VCC office and on its website at www.nola.gov/vcc. For more information, to clarify whether a proposed project requires VCC review, or to obtain a property rating of significance or a permit application, contact the VCC at (504) 658-1420.

The first step in using these *Guidelines* is to understand a property's color rating. The rating corresponds to the historical and/or architectural significance and then determines what type of change will be permitted and the review process required for each property under the jurisdiction of the VCC.

Review boxes provided throughout the *Guidelines* indicate the lowest level of review required for the specified work. Staff can forward any application to the Architectural Committee (AC) and/or the Commission for further consideration.



Hand drawings may be sufficient for conceptual review.

NEW CONSTRUCTION & ADDITION REVIEW

The review process for new construction and/or an addition can generally be divided into three phases:

- **Phase 1: Pre-Application** – Consultation with Staff to review potential issues and identify submission requirements
- **Phase 2: Architectural Committee (AC) & Commission Reviews** – Review and approval of conceptual, design development (DD) and/or final construction documents (CDs) by the Staff, AC and Commission (Refer to *Intermediate Reviews, Guidelines Introduction*, page 01-08)
- **Phase 3: Final Review** – Staff and/or AC review and approval of final, detailed, CDs including material product literature and samples, after application and all associated documentation are determined to meet VCC requirements

New construction in the Vieux Carré is a sensite matter. As such, six to eight weeks is the minimum time required from the submission of a complete application for new construction and/or an addition until the issuance of a permit. An incomplete or more complex application may require several months. (For a detailed description of the review process refer to the *VCC Review Process, Guidelines Introduction*, page 01-6.)

Phase 1: Pre-Application

The VCC encourages anyone considering a new construction or an addition to meet with the Staff prior to submitting an application. The Staff can identify potential issues, offer guidance early in the design process and clarify specific submission requirements based upon whether a conceptual, design development or construction document approval is sought, potentially streamlining the review process.

DESIGN REVIEW

Although the Staff, AC and Commission provide comment on a proposed design, they cannot provide design solutions. It is the applicant's responsibility to select and work with qualified professionals to provide appropriate solutions with sufficient documentation for the VCC to evaluate the proposal for compatibility to the context of the parcel and the Vieux Carré as a whole.

Phase 2: AC & Commission Reviews

Following initial consultation with Staff and a minimum period of 14 days prior to a scheduled meeting, an applicant must submit a completed application and required exhibits for a new project appropriate to its scope for inclusion on an upcoming AC and/or Commission meeting agenda. The required level of detail will vary depending on whether the applicant is seeking a conceptual, DD or CD review. (Refer to *Intermediate Reviews, Guidelines Introduction*, page 01-08.)

Refer to VCC website at www.nola.gov/vcc for submission deadlines and meeting dates. At the AC or Commission meeting, the application can be:

- **Approved or Approved with Conditions:** *Applicant must submit required information to Staff for final review* (Refer to *Application Submission Requirements,* page 14-3)
- **Deferred:** Revision and/or additional information is required – *Applicant must submit required information to Staff a minimum period of 7 days prior to meeting date to be included on an upcoming agenda*
- **Denied:** Refer to *VCC Commission Denial, Guidelines Introduction*, page 01-10

Following each AC or Commission meeting, the Staff will send the applicant a summary of the ruling. Applicants are encouraged to submit necessary information for any required subsequent review as soon as possible to minimize overall review time. Consult with Staff regarding potential delays.

Phase 3: Final Review

Staff Review: Once a project has approval from the AC and/or the Commission, the applicant should submit one final set of scaled, measured drawings that include all information and details, as well as information about samples and/or materials required by the VCC. The Staff will review these drawings, note any errors and/or omissions, and make recommendations regarding details. VCC comments will be issued to the applicant.

Final Drawing Review: The applicant will make revisions and submit corrected, final, measured, detailed drawings, material information and colors to the Staff. Upon receipt, review and approval of the drawings, Staff will issue VCC permit approval for the work.

AFTER FINAL APPROVAL

A complete set of the final construction documents approved by the VCC and Safety and Permits must be kept on site at all times. All proposed changes that occur after initial VCC approval must be reviewed and approved by the VCC prior to implementation. The applicant is responsible for contacting the VCC at (504) 658-1420 prior to beginning any non-authorized work to determine review requirements for the proposed modification. Minor modifications can often be approved by Staff.

APPLICATION SUBMISSION REQUIREMENTS

The VCC must have all required information at the time of submission for an application to be accepted as complete for formal review. (An applicant requesting an intermediate review, including conceptual and DD review, should contact Staff to clarify submission requirements appropriate to the project.) In addition to a completed application form, a final application submission for new construction or an addition must include the following:

- **Site Plan:** Drawing that shows the building on the lot – *Provide dimensions from building to all property lines*
- **Elevations:** Drawings that show all building elevations – *Provide drawings of all sides along with simplified drawings of adjacent buildings on the street elevation(s)*
- **Floor Plans:** Drawings that show the interior organization or layout of a building – *Provide all floor levels*
- **Roof Plan:** Drawing that shows roof slopes, all roof-mounted equipment, projections, dormers and/or skylights
- **Details:** Drawings that clearly describe the appearance, materials and assembly of building components such as windows, doors, mouldings and/or trim
- **Materials:** Samples, manufacturers' product information, and colors of exterior materials to be used in the work
- **Massing Model:** Simple scaled model of the building envelope and adjacent buildings – *Required when deemed necessary to understand and assess the design*

SUBMISSION CLARIFICATION

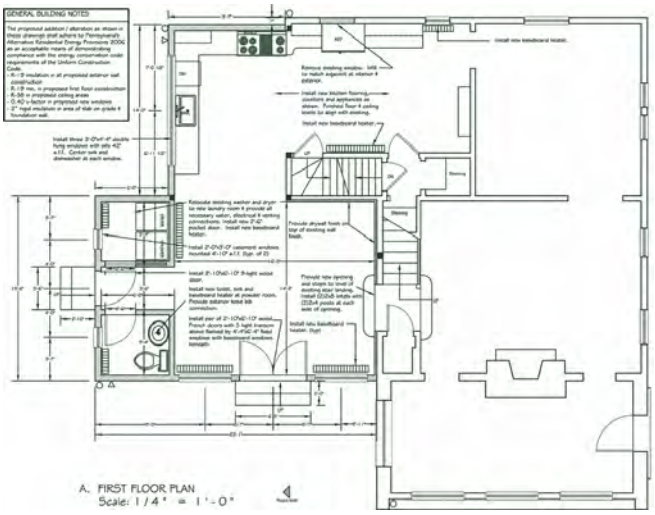
If there are questions related to submission requirements, the One Stop Shop can be reached at (504) 658-7100 and the VCC at (504) 658-1420. Applicants are encouraged to consult with Staff prior to application submission to determine the review level and submission requirements necessary for a specific project.

CONCURRENT REVIEWS

The VCC works with other branches of City government to coordinate approvals involving use, zoning, appearance and/or other regulated issues. The VCC provides comments to the Board of Zoning Adjustment (BZA), the City Planning Commission (CPC), Department of Safety and Permits and/or the City Council when appropriate. Inter-departmental meetings can be arranged on an as needed basis.

REQUIRED REVIEWS

Each project is subject to review by all agencies having jurisdiction over compliance with zoning, building and safety codes. An applicant must complete all necessary reviews and obtain all necessary permits applicable to a project prior to proceeding with any work. A property owner cannot receive a building permit without first obtaining approval from the VCC.



Construction documents for final review must include scaled drawings with dimensions, details and notes that describe the proposed scope of work.

ZONING REVIEW

All applications for a new construction or an addition are subject to Board of Zoning Adjustments (BZA) and City Planning Commission (CPC) review. The Comprehensive Zoning Ordinance (CZO) establishes the:

- Allowable uses for a property – The VCC does not have the authority to control the use of a property; however, the Commission may provide comment to the BZA and CPC for consideration
- Height limits
- Setback requirements – Distance from property line to building or structure
- Urban design standards
- Open space – Refer to *Open Space Requirements, Guidelines for Site Elements & Courtyards*, page 10-2
- Operational rules and other regulations

All proposals for work on a property under the geographic jurisdiction of the VCC must conform to the CZO and all other applicable codes. The VCC may require a more rigourous interpretation of zoning requirements. Alternatively, for a project determined to be appropriate, the VCC may work with an applicant to request a variance from the BZA or CPC.

THE VCC RECOMMENDS:

- Reviewing applicable project-related *Design Guidelines* to better understand the historic context and the appropriate design and materials for the Vieux Carré
- Consulting with Staff early in the planning stages of a new construction, addition or demolition project
- Consulting with Staff for comments on design, execution and materials appropriate for the Vieux Carré
- Retaining an architect familiar with the VCC review process to prepare the required measured drawings for AC and/or Commission review

A first floor remnant of the old St. Louis Hotel remains to the right. In 1960, a larger hotel was constructed, incorporating the remnant, with compatible arched ground floor openings and storefront cornice.

COMPATIBLE DESIGN PRINCIPLES

The development of the Vieux Carré followed its own pattern and rhythm. As the heart of New Orleans, the heritage and culture of the French Quarter's early inhabitants are expressed through the architectural and built environment. To continue the District's evolution, the VCC encourages design excellence and creative design solutions for a new construction and/or an addition that are sensitive to the character of their historic surroundings. Generally, there are three appropriate design approaches in the Vieux Carré:

- **Reconstruction:** A design that faithfully duplicates details and materials based upon clear documentary evidence
- **Traditional:** A design that could have been constructed on a property for which there is insufficient evidence
- **Present Day:** A contemporary design compatible within the context of the property and neighboring sites

The approach, style and type of compatible new construction or an addition will vary at each site depending on the specific context. The approach for an addition or new secondary building is guided by the architectural and historical importance of the property as identified by its color rating. Recognizing that what might be appropriate at one property is not appropriate at another, the VCC does not mandate specific design "solutions" for new construction or an addition. However, when determining the appropriateness of a new construction or an addition, the VCC is guided by *The Secretary of the Interior's Standards* and the general design principles below.

DESIGN PRINCIPLES	NEW CONSTRUCTION & ADDITIONS
Scale: Height & Width	Proportions and size of the new building/addition compared with neighboring buildings/existing building
Building Form & Massing	The three-dimensional relationship and configuration of the new building/addition footprint, its walls and roof compared with neighboring buildings/existing building
Setback	Distance of the new building/addition to the street or property line when compared with other buildings on the block/existing building
Site Coverage	Percentage of the site that is covered by a building/addition, when compared to nearby sites of compatible size
Orientation	Location of the front of the new building/addition and principal entrance relative to other buildings on the block
Alignment, Rhythm & Spacing	Effect the new building/addition will have on the existing patterns on its block
Architectural Elements & Projections	Size, shape, proportions and location of each entrance, balcony, gallery, porch, roof overhang, chimney, dormer, parapet and other elements that contribute to the building's overall shape and silhouette relative to neighboring buildings
Façade Proportions: Window & Door Patterns	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 property, block/existing building
Trim & Detail	Mouldings, decorative elements and features of a building that are secondary to major surfaces such as walls and a roof and how they relate to the neighboring buildings/existing building
Materials	Products with which an addition or new building is composed or constructed and how these relate to neighboring buildings/existing building

This Conti Street façade was reconstructed in 2007 based upon documentary evidence. Although the exterior appears to be a series of townhouses, the interior houses a variety of large, open spaces to serve the needs of the Williams Research Center of the Historic New Orleans Collection.

EXISTING BUILDING FABRIC

Features of an Existing Commercial Building

Many of the commercial building types in the Vieux Carré are a townhouse or a former warehouse or store-house, and are concentrated between Bourbon Street and the river. Some of the common features of existing commercial buildings are their construction along the front property line with one or two shared party walls and their three-part organization that can provide a starting point for new construction:

- **A ground floor storefront** with large display windows or paired doors along the streetscape – Refer to *Guidelines for Storefronts*
- **Upper floors with operable windows** that appear to be "punched" through the flat, relatively solid, typically masonry wall surface, 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 a building

Features of an Existing Residential Building

While commercial buildings often share many common features with neighboring buildings, within the French Quarter there is greater variety along a block of residential buildings. In spite of the differences between individual properties, the Vieux Carré's residential streetscapes have a cohesive architectural vocabulary. Buildings have similar scale, form, mass, floor heights, setbacks, side yards, floor and ceiling heights and materials irrespective of building type or architectural style. (Refer to *Guidelines for Building Types & Architectural Styles* regarding existing building characteristics and features.) Recognizing this cohesion, a new building in a residential block should work within the property's context to maintain the historic ambiance with sympathetic and compatible design and scale.

NEW CONSTRUCTION IN THE VIEUX CARRÉ

The VCC recognizes that when new construction is compatible, it has a positive and revitalizing impact on the District and the city as a whole. Compatible new construction can preserve and stabilize a block by providing occupancy and use of an otherwise vacant or under-utilized parcel.

In many cases, a successful new building is one that is 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 the historic Vieux Carré, regardless of its architectural style.

These principles are intended to promote maximum creativity while allowing plans to be assessed fairly, objectively and consistently. Building designers are encouraged to consider the Vieux Carré's unique and wide range of existing historic building types, styles and detailing and not mimic an example from another part of the city. An understanding of existing building fabric should be viewed as a starting point in the design process and not a limiting vocabulary or kit of parts.

DEVELOPABLE PROPERTIES

When reviewing an application for new construction within the bounds of the Vieux Carré, the VCC understands that there are two types of parcels that may be available for new development:

- Those that are currently vacant
- Potentially those that have an Orange or Brown rated building and/or structure

Contact the Staff at (504) 658-1420 to determine color rating and if a parcel is potentially developable.

PRINCIPLES FOR NEW CONSTRUCTION

Scale: Height & Width

The proportions of a new building and its relationship to neighboring buildings establish its compatibility within the 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 be neither visually overwhelming nor underwhelming when compared to its neighbors.

Three and 4-story buildings are the norm at a townhouse and/or commercial building between Bourbon Street and the river, where 1 to 2-story buildings are common in other parts of the Vieux Carré. Buildings that digress from these standards by any great degree can negatively impact the Distirct. If a large-scale construction is considered, particular attention will be given during the VCC review process to a proposed building's location, siting, setbacks of 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.

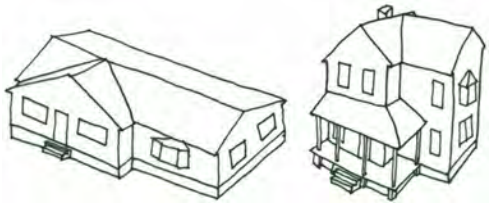
It is Generally Appropriate to…

- Construct a new building that is similar in height and width to buildings on adjacent sites
- Construct a new building larger than adjacent buildings by breaking the building mass, dividing its height or width to conform with adjacent buildings
- Construct taller portions of a new building away from the street

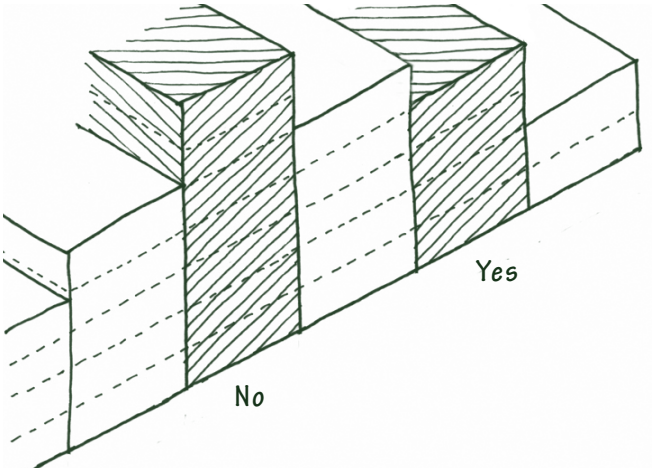
It is Generally Inappropriate to…

- 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 neighboring buildings
- Construct a new building that is more than two stories taller than neighboring buildings

The height and width of new construction should be visually similar to neighboring properties.



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.



The left shaded building is two stories taller than its neighboring buildings and not appropriate. The right shaded building is between the heights of its adjacent buildings and is appropriate.

Building Form & Massing

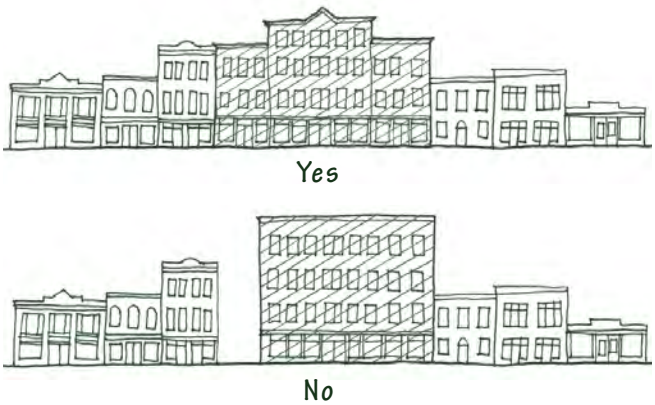
Building form refers to the shape of major volumes while massing refers to the overall composition of the major volumes, its overall "bulk" and how it sits on the site. Elements that are used to define building form and massing include the roof form, as well as wings and other projecting elements, like bays and ells. A new building with similar form and massing to neighboring buildings allow it to be compatible with the surrounding neighborhood.

It is Generally Appropriate to…

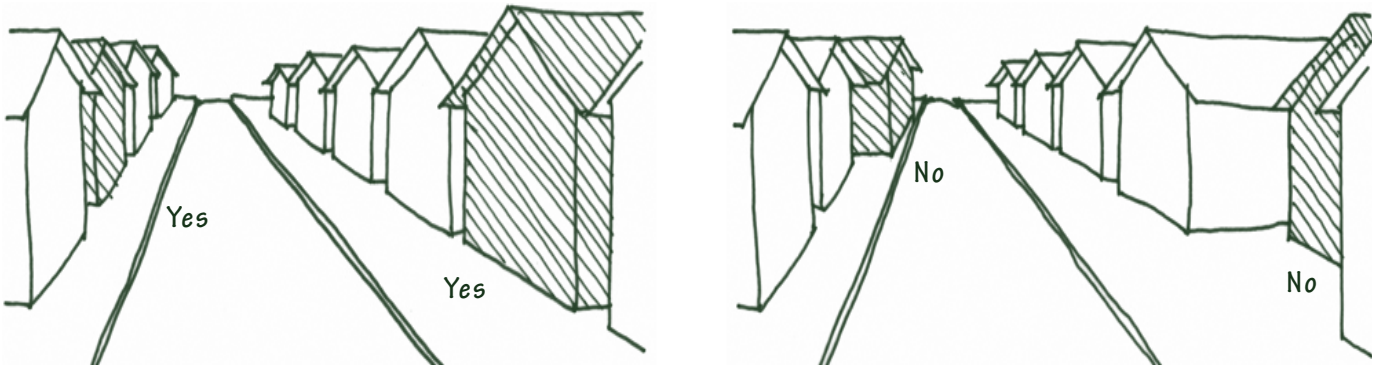
- Construct a new building with similar form and massing to buildings on adjacent sites
- Construct roof forms, wings, ells and bays and other projecting elements that are similar to those found on the block of a proposed building
- Match neighboring cornice heights

It is Generally Inappropriate to…

- Construct a new building that has a form and/or massing not found in the immediate vicinity of the project site



The new central building in each case is 4-stories tall. In the top example, it abuts adjoining walls and steps up in the center, while the lower example is a single volume and appears more massive and incongruent.



New construction should match prevailing setbacks along a streetscape and not step forward or behind neighboring buildings.

Setback

New construction should reflect prevailing setbacks (distances between a building and the property line, neighboring buildings, street and/or sidewalk) and must conform with zoning requirements. (If zoning requirements differ from the prevailing setback, the VCC can provide comment to the BZA regarding an appeal if appropriate within the application's context.)

Within the Vieux Carré, certain physical elements define historic properties and create visual continuity and cohesiveness along a streetscape. These elements include walls, fences, building façades, galleries, balconies, porches, service buildings and outbuildings. 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.

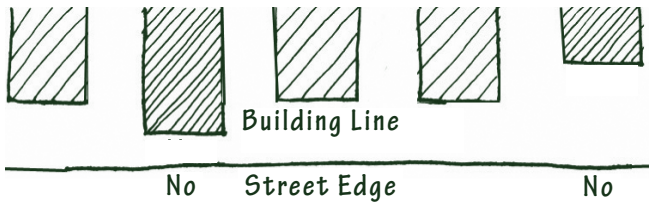
It is Generally Appropriate to…

- Keep the visual mass of a building at or near the same setback as buildings on neighboring sites
- Keep landscape elements, like a wall or fence, and projecting elements, such as a balcony, gallery or porch, at similar setbacks as neighboring buildings

It is Generally Inappropriate to…

- Construct a new building in a location on a site that greatly varies from that of buildings on neighboring sites
- Create a large front yard setback

New construction should not step forward or recede back from adjacent buildings on the streetscape.



Site Coverage

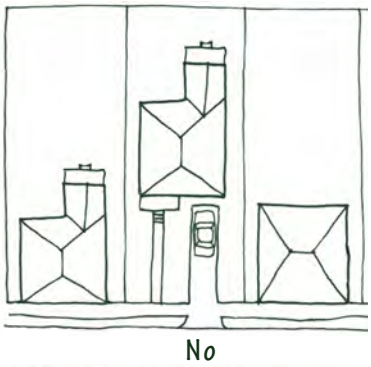
The percentage of a lot covered by buildings should be similar to adjacent lots. Although zoning regulates the maximum allowable coverage area and minimum setbacks, the overall building-to-lot area should be consistent along a streetscape. At a parcel with larger development, the site coverage proportions should be minimized by breaking large building masses into smaller elements to be more compatible with neighboring buildings.

It is Generally Appropriate to…

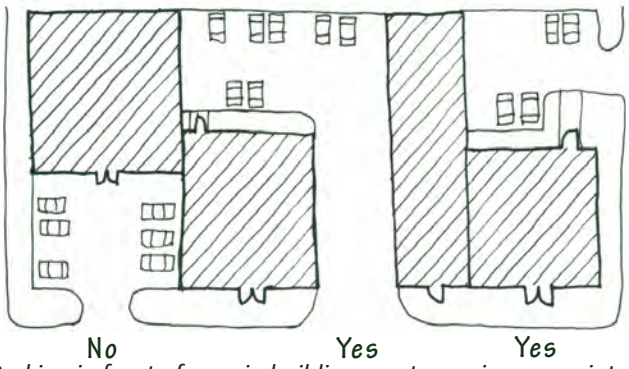
- Maintain the building-to-lot proportions found on adjacent lots
- Adjust the massing to suggest building-to-lot proportions found on adjacent sites

It is Generally Inappropriate to…

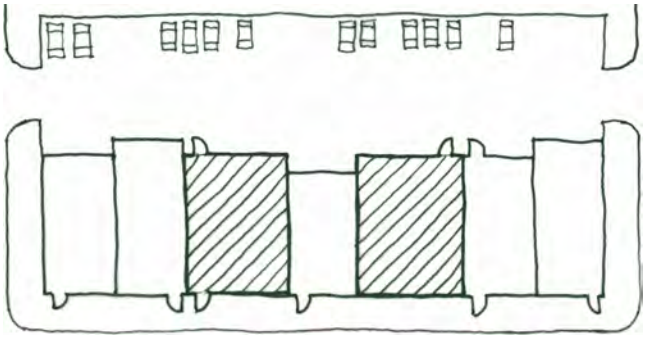
- Construct a building that does not maintain or suggest similar building-to-lot proportions as on adjacent sites



The middle house is larger and has a larger footprint and front yard parking, resulting in proportionally greater site coverage than neighboring parcels.



Parking in front of a main building creates an inappropriate building-to-lot relationship at the bottom, a commercial property.



Commercial buildings should retain a street entrance facing a sidewalk. A secondary entrance facing a parking area for parked patrons may be appropriate.

Orientation

The principal façade of new construction should be oriented in the same direction as the majority of buildings on the streetscape, with main entrance located on the principal façade, except those with a corner entrance. 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 primary thoroughfare following the rhythm of the streetscape. (Refer to the CZO for specific site orientation requirements.) At a traditional building type on a corner lot, multiple paired French doors may be appropriate on more than one façade within the context of the building type and architectural style. (Refer to *Guidelines for Building Types & Architectural Styles*.) A residential building typically should have an entryway along the streetscape even if the primary access is from a courtyard or secondary elevation.

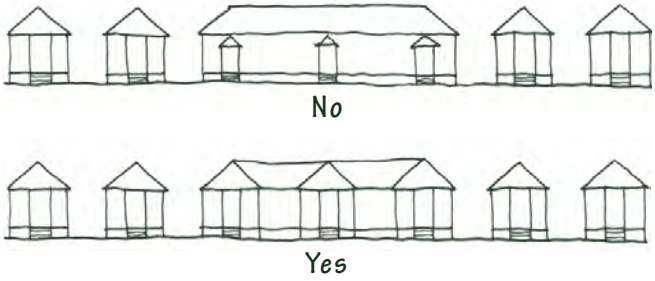
It is Generally Appropriate to…

- Orient the principal façade and door parallel with the primary thoroughfare

It is Generally Inappropriate to…

- Orient the principal façade or elevation of a building on a secondary street elevation or courtyard

The entrance of the corner building is oriented towards the secondary thoroughfare and, therefore, is inappropriate.



When constructing a building that is wider than its neighbors, it should be divided visually to suggest the rhythm and spacing of other buildings along the streetscape. The projecting porches on the lower example suggest multiple residences of similar spacing as neighboring buildings.

Alignment, Rhythm & Spacing

Although the architecture of the Vieux Carré is characterized by its variety, within each block there tends to be consistency in the alignment, rhythm of forms and spacing of buildings along a sidewalk. The buildings of the French Quarter tend to be offset by walls, fences and gates, both reinforcing the sidewalk edge and providing visual separation between properties.

In addition to the separation between buildings, there are also vertical components of alignment, rhythm and spacing. These include the distance of the first floor or porch above ground level, floor-to-floor heights, cornice heights, as well as the alignment of major building projections including balconies, galleries, porches and roof overhangs. These elements visually establish consistency in floor and ceiling heights among neighboring buildings along the streetscape. The consistent spacing establishes a building pattern which should be applied to new construction.

In some instances, where the proposed use and scale of a new building prevent maintaining alignment, rhythm and spacing patterns, the applicant is encouraged to incorporate detailing to suggest them, such as pilasters. This gives the impression of bays or multiple buildings.

It is Generally Appropriate to…

- Align a new building façade with the façades of existing neighboring buildings, typically along the sidewalk edge
- Align the roof ridge, balcony, gallery, porch, roof overhang, cornice, eave and parapet with those found on existing neighboring buildings
- Construct a new building that has a similar width and side yard, if applicable, relative to neighboring buildings
- Construct a new building that is larger than those on adjacent sites if the larger building is divided visually 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

Architectural Elements & Projections

Throughout the Vieux Carré, the rhythm of streetscapes is highlighted by the projection of balconies, galleries, porches and roof overhangs that relieve otherwise flat façades. In most cases, these projections are parallel to the street and provide shelter for the primary building entrance. At the roof line, projecting chimneys, dormers and/or parapets contribute to a building's overall shape and silhouette. The choice, size, location and arrangement of elements for a proposed building should be appropriate for the building's style and be compatible with neighboring buildings.

It is important to note that all new construction must meet the requirements of the Americans with Disabilities Act (ADA). (Refer to *Accessibility, Guidelines for Storefronts*, page 13-8.)

This 1998 townhouse is designed in a traditional manner and includes gable-end chimneys and wrapping double galleries. It is compatible with the scale, form, massing and materials of neighboring buildings.

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 property's setting and the Vieux Carré
- Construct balcony, gallery and porch floor and ceiling heights at similar levels to those found on neighboring buildings

It is Generally Inappropriate to…

- Construct a new "historicized" architectural element on a building that historically would not have included one
- Construct a balcony, gallery, porch, parapet or dormer at a building type or style which typically would not have included one, or in a configuration or location where one is not appropriate for the building type

Façade Proportions; Window & Door Patterns

Similar to the rhythm of buildings along a streetscape, an individual façade has a pattern that helps to define its scale. In the Vieux Carre, the prominent elements that establish the façade pattern include the number of bays and the location, spacing and proportions of doors, windows, shutters and blinds.

On a smaller scale, patterns can be established by materials and their arrangement. These can include:

- Brick and stone
- Stucco texture and scoring
- Type and size of wood siding and shingles
- Trim elements including brackets, window and door hoods, quoins and mouldings

The pattern of a principal façades of new construction should reflect and maintain neighborhood patterns.

The new building to the left has a rectilinear window pattern that is compatible with its neighbors. The new building to the right has a glass façade with a diagonal mullion pattern that is incompatible with adjacent buildings.

It is Generally Appropriate to…

- Construct a new building with façade height and width proportions similar to existing adjacent properties
- Use similar proportions, sizes, locations and numbers of windows and doors as neighboring sites
- Install stylistically compatible windows and doors at new construction with those found on existing neighboring buildings

It is Generally Inappropriate to…

- Construct a building that does not maintain the pattern and proportions of windows and doors at neighboring properties
- Install window or door types that are incompatible with the surrounding context

The types and sizes of windows and doors at a new building should generally reflect the surrounding buildings.

The use of brick and a simple, corbeled cornice is appropriate for this 1975 reconstruction of a French Market building.

Trim & Details

Trim and details can define a building's style and include the mouldings, decorative elements and features of a building that are secondary to major surfaces such as the walls and roof. (Refer to *Guidelines for Building Types & Architectural Styles*.) Historically, trim and details were installed to serve functional needs. Over time, they were modified to enhance the building type and style. Trim is not only decorative; it often serves to infill or provide a transition between different materials or building elements such as a wall to a window. 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 they 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 a new building should be compatible but not necessarily copy a historic building, 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 cues and the basis for those on a new building.

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 within the context of the neighborhood.

It is Generally Appropriate to…

- Construct a new building with details and trim that complement neighboring historic trim and details
- Install trim and details appropriately scaled to a building type and style
- Install detail that is functional with a high level of craftsmanship rather than applied "stock" 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 a new building

Materials

The materials used in the construction of a new building for walls, roof, windows, doors, trim, balconies, galleries, porches and other exterior visible elements contribute to a building's character and appearance. Typically, materials for new construction should be similar to those predominantly found on surrounding buildings. However, materials need not be identical to examples found in the Vieux Carré if they are complementary, particularly along a streetscape where existing buildings are of diverse materials or there are a greater number of Orange or Brown rated properties.

Inappropriate materials include those which unsuccessfully pretend to be something they are not, such as a plastic "brick" and aluminum or vinyl "weatherboard." All are imitations which fail to produce the texture, proportions, finish 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 and must be compatible to the proposed design and its context.

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 or are a poor imitation

New Construction Review

Construct a new primary building or structure
1 2 3 Commission

NEW CONSTRUCTION GUIDE

THE VCC REQUIRES:

- Preserving the cohesive ambiance of the Vieux Carré through compatible, sympathetic construction
- Designing with compatible siting, proportion, scale, form, materials, openings, roof configuration, details and finishes
- Maintaining the appropriate historic contextual setting within the surrounding neighborhood
- Using materials and techniques that are compatible with the surrounding neighborhood

THE VCC RECOMMENDS:

- Consulting with the Staff early in the planning stages of a new construction project
- Reviewing relevant sections of the *Design Guidelines* to better understand the historic context and appropriate design and materials in the Vieux Carré
- Identifying, retaining and preserving all character defining features of a historic site

This addition is a hybrid of a camelback and a footprint expansion of this shotgun single.

ADDITIONS THAT EXPAND THE FOOTPRINT OF AN EXISTING BUILDING

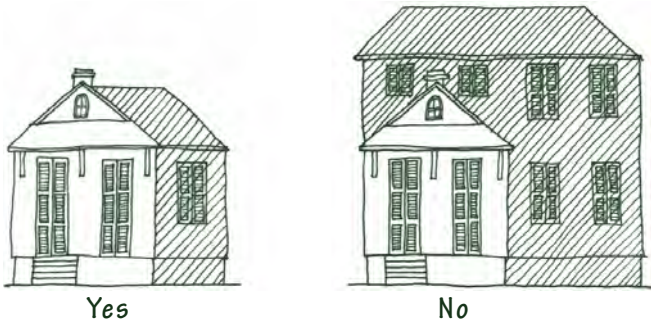
With the exception of a camelback, most residential additions expand the footprint of an existing building by constructing more space at the rear and/or side. If appropriately designed, an addition to an existing building can provide increased space while maintaining the historic character of the original 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 a present-day addition. The secondary appearance of an addition can be achieved through scale, form, massing, materials and details.

An addition to an existing historic building should not obscure, damage or destroy a significant architectural element, detail or material and should be compatible with the design of a property, as well as the neighborhood. Whenever possible, an addition should be constructed in a manner that, if removed in the future, the essential form and integrity of the existing building would remain intact.

When constructing an addition to an existing building, the property owner is encouraged to consider the integrity of the existing building and its historic significance as regulated by its color rating. Similar to the principles for new construction, an addition should not duplicate historic building details, but should be visually compatible.

ZONING REQUIREMENTS

A proposed addition must comply with all requirements of the CZO including site coverage, height and setbacks. (Refer to *Zoning Review*, page 14-3.)



The addition at the left example, shown shaded, is more in keeping with the scale of the existing residence. In the right example, the addition overwhelms the existing residence.

PRINCIPLES FOR ADDITIONS

Scale: Height & Width

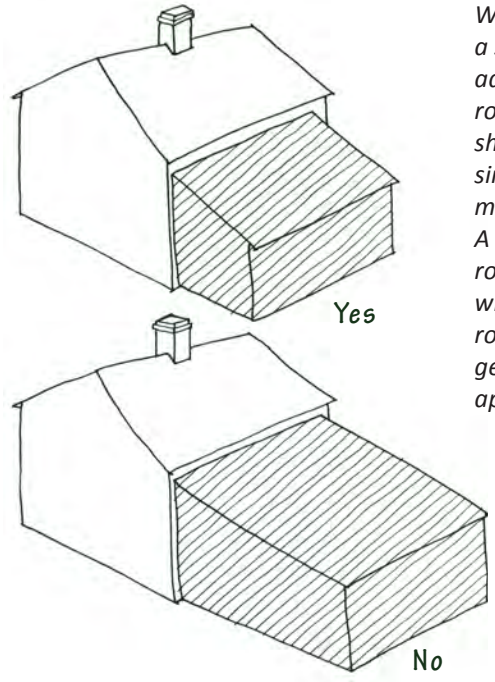
An addition to an existing building generally should be smaller than the original building with similar floor-to-floor and first floor heights.

It is Generally Appropriate to…

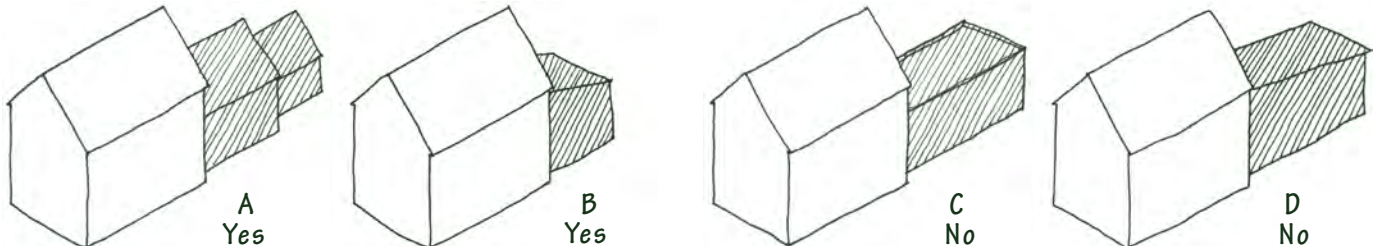
- Construct an addition that is smaller than, or similar in scale to, the existing building or those on neighboring sites
- Construct an addition larger than adjacent buildings by breaking the building mass, dividing its height or width to conform with neighboring buildings
- Construct an addition that is taller in mass than neighboring buildings away from the street and the neighboring buildings, such as a camelback, where appropriate

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. A long shed roof addition with a shallow roof slope is generally not appropriate.



Example A: The two gable roof additions with decreasing roof heights and widths represent an appropriate composition with regard to form, mass and proportions to the original gable roof building. Additions similar to these 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 addition are inappropriate for the original gable roof building. The length of the single mass competes visually with the original building.

Building Form & Massing

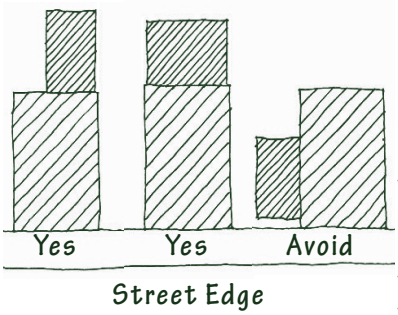
Building form refers to the shape of major volumes while massing refers to the overall composition of the major volumes. The form and massing of an addition should complement, but not necessarily match, the original building. For example, it is often appropriate to construct a smaller gable roof form 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

It is Generally Inappropriate to…

- Construct an addition with form and massing not found at the site, within the immediate vicinity or in the Vieux Carré



In this site plan, the visibility of the addition of the left and middle examples would be limited from the sidewalk and street. The addition to the right is visible from the sidewalk and street and should be avoided.

Setback

An addition should be positioned to have the least visible impact to the streetscape. An addition at a front façade generally is prohibited and a rear addition generally is preferred. An addition at a side elevation is rarely appropriate and, if proposed, should be located as far as possible from the street.

It is Generally Appropriate to…

- Construct an addition at the rear of the building or at a side elevation as far back on the site as possible
- Use landscape elements, such as a wall or fence, to visually screen the addition

It is Generally Inappropriate to…

- Construct an addition at the front elevation of a building

Site Coverage

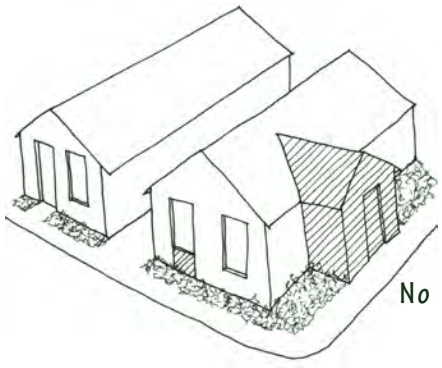
The percentage of a lot covered by a building with the proposed addition should be similar to the lot coverage found on adjacent lots.

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

It is Generally Inappropriate to…

- Construct an addition that does not maintain or suggest similar building-to-lot proportions as on adjacent sites



The addition to the right building is inappropriate as it relocates the entrance door to the side elevation and eliminates the original entrance door.

Orientation

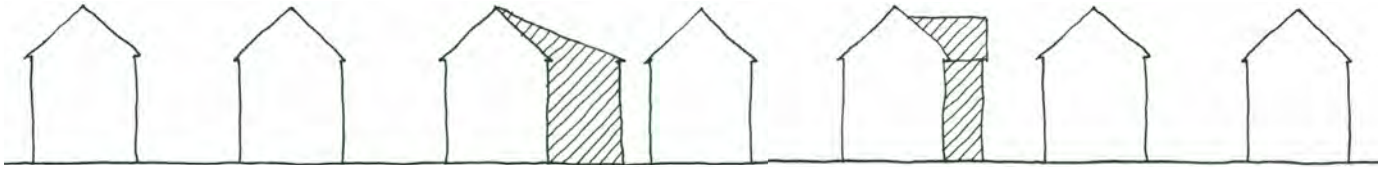
The principal façade of a building should be oriented in the same direction as the majority of the buildings on the streetscape unless originally designed with a corner entrance. When adding to an existing building, the addition should be located, planned and detailed so as not to confuse the dominant 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…

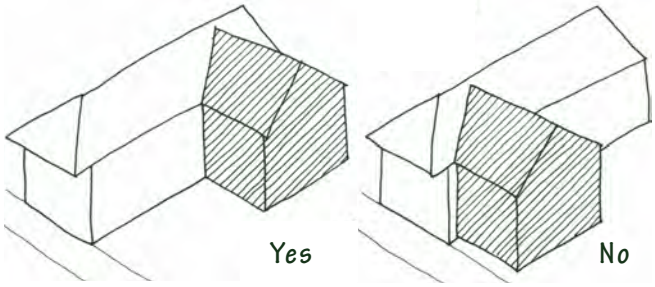
- Orient the primary façade or principal elevation of a building on a non-street elevation including a parking lot
- Change a building's orientation



The shaded addition to the left almost doubles the width of the house and is, therefore, inappropriate. The addition to the right is more modest and in keeping with the existing building spacing.

Alignment, Rhythm & Spacing

The consistent spacing of buildings along a streetscape establishes a rhythm that should be applied to an addition at an existing building. The construction of an addition should not make an existing building appear substantially wider or closer to its neighbors than the existing visual arrangement. Vertical considerations for alignment, rhythm and spacing include floor-to-floor heights; first floor, balcony, gallery and porch heights above the ground; and cornice heights.



An addition at a side elevation should be as far back from the street as possible.

It is Generally Appropriate to…

- Construct an addition in a manner that does not significantly alter the visual alignment, rhythm or spacing of buildings along a streetscape

It is Generally Inappropriate to…

- Significantly increase the apparent visual size of a building on a property when viewed from the public right-of-way
- Construct an addition to a building that alters the visual rhythm and spacing along a streetscape and/or the relationship of floor-to-floor heights

Architectural Elements & Projections

Throughout the Vieux Carré, the rhythm of the streetscapes is highlighted by the projection of balconies, galleries, porches and roof overhangs which relieve otherwise flat façades. Projecting chimneys, dormers and parapets also contribute to the overall shape and silhouette of the building and the skyline.

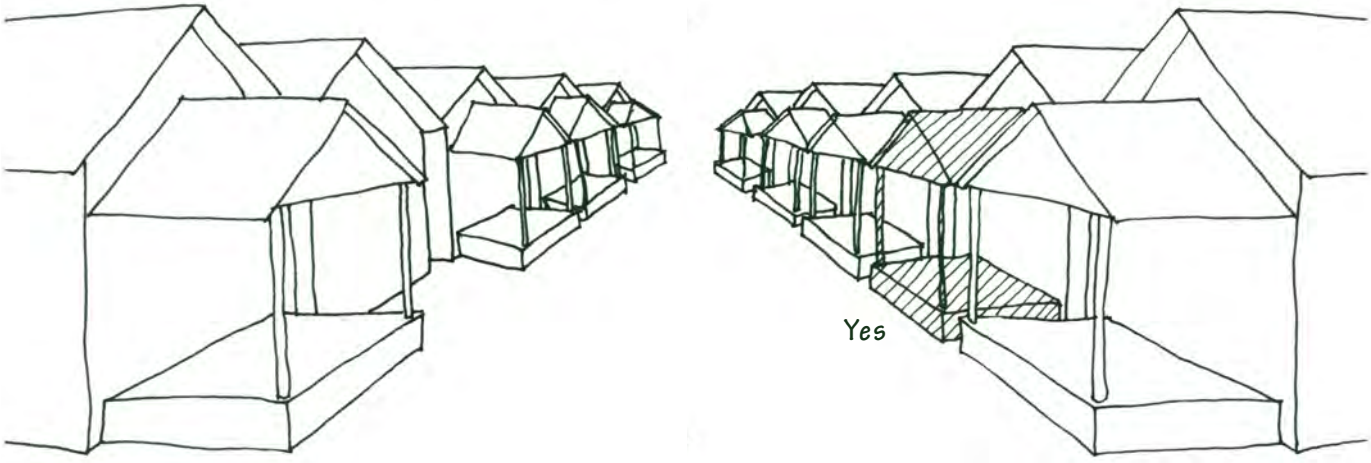
Adding a new architectural element or projection to a building's street elevation is generally not appropriate unless there is evidence that it existed previously or is common for the particular type or style of the building. A new architectural element or projection is more appropriate at a rear elevation or towards the rear of a non-street elevation. (Refer to *Dormers* and *Chimneys, Guidelines for Roofing*, page 04-7, and A *New Balcony, Gallery or Porch, Guidelines for Balconies, Galleries & Porches*, page 08-9.)

It is Generally Appropriate to…

- Replace a missing architectural element or projection designed and detailed similar to those found at neighboring buildings or according to documentation
- Install compatible, simplified detailing on a new architectural element or projection, particularly if it will be located at a side or rear elevation

It is Generally Inappropriate to…

- Construct a new "historicized" architectural element at a building that would not have included one historically
- Construct a balcony, gallery, porch, roof overhang, parapet or dormer at a building type or style that typically would not have included one, or in a configuration or location where one is not appropriate for the building type



The VCC encourages the reconstruction of a removed porch in a manner that is compatible in size and scale to the building and streetscape on which it is being proposed, with appropriate documentation.

Façade Proportions; Window & Door Patterns

The rhythm and patterns of a principal façade of an addition should reflect that of the existing building. Similar to new construction, the dominant patterns at a façade are determined by the number of bays and spacing between windows and doors and major building features, such as a cornice. On a smaller scale, these patterns can be reflected in the selection of wall materials and details like brackets and repetitive trim or mouldings.

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 windows. Doors should reflect the original type and the proportions of windows, and panels should be similar. It is important to keep in mind that shutters act as a visual "frame" for window and/or door and should be considered in the overall composition.

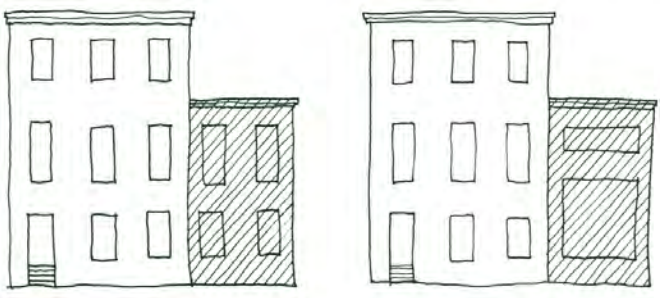
In some instances, where the proposed use and scale of an addition prevents maintaining the existing pattern, the design should incorporate detailing to suggest them, such as a false window and/or pilasters that give the impression of bays or multiple buildings. This is particularly important at a street-facing façade.

It is Generally Appropriate to…

- Construct an addition with a façade height and width 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

It is Generally Inappropriate to…

- Construct an addition that does not maintain the proportions and patterns of the window and/or door as at the existing building
- Install window or door types that are incompatible with the existing building
- Install a large picture window at an addition when the existing building has small, punched openings



The proportions of the windows of the left shaded 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.

Simplified, but compatible trim and details used at this side porch addition include the wood cornice, support posts and railings.

Trim & Details

In the same way that the form and mass of an addition should be compatible with, but not necessarily a copy of a historic building, new details should be compatible with, but not necessarily copy, historic trim and details. Existing details and trim may be used as the basis for those on an addition 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 and posts. When used, details and trim should create a unifying effect on a building and be compatible with the context of the neighborhood.

It is Generally Appropriate to…

- Construct an addition with details and trim that complement 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 a detail or trim that is stylistically incompatible to an existing building or addition
- Apply high style ornament to a lesser addition

Materials

The materials used in the construction of an addition for a wall, sloped roof, window, door, trim, balcony, gallery, porch or other visible exterior element 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 an addition, 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; 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 a plastic "brick," aluminum or vinyl "weatherboards," or synthetic stucco and EIFS. All are an imitation that fails to produce the texture, proportions, finish and/or color of the real material. It is important to note that the size, texture, color and other characteristics of exterior materials can be as important as their composition.

A 1975 addition with modern materials links the main and service buildings in this courtyard.

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 react chemically with existing materials – Refer to specific *Guidelines* sections or contact Staff 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/or streetscape
- Install synthetic material that pretends to be something it is not and is a poor imitation

The addition of clear, frameless windows allows year round use of this portion of the French Market as a restaurant.

Addition Review
Construct an addition to a building or structure **1 2 3** Commission

ADDITIONS GUIDE

THE VCC REQUIRES:

- Preserving the cohesive ambiance of a historic building and the streetscape with compatible, sympathetic construction
- Using compatible siting, proportion, scale, form, materials, window and door patterns, roof configuration, details and finishes at an addition
- Constructing an addition at a secondary elevation wherever possible, subordinate to the historic building, and compatible with the design of the property and surrounding neighborhood
- Constructing an addition so that historic building fabric is not radically changed, obscured, damaged or destroyed
- Making minimal alteration to the original design, features and materials of the historic building and setting
- Using new design elements and scale that are compatible with the historic building and setting
- Using materials and techniques that are compatible with the historic building and setting
- Maintaining the appropriate historic context to the setting

THE VCC RECOMMENDS:

- Reviewing the *Guidelines* sections related to a project to better understand the historic context and appropriate design and materials
- Consulting with the VCC Staff early in the planning stages of an addition project
- Identifying, retaining and preserving the character defining features of an existing building

ROOFTOP ADDITIONS

As most buildings in the Vieux Carré were built at or close to their property lines, it is often not possible to expand a building's footprint. As a result, some property owners hope to add new space on top of an existing building. The two types of additions on top of an existing building are a camelback and a rooftop addition.

- **Camelback:** The camelback is a traditional addition design for a wood frame shotgun or shotgun double (Refer to *Shotgun, Guidelines for Architectural Building Types & Architectural Styles*, page 02-8) – A traditionally designed camelback proposed for a wood-framed shotgun building is not subject to the more rigourous submittal requirements for a rooftop addition; however, it must be compatible with the existing building (Refer to *Principles for Additions,* page 14-11)
- **Rooftop Addition:** A rooftop addition is defined as any new construction on top of an existing rooftop for occupied or unoccupied space, and includes a full-floor addition

A rooftop addition is a way to increase the square footage and floor area ratio of an existing masonry building in the Vieux Carré. This method of adding space to a building predominantly occurs between Bourbon Street and the river where conversion of a commercial or warehouse building to residential use is common. In considering a proposed rooftop addition, the VCC considers the historic integrity of the original structure and surrounding area. It is equally important that an addition, when appropriate and allowed, contribute to the character of the area and respect the design and context of the building and its streetscape.

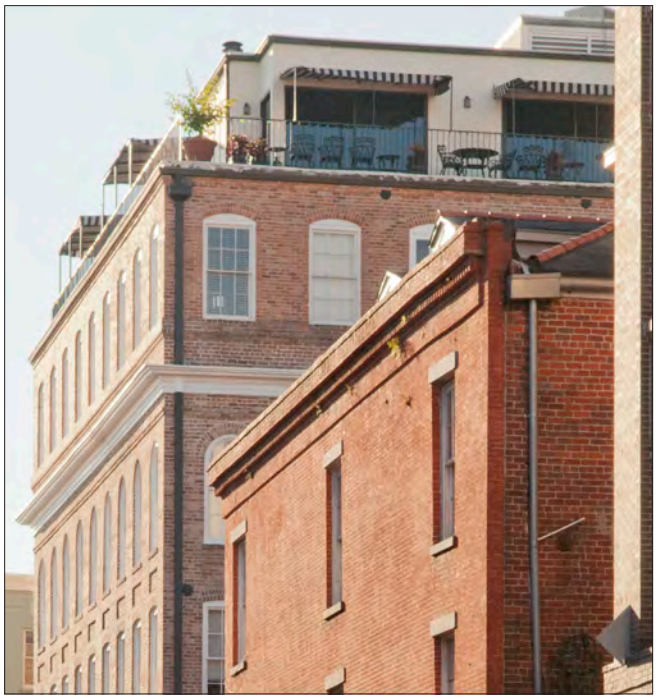
When reviewing a proposal for a rooftop addition, the VCC evaluates the application on a case by case basis. An approved rooftop addition at one location should not be considered a precedent or construed to mean that a similar proposal for another property will be approved. Factors considered by the VCC in its review include:

- The significance of the building or site as defined by its color rating
- The location of the building and site
- The height of the existing building, the proposed addition and surrounding buildings – It must also meet zoning requirements including height and setback
- The visibility of the proposed addition
- 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 Vieux Carré Historic District, streetscape or adjacent buildings.

ROOFTOP ELEMENTS

The VCC has jurisdiction over roof-mounted equipment and rooftop decks, including paving and semi-permanent furnishings. (Refer to *Roof Mounted Equipment, Guidelines for Roofing*, page 04-11, and *Outdoor Furnishings, Guidelines for Site Elements & Courtyards*, page 10-9.)

A camelback addition typically is found on a wood-framed shotgun single or double.

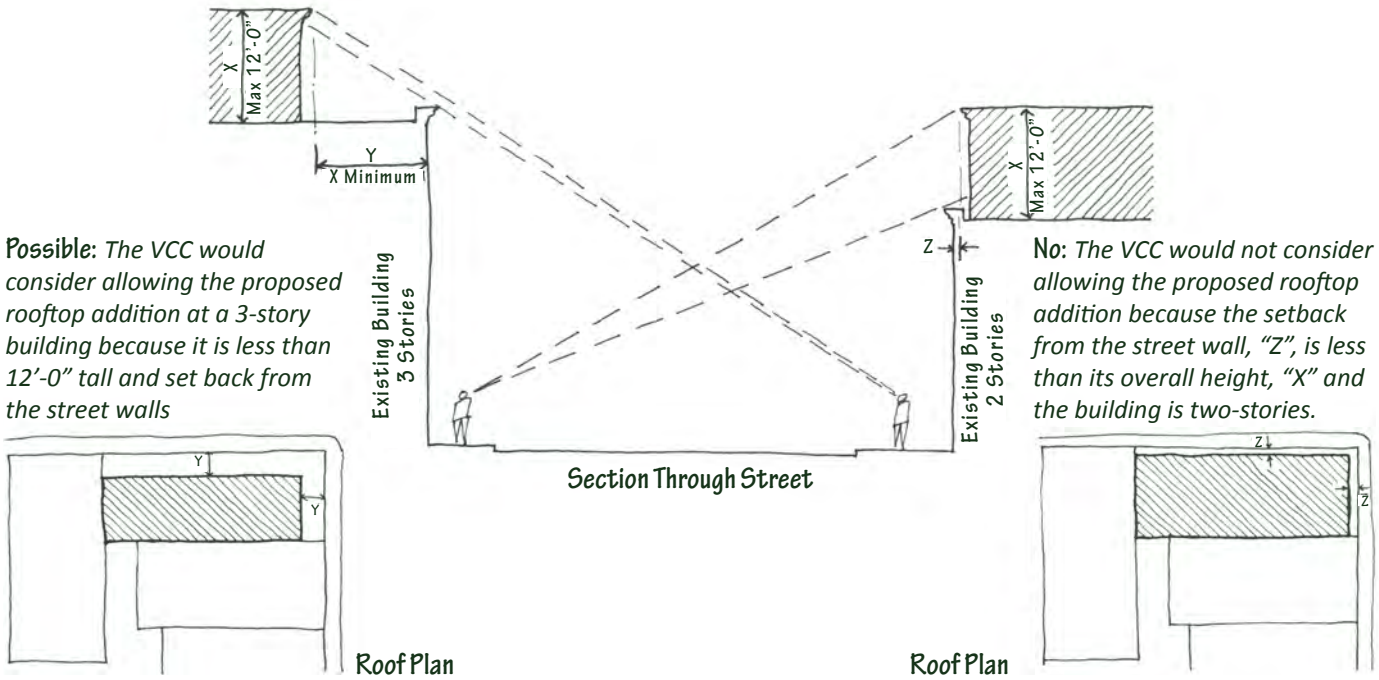


This rooftop addition is set back from the building corner on both sides and has a flat roof without permanent projecting overhangs. The metal railing is nominally visible to pedestrians.

ROOFTOP ADDITIONS SUBMITTAL REQUIREMENTS

In addition to the submission requirements identified in the *New Construction & Addition Review* (page 14-2), the following information is required for each application for a rooftop addition:

- 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 in all directions, and showing not only the impact on the subject building, but also on the adjacent buildings and the Vieux Carré 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



Possible: *The VCC would consider allowing the proposed rooftop addition at a 3-story building because it is less than 12'-0" tall and set back from the street walls*

No: *The VCC would not consider allowing the proposed rooftop addition because the setback from the street wall, "Z", is less than its overall height, "X" and the building is two-stories.*

A rooftop addition must be set back from the street walls of the existing building by a minimum of the proposed height of the addition, (i.e. 12'-0" high rooftop addition must be set back from the street wall a minimum of 12'-0".) The VCC discourages a rooftop addition on a building less than three full stories in height because of the increased likelihood of visibility.

DESIGN STANDARDS FOR ROOFTOP ADDITION REVIEW

If allowable by the Comprehensive Zoning Ordinance (CZO) and appropriate at a particular site, the VCC uses specific design standards to review a rooftop addition proposal. In its review of a proposed rooftop amenity or addition, the VCC:

- Strives to make a rooftop addition, including an elevator and mechanical equipment, as well as furnishings as unobtrusive and minimally visible as possible
- Limits the overall height of a rooftop addition, including framing and parapet, to 12'-0" above the lowest surface of the existing roof, except for code-required components, such as an elevator override
- Requires that a rooftop addition be set back from the street façade(s) of the building by a minimum of the overall height of the proposed addition (i.e., a 12'-0" high rooftop addition should be set back from the street wall a minimum of 12'-0")
- Requires that a rooftop addition incorporate elevator, mechanical and HVAC equipment within the single story and allowable 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 the height of the proposed furnishing from the lowest roof surface
- Considers a proposal for a rooftop addition that does not conform to these *Guidelines* at a Green, Pink or Yellow rated building under limited circumstances; however, excellence in design and the architectural character of the existing building are strong factors in the review

Rooftop Addition Review

Construct a rooftop addition
1 2 3 Commission

ROOFTOP ADDITIONS

THE VCC REQUIRES:

- Compliance with the Comprehensive Zoning Ordinance (CZO) – A rooftop addition shall not require a variance for height limit or floor area ratios
- Review of all exterior items located on a roof surface including paving, railings and built-in furnishings

THE VCC DOES NOT RECOMMEND:

- A rooftop addition on a Green, Pink or Yellow rated building
- A rooftop addition on a building of less than three full stories in height

THE VCC DOES NOT ALLOW:

- A rooftop addition on a Purple or Blue rated building
- A rooftop addition on a building originally constructed as a residential building
- A rooftop addition on a roof with a pitch greater than 3-inches vertically in 12-inches horizontally and an existing parapet less than 18-inches in height – Except at a camelback shotgun
- A roof addition greater than one story and/or 12'-0" in height or with a roof form other than a flat or low-sloped roof – Excluding an elevator override

Traditionally designed secondary buildings with balcony access to upper levels provide guest rooms at this hotel.

SECONDARY BUILDINGS & STRUCTURES

Many properties in the French Quarter include more than a principal building. In most instances, a secondary building or structure and landscape features are integral parts of the overall property, setting and historic context. (Refer to the *Guidelines for Site Elements & Courtyards* for information regarding landscape features.) A secondary building or structure can be a service or accessory outbuilding, a garage, pool house or shed.

Secondary buildings and structures contribute significantly to the understanding of the Vieux Carré's history and development. Although most secondary buildings were designed to be utilitarian, those associated with a residence, such as a service or accessory outbuilding, were constructed to be complementary to the property's principal building. These similarities can include the building's form, materials and simplified detailing. (Refer to *Outbuilding, Guidelines for Building Types & Architectural Styles*, page 02-7.)

In general, a secondary building or structure is historically or architecturally significant if it was:

- Constructed at or about the same time as the principal building on a site
- Constructed after the principal building on a site but was used for a significant function
- Constitutes an important architectural design or construction method
- Built incorporating distinctive characteristics of form, style, materials or detailing, or shares those characteristics with other buildings on the site
- Associated with an important event or person related to the property

The VCC reviews the alteration, construction or demolition of any secondary building or structure in the Vieux Carré.

DEMOLITION OF SECONDARY BUILDINGS & STRUCTURES

In some instances, a secondary building can become functionally obsolete on a property, such as service quarters. Before the VCC will consider a proposal to demolish a secondary building with a Purple, Blue, Green, Pink or Yellow color rating, all alternative uses that maintain it must be explored.

Service quarters have successfully been converted into additional living space, a secondary residence and/or storage area. Because a significant and/or historic secondary building or structure can contribute to the overall property, historic setting and streetscape, demolition or removal from the site should be avoided. **The demolition or relocation of an architecturally or historically significant secondary building or structure is not allowed.**

There are some cases in which a contemporary secondary building is not compatible with the historic property and is not appropriate, such as a pre-manufactured metal garage or garden shed. If demolition of a non-compatible secondary building is considered, it must be conducted as sensitively as possible. (Refer to *Demolition*, page 14-20.) The AC may approve the demolition of an Orange or Brown rated secondary building or shed under 100-square feet, provided the demolition is deemed appropriate.

RATINGS OF SECONDARY BUILDINGS & STRUCTURES

A secondary building can have a different color rating than the primary building on a property. To obtain a property rating, including the rating of a secondary building or structure, contact the VCC at (504) 658-1420.

NEW SECONDARY BUILDINGS & STRUCTURES

Similar to an addition, a new secondary building or structure should be subordinate to and visually compatible with the primary building without compromising its historic character. Although the type and location of these features can be limited by zoning and other requirements, ideally, the secondary building or structure should be located so it is minimally visible and does not detract from a historic building. Contact the Department of Safety and Permits to determine the allowable location, footprint, height and applicable regulations for a proposed secondary building or structure prior to submitting a design to the VCC.

SECONDARY BUILDINGS & STRUCTURES GUIDE

THE VCC REQUIRES:

- Maintaining a historically and/or architecturally significant secondary building or structure as carefully as the principal building

THE VCC RECOMMENDS:

- Designing a new secondary building or structure 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 a secondary building or structure, including a garage, storage building, shed, animal shelter or pool house away from the principal entrance or street elevation
- Constructing a new secondary building in a manner that does not damage other resources on the site and respects the footprints and foundation of all prior secondary structures, as well as potential archaeological resources
- Adapting a functionally obsolete building for new use such as converting a service building into additional living space or a shed into a laundry facility
- Referencing the *Small Structures, Sheds & Enclosures, Guidelines for Site Elements & Courtyards*, page 10-10, for structures or enclosures under 100-square feet in size

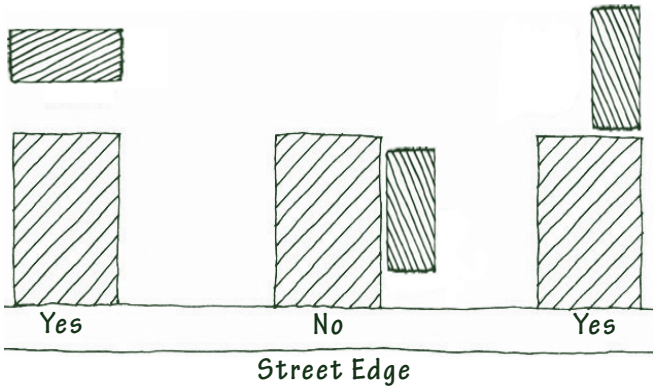
THE VCC DOES NOT RECOMMEND:

- Constructing a new secondary building or structure in a location that is highly visible from the street when a less prominent location is available

THE VCC DOES NOT ALLOW:

- Demolishing a Purple, Blue, Green, Pink or Yellow secondary building or structure – All alternatives to demolition must be explored
- Adding a pre-manufactured or metal shed, carport, enclosure or outbuilding

This secondary structure was constructed in 1998 at the rear of the courtyard using materials and simplified details that are compatible to the main house.



The visibility of the secondary buildings or structures at the examples on the right and left is limited from the street. The secondary building or structure in the middle example does not conform with street pattern, is very prominent and should be avoided.

Secondary Building & Structure Review	
Alter, construct or demolish a secondary building or structure	**1** **2** **3** Commission

ALLOWABLE SECONDARY BUILDINGS & STRUCTURES

Prior to application submission to the VCC, contact the Department of Safety and Permits to discuss the allowable location, site coverage, height and applicable regulations for a proposed secondary building or structure.

DEMOLITION

The demolition of all or a portion of a historic resource within the Vieux Carré is considered a drastic action, as it alters the character of the area. Once a historic resource or building that contributes to the community's heritage is destroyed, it is generally impossible to reproduce the design, texture, materials, details, special character and interest of the resource in the Historic District.

As a result, the VCC rarely considers demolition of a Purple, Blue, Green, Pink or Yellow building or structure within the Vieux Carré Historic District an appropriate option.

When reviewing a demolition application for a building or structure on a property, the VCC uses the following criteria in its evaluation:

- The historic or architectural significance of the building or structure as designated by its color rating
- The importance of the building or structure to the *tout ensemble*
- The available alternatives to demolition that have been evaluated and explored by the applicant
- The special character and aesthetic interest that the building or structure adds to the streetscape, site or District
- The difficulty or impossibility of reproducing such a building or structure because of its design, texture, material, detail, or construction
- The condition of the building or structure
- The future utilization of the site
- The proposed mitigation measures such as, but not limited to, continued maintenance, fencing and/or landscaping

If the proposed demolition involves only a portion of a building or structure or if there are multiple buildings on a site, a demolition application must include a site plan that clearly shows the area proposed for demolition. For a partial demolition proposal or a demolition that shares a party wall with an adjacent site, the application should include details for the stabilization and protection of the remaining portion of a building or structure and/or adjacent property. (Refer to *Demolition by Neglect, Guidelines Introduction*, page 01-10.) The VCC may require drawings of the existing building or structure as part of the application.

If the applicant believes the building is structurally unsound or a hazard, he/she is encouraged to provide documentation of the unsound condition prepared by a licensed structural engineer or architect. **The only instance in which demolition is allowed without formal VCC approval is when required by the Department of Safety and Permits because the building, monument or structure is in imminent danger of collapse.**

A demolition application that does not meet the imminent danger of collapse criteria will be considered by the AC and then the Commission at public hearings. After initial review, the Commission typically requires a 30-day layover period for a demolition application. 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. **The VCC requires the submission of redevelopment plans concurrently with a demolition application and requires conceptual approval of the proposed redevelopment project prior to the issuance of a demolition permit.**

If the Commission approves a demolition application, a permit will be issued for the work after all conditions of the VCC's approval have been met. **No demolition or relocation work may begin until the VCC has approved a permit and the applicant has obtained all other necessary permits from the applicable City agencies, including the Department of Safety and Permits.**

Building or Structure Demolition Review	
Demolish a building or structure that is in imminent danger of collapse **1 2 3**	Department of Safety and Permits
Demolish a building, structure or addition, or relocate it **1 2 3**	Commission

DEMOLITION GUIDE

THE VCC REQUIRES:

- Evaluating the significance of the historic resource
- Exhausting all attempts to reuse a historic building, structure or site feature prior to considering relocation or demolition including:
  - □ Stabilizing, weatherproofing and securing
  - □ Renovating or adaptively reusing the building, structure or feature in a way that does not substantially alter its historic character
  - □ Selling or transferring the property
- Submitting redevelopment plans concurrently with demolition plans and obtaining conceptual approval for the proposed redevelopment

THE VCC RECOMMENDS:

- Donating salvageable materials such as windows, doors, hardware, shutters, bricks, metal balcony and gallery components, wood trim and siding to an architectural salvage company for use in other projects rather than disposing in a landfill

This material is funded by the Vieux Carré Commission Foundation on behalf of the Vieux Carré Commission.
www.nola.gov/vcc

Vieux Carré Commission Foundation
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

Appendix A: Glossary

Abat-Vent – A roof extension, almost flat, supported by metal or wood outriggers cantilevered from the façade at the roof line.

AC – *See Architectural Committee.*

Acanthus – A prickly herb of the Mediterranean region; leaves of the acanthus were used for designs in classical ornamentation, particularly Corinthian column capitals.

Accessory Building / Outbuilding or Structure – A structure located on the same lot as, and of a nature and use clearly incidental and subordinate to, the principal structure. *See Ell, Secondary Building/Outbuilding/Service Building/ Service Wing.*

Accessory Use – An incidental or subordinate use found on the same parcel as the principal use of the land or structure.

Adaptive Reuse – The renovation of a structure for a different purpose than its current or original use.

Addition or Enlargement – Any construction that increases the size of a structure in terms of site coverage, height, floor area, building depth or width.

Alcove – A recess or niche in a wall.

Alligatoring – Severe cracking and crazing of paint. *See Cracking and Crazing.*

Alteration – Any change due to construction, repair, maintenance or otherwise to a building or site feature.

American Townhouse – A two-story residence, typically three bays wide and two rooms deep, attached or detached residence with an interior hallway and enclosed stairwell placed along a side wall.

Applicant – The project representative who files an application on behalf of and with the approval of record owner of the site and/or building(s) located thereon, the lessee thereof, or a person holding a *bona fide* contract to purchase same.

Apron – A flat piece of trim immediately beneath the stool of a window; also called a skirt.

Appliqué – Applied ornament.

Arcade – A covered passageway with a series of arches on one or both sides supported by columns or piers. *Compare Colonnade and Loggia.*

Arch – A curved structural opening.

Architectural Committee (AC) – A group appointed by the Vieux Carré Commission, comprised primarily of the AIA representatives on the VCC and additional architects and advisors as needed, empowered to preserve, protect and enhance the built environment of the Vieux Carré through the design review process.

Architrave – The lowest part of an entablature.

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 cover, spinner, streamer, inflatable device, searchlight, flashing light, color changing, rotating or moving display or any similar device or ornamentation designed or used for the purpose of attracting attention, promoting or advertising.

Attic – The space under a pitched roof of a building.

Awning – A roof-like cover with no support extending to the ground; constructed of fabric, metal, glass or other material; designed and intended for protection from the sun or weather or as a decorative embellishment; and attached to the wall of a structure over a window, entryway or walkway.

Back-prime – To apply primer and paint to the unexposed side of millwork before installation.

Balcony – A platform that 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 shaft-like 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 were used to construct early buildings.

Barrel Tile – A half-cylinder-shaped clay roof tile.

Basket Balcony – A decorative or usable balcony that is one- or two-bays wide.

Batten Shutter – Vertical boards fastened with horizontal boards (battens) at inside face. Commonly found on late-18th and early-19th century Creole-style buildings.

Batt Insulation – Pre-cut insulation panels, typically 16- or 24-inches wide, designed to fit between standard wall studs or floor framing, often made of fiberglass or mineral wool.

Batten Roof – Sheet-metal roof in which the vertical panels are divided by metal-covered wood ribs or battens.

Bay – Repetitive section into which a building is divided, a door or window opening in a façade.

Beaded Board – A board with a rounded edge separated from the rest of the board by a small groove or 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 than the premises where the sign is located. A billboard is also called an outdoor general advertising sign.

Bituminous Coating – A thick, bitumen coating material used for waterproofing, damp-proofing and roof patching.

Blanket Insulation – *See Batt Insulation.*

Blistering – Air bubbles under paint.

Blockface – One side of a given street between two consecutive intersecting streets.

Board of Zoning Adjustments (BZA) – The City board that considers applications for waivers and variances from the requirements of the Comprehensive Zoning Ordinance and appeals by the Director of Safety & Permits.

Bollard – A short post used to restrict vehicular traffic from an area; typically metal and/or concrete and installed along a sidewalk edge; may be ornamental.

Bolted Plate – A flat metal plate against a masonry wall with a threaded rod secured to the internal structure used to stabilize or pull back a bowing masonry wall. Plates are approximately 8- to 10-inches wide and can be square, round or decorative.

Bond Course – A horizontal row containing brick headers or bond stones in a masonry structure. Also known as heading course.

Borate – A salt of boric acid used as a wood preservative to prevent growth of fungi and termite infestation.

Bousillage – A construction method for walls using a mixture of mud, moss and animal hair as infill between heavy timber posts. *See Briquette-Entre-Poteaux*.

Bracket – A support element under an eave, balcony or other overhang. Frequently used as ornamentation rather than for structural support.

Breaking Shutters – A pair of shutters set back 8- to 10-inches into the opening with a double-knuckle hinge that allows the small section to open parallel to the jamb and the larger section to fold back against the building wall.

Brick-Between-Posts – *See Briquette-Entre-Poteaux*.

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 – A construction method for walls using brick as infill between heavy timber posts. Also known as brick-between-posts. *See Bousillage*.

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. *See Stucco*.

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 (CZO) have been met.

Building – Any structure, place or construction built for the shelter or enclosure of a person, animal or chattel, or any part of such structure when subdivided by a division wall or party wall extending to or above the roof and without an opening in such separate wall.

Bulkhead – The exterior base of a display window.

Cabinet – One of a pair of small rooms located at the rear of a Creole cottage flanking an open loggia or gallery. These rooms were typically used as bedrooms, storage, or housed a stairwell to the attic.

Camelback Shotgun – A shotgun-type house with a two-story rear portion, either added or original.

Canopy – A roof-like cover supported by brackets or ties; 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. *Compare Marquee.*

Capital – The uppermost part of a column or pilaster.

Carport – An open-sided shelter for an automobile(s).

Carriageway – A bricked or flagged passage, wide enough for a carriage, leading to a courtyard in the rear of a townhouse. The entrance is normally arched and placed to one side of the façade.

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 – Mass-produced decorative or structural iron shaped by placement in a mold; used for railings, fences, balconies and galleries.

Caulk – Flexible sealant material used to close joints between materials; made of various substances including tar, oakum, lead, putty and modern elastomerics such as silicone and polyurethane.

CDs – *See Construction Documents*.

Center-Hall Cottage – A one- to one-and-a-half story residence with a central hall flanked by symmetrical rooms; typically five bays wide and two rooms deep, and commonly raised.

Chain Wall – A continuous foundation raising a house or metal picket fencing off the ground.

Chamfer – A 45-degree bevel cut at the outside corner of a building element, often found at wood posts.

Channel Letter – Three-dimensional individually cut letters or figures, illuminated or unilluminated, affixed to a building or structure.

Checking – The cracking of wood along the grain caused by rapid drying.

Cheek Wall – Either of two sides of a projection, such as a dormer or stoop.

Chimney – A vertical shaft of reinforced concrete, masonry or other material enclosing one 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 above ground.

City of New Orleans (City) – The local municipal governmental body.

City Planning Commission (CPC) – The City board with authority over planning and zoning matters as set forth by the Home Rule and State Law. The CPC makes recommendations to the City Council regarding the Master Plan, map changes, planned developments, amendments to the Comprehensive Zoning Ordinance and Subdivision Regulations. The CPC 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.

Colombage – Construction consisting of heavy timber framework with mortise and tenon joints covered with wide horizontal boards. A common construction method in New Orleans during the early colonial period.

Colonnade – A series of columns at regular intervals, supporting a covered passageway. *Compare Arcade and Loggia.*

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.

Commission (Vieux Carré Commission) – The legally mandated body charged with preserving, protecting and enhancing the Vieux Carré.

Common Bond – A brickwork or masonry pattern having a course of headers between every five or six courses of stretchers.

Comprehensive Zoning Ordinance (CZO) – Document with the force of law that guides and regulates development and property use within the City of New Orleans.

Conceptual Review – A review leading to the sanctioning, commendation or favorable regard of a general idea or the non-specific notion of proposed work. Conceptual approval by the AC or the Commission does not automatically guarantee final approval of any subsequent submission.

Concrete Masonry Unit (CMU) – Formed structural blocks made from water, cement, sand and aggregate. Also known as concrete block.

Console – An ornamental supporting bracket, typically found under a balcony. *See Spanish Console*.

Consolidant – A material infused in a deteriorated material to stabilize it, such as epoxy resin into wood or chemicals into stone.

Construction – The erection of any on-site improvement on any parcel of ground, 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 (hereafter such a parcel of ground shall be referred to as "site").

Construction Documents (CDs) – The documentation that sets forth the detailed requirements of a construction project including a restoration, renovation, new construction or addition project; typically includes detailed drawings and specifications produced by a design professional.

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. *See Acanthus.*

Cornerboard – One of a pair of vertical boards installed on the outside corner of a building with wood siding or shingles, with clapboard or shingles usually abutting the side.

Cornice – The projecting horizontal moldings towards the top of a building wall, window or door.

Countersink – To make a recess to receive a fastener, such as a screw, or a piece of hardware, so that when installed, it will be flush with or below the adjacent surface.

Course – A horizontal row of repetitive elements, especially masonry, tile or roofing units.

Courtyard – An enclosed open-air space next to a building.

Crawl Space – A low-height space between the bottom of the lowest floor of a structure and the grade; may have an earthen or paved surface.

Crazing – A network of hairline cracks on the surface of a material; typically found at glazed brick, tile and paint. *See Alligatoring.*

Creole – A person born in Louisiana who is a descendent of a French, Spanish, Haitian and/or African colonist or a slave. Also a style of architecture prevalent during the post-colonial period in New Orleans.

Creole Cottage – A one- to one-and-a-half-story residence that is two- or four-bays wide and two rooms deep with a hipped or side-gabled roof and no interior hallway.

Creole Townhouse – A two-story detached or undetached residence with a passageway or carriageway at the ground floor that leads to a rear courtyard with no interior hallway.

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.

Cupola – A small structure projecting above a roof that provides ventilation and/or is used as a lookout. *Compare Monitor.*

Cut Sheet – Product information from the manufacturer or fabricator.

CZO – *See Comprehensive Zoning Ordinance.*

DD – *See Design Development.*

Deck – A raised platform, often of wood, built above grade on a support structure; it 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 and is distinguished from a porch in that a porch is related to the architectural design of the building.

Delamination – Separation of layers of a material parallel to the surface.

Demolition – The complete or constructive removal of a building on any site.

Demolition by Neglect – Neglect in the maintenance of any building that can result 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) An unintended opening that has the potential to result in water damage to the building or its materials; (3) A potential hazard that could fall and cause injury or a structural element that may no longer safely carry an imposed load; (4) A case of deteriorating exterior elements such as missing mortar or rotting wooden elements that allow deteriorating conditions to develop further or cause other internal problems; and (5) Any condition that allows or harbors vegetation to grow on or into an architectural element.

Density – The number of dwelling units per area of land.

Dentils – Closely spaced blocks in a Greek Ionic or Corinthian cornice.

Design Development (DD) – An intermediate representation and review of a proposed construction project that is more detailed than a conceptual design, but not as fully developed as construction documents.

Design Guidelines – Standards and/or recommendations for control of new construction, as well as an alteration or addition to an existing building, structure or property in a historic district or town; typically adopted and published by the local regulating agency or municipality.

Dimensional Lumber – Wood cut at a sawmill in a regular size and shape.

District – *See Historic District.*

Door Hood – A projecting roof structure over a door, typically supported by brackets.

Door Surround – *See Casing.*

Doric Order – The most plain of the classical Greek orders, distinguished by columns with an unadorned capital and no base.

Dormer – A projection from a wall or roof structure that includes a window. 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.

Dormer Cheek – *See Cheek Wall.*

Double – *See Shotgun Double*.

Double-Gallery – A two-story building, particularly the sidehall American townhouse, with its distinguishing feature being broad galleries across the front façade at both levels, supported by either pillars or columns.

Double-Hung Window – A window type introduced to New Orleans in the early 1800s, consisting of two sashes that operate through vertical movement, i.e. the lower sash can be raised and the upper sash lowered.

Double-Knuckle Hinge – A hinge with two pivot locations that holds the two leaves of a breaking shutter. *See Breaking Shutter.*

Downspout – A rainwater leader, typically surface mounted to a building, which directs storm water from a gutter down towards the ground. Often fabricated from sheet metal including copper, galvanized metal or aluminum.

Drip Edge – A projecting molding over an exterior door or window opening for catching and shedding rainwater.

Drop Awning – A single piece of fabric suspended either at the front or on the side of a gallery or porch.

Drop Lap Siding – A type of weatherboard with a depression in the upper part of each board.

Easement – A deed restriction on a property giving someone besides the owner the right to enjoy all or a portion of the property in perpetuity; may also include its use or development. *Compare Façade Easement.*

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.

EIFS – *See Exterior Insulation and Finish System.*

Egg-and-Dart – Decorative molding consisting of alternating egg and dart-shaped elements; found in Greek Revival-style architecture.

Egress – Exiting or going out of a building. *Compare Ingress.*

Elastomeric Coating – A flexible coating that is in a plastic state during application; used for waterproofing and dampproofing.

Elevation – A face of a building, usually drawn to scale. *Compare Floor Plan and Section.*

Ell – An addition to a building that creates an L-shaped floor plan; usually added to the rear of an existing building. *See Service Wing.*

Encroachment – The extension or placement of any structure or component of a structure into a yard or, when allowed 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, frieze and cornice.

Entresol – A low-ceiling floor used for storage between the ground floor and an upper floor; a Spanish colonial feature.

EPA – The US Environmental Protection Agency.

Etched Glass – Decorative glass with a design produced by the process of exposure to acid.

Exterior Insulation and Finish System (EIFS) – A synthetic stucco system popularized in the United States in the late-20th century.

Eyebrow Roof Dormer – A low, curvilinear roof dormer resembling the shape of an eye.

Façade – The front or face of a building. *Compare Elevation.*

Façade Easement – A preservation easement that restricts future changes to the exterior appearance of a building; may apply to an entire building or a designated portion. *Compare Easement.*

Fanlight – A fan-shaped or semicircular window over a door or window with radiating muntins; found in Georgian and Federal-style architecture.

Fenestration – 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 dimensionally stable.

Fiberglass Shingle – A composition roof shingle having an inorganic fiberglass base, saturated with asphalt and surfaced on the weather side with colored ceramic granules.

Finial – The topping ornament of a roof gable, turret, baluster, post, etc.

Finish Coat – The final coat of stucco, serving either as a finished surface or as a base for decoration. *See Stucco.*

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 – Wood 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.

Flag – A usually rectangular piece of fabric of distinctive design that is used as a symbol (as of a nation), as a signaling device or as a decoration.

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 with a horizontal uppermost part.

Flemish Bond – A brickwork pattern 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, etc. *Compare Elevation, Section and Site Plan.*

Flue – A vent passage for chimney gases; may be masonry, terra cotta or metal.

Flush Siding – Flat-faced boards nailed edge to edge to form the appearance of a flat wall; typically found on a Greek Revival style building and installed on a front wall and/or under a protective porch or gallery.

Fluting – Closely spaced and parallel vertical channeling on the shaft of a column or pilaster.

Footcandle – A unit of illumination equivalent to the illumination at all points that are one foot distant from a uniform source of one candlepower.

Footprint – The form of a building on a site.

French Doors – A pair of hinged doors, generally with glass lights, found in Creole buildings.

French Drain – A trench lined with flagstone, concrete or gravel that redirects surface and groundwater away from a building, structure, street or sidewalk; often bridged by flagstone slabs or a metal grate.

Fretwork – A screen or lattice composed of intricate, interlaced openwork; found in Eastlake style buildings.

Frieze – The middle part of a classical entablature.

Frieze Window – A window located within a frieze; typically associated with Greek Revival-style buildings.

Frontage – The property abutting on one side of a street between two consecutive, intersecting streets. *See Blockface*.

Gable – The triangular upper part of a wall formed by a pitched roof.

Gallery – An exterior platform supported by columns; can be under the main roof of a building. Where a building is constructed at a front and/or side property line, the gallery extends over the sidewalk and is supported by posts and/or columns along the curb.

Galvanic Action – A type of corrosion caused by an electric current generated by two different metals touching in the presence of moisture, with the less noble metal being corroded.

Garçonnière – A dependency unit for males; often located within a service wing or building.

Glazing – The clear or translucent material through which light passes into a building; most often glass.

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 – A style of architecture based on classic Greek temples; used for both public buildings and houses; typical elements include a low-pitch gable or hipped roof, pedimented gable ends, a simple architrave band at the eaves, an entry porch with Doric style columns and entablature, and a 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 area of all floors of a structure, measured from the exterior face of exterior walls or from the centerline of walls separating two attached buildings.

Guidelines – See *Design Guidelines*.

Gutter – A horizontal or slightly sloped trough that collects rainwater; may be located at the bottom of a roof slope or a channel cut into the ground.

Half-Timbering – A method of wall construction in which the wooden structural members are exposed on the exterior wall with stucco infill between.

Hardware – The metal fittings and connectors used for framing a building and constructing millwork.

Header – A brick or stone with its shortest dimension laid horizontally in a wall; typically used to bond the two wythes of a brick wall together.

Heating, Ventilation and Air Conditioning (HVAC) – The system is used to provide heating and cooling services to a building.

High-Style – A building that's type, form and details exemplify a specific architectural style.

Hinge – Hardware that supports a door, window or shutter and allows it to open and close. *Compare Double-Knuckle Hinge and Strap Hinge.*

Hip – An inclined line formed at the intersection of two sloping roof surfaces at an outside building corner.

Hipped Roof – A roof with four 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 a major concentration of historic resources; listed on the national and/or local level, such as the Vieux Carré Historic District, which can include legal protection.

Historic District Landmarks Commission (HDLC) – A city agency responsible for the regulation of all historic properties and districts in New Orleans outside of the Vieux Carré.

Historicize – To make appear historical, typically using historical details and materials or facsimiles.

Historic Resource – An individual building, site, monument, structure or area that has been determined to have historical significance and a distinctive character conveying 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 – A structure that is likely to collapse without warning.

Impervious Coating – An applied barrier that prevents the passage of moisture.

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 the district.

Increase in Intensity – A growth in the concentration of activity on a property. In the case of a nonconforming use, any growth above and beyond the status quo is considered an increase in the intensity of use including an expansion in gross floor area or number of dwelling units.

Ingress – An entrance. *Compare Egress.*

Ionic Order – An order of classical Greek architecture, characterized by columns with a scroll-like capital.

Jamb – The facing side of a wall opening at a window or door.

Jamb Liner – A material added to the inside face of a single-, double-, or triple-hung window to facilitate the raising and lowering of an individual sash.

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.

Key – The portion of a stucco or plaster base coat that extends between and beyond the lath or between the masonry units that holds it in place.

Lake Brick – Locally produced soft bricks made by pressing wet clay into a wood or metal mold and made with sand taken from Lake Pontchatrain; also known as mud bricks.

Lath – A base material with small openings used to support plaster or stucco, typically found on wood framing; types include split and cut wood lath and expanded metal lath. A wood strip used to support roofing slates or tiles.

Lathe – A machine tool for shaping a piece of material, such as wood or metal, by rotating it rapidly along its axis while pressing a fixed cutting or abrading tool against it; used to produce spindles and balusters.

Leaded Glass – Small panes of glass (clear, beveled or stained) held together by lead strips.

Leaf – One of the folds of a folding door or shutter.

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, such 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.

Load Bearing – Structural element, carrying load or weight.

Lock Rail – The middle rail of a paneled door where the lock is typically mounted.

Loggia – An open-sided, roofed space of a building found on the rear of Creole buildings. *Compare Arcade and Colonnade.*

Louvered Shutter – Shutter with a frame of rails and stiles supporting either fixed or operable wood slats.

L**ow-E Film** (Low thermal emissivity) – A film or coating applied to window or door glazing to reduce the transmission of radiant heat gain from the sun.

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 building with no supports extending to the ground. *Compare Canopy.*

Massing – The overall composition of major volumes of a building, especially when the structure has major and minor elements.

Menu Box – A wall-mounted box with an operable door and a clear glass face to facilitate changing menus or entertainment notices.

Millwork – Woodwork shaped or dressed by means of a rotary cutter.

Millwork Drawings – Detailed, scaled, dimensioned drawings depicting the components, profiles and joinery for wood elements such as doors, windows, built-in cabinetry and paneling.

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 – Structure that projects up from the roof, used for ventilation with louvers or for light on a warehouse. *Compare Cupola.*

Monolithic Column – A column that extends uninterrupted for two or more stories.

Mortar – A malleable mixture of lime or cement (or a combination of both), 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 framing element separating two window or door frames.

Multi-light – Having many lights or glass panes, as a window or door.

Muntin – The narrow molding separating individual panes of glass in a multi-paned window sash or door.

Mural – A work of art painted or otherwise applied 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 19th century bi-fold and tri-fold doors to provide security.

Nonconforming Structure – A lawfully erected structure that does not meet the current bulk, yard or parking requirements of the Comprehensive Zoning Ordinance (CZO).

Nonconforming Use – A lawfully established use that does not meet the current use requirements of the Comprehensive Zoning Ordinance (CZO).

Non-Ionic Detergent – A cleaning agent, such as dish washing detergent, that does not contain any metal ions that could deposit and leave a conductive residue on a surface.

Off-Street Parking – A parking space for a motor vehicle on a lot and not on a street, alley or right-of way.

One Stop Shop – The single resource for all city permits and licenses.

On-Street Parking – A designated, lawful parking space for a motor vehicle that is located on a public street or right-of-way in a parking lane.

Open Space – Those areas of a lot open and unobstructed from grade level upward, unless otherwise permitted. For townhouse and multi-family dwellings that are required to provide open space for each dwelling unit, open space may include areas on a deck, balcony, porch and/or roof that is accessible and usable by an occupant.

Open Space Ratio – The open space on a lot divided by the floor area of any structures on the lot.

Ornament – An object or series of objects, often sculptural, added to a building form to enhance its visual appearance.

Outbuilding – A detached building that has a secondary use to the main building or structure on a site.

Outrigger – A flat, metal bar cantilevered from a building supporting a projecting balcony or canopy from below.

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 a frame of rails and stiles that support panels of wood held in place by moldings.

Parapet – The portion of a wall that projects above an adjacent roof surface.

Paris Green – A color resembling green, oxidized copper; can be referred to locally as French Quarter green.

Parting Bead – A strip, typically wood, with a beaded edge, used at the jamb to separate a double- or triple-hung window sash.

Party Wall – A wall starting from the foundation and extending continuously through all stories to or above the roof, which separates one structure from another, but is in joint use by both structures. *See Fire Wall*.

Passageway – A covered walkway, typically found in a Creole townhouse, open at the front and rear, two- to four-feet wide, providing access to a rear courtyard.

Paving – A hard, finished walkway, patio, driveway or roadway laid directly onto the earth.

Peak Finial – An ornament at the peak of a roof. C*ompare Finial.*

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 secondary structure above the roof of a building, that covers the top of a stairway, elevator shaft or mechanical equipment.

Pergola – A free-standing shaded walk or passageway of columns with crossbeams and a sturdy open lattice to support vines or climbing plants.

Permit – A document evidencing approval of the VCC and the City for work proposed by an applicant.

Picture Window – A large, fixed-glass window in the façade of commercial buildings.

Pier – A square support for a house, wall or fence.

Piercework – Ornamentation common in the late Victorian period, created by cutting openings in various shapes in a solid piece of wood, common in the Eastlake style.

Pilaster – A column attached to a wall.

Pillar – A square or rectangular upright support; a post.

Pintle – The vertical pin that is the fixed pivot of a hinge, typically mounted at the jamb of a door, casement window or shutter.

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 interior walls and ceilings. *Compare Stucco.*

Plinth – A rectilinear block located at the base of column, pilaster or pedestal.

Plumb – Being vertical, perpendicular to the ground plane.

Pointing – The process of placing mortar in a masonry joint. *Compare Repointing.*

Porch – A structure, enclosed or unenclosed, that projects from the exterior wall of a building, has direct access to the street level, and is covered by a roof or eave. An unenclosed porch is a porch that is open on all sides. *Compare Gallery.*

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; the structural element supporting a balustrade.

Power Roof Vent – A roof vent with a fan that can quickly exhaust heat or humidity from an attic when activated by a thermostat.

Preservation – The act or process of applying measures necessary to sustain the existing form, integrity and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Primary Elevation – The main or most important façade or face of a building. *Compare Elevation and Secondary Elevation.*

Principal Façade – The main or most important elevation of a building. *Compare Primary Elevation.*

Principal Use – The main or primary purpose for which a structure or lot is designed, arranged or intended. *Compare Accessory Use.*

Property Line – The line forming the boundary of a lot, determined by metes and bounds, whether those lines are for single lots or a combination of lots.

Property Rating – A color rating system used by the VCC to characterize the historical or architectural significance of a resource within the Historic District.

Purlin – A horizontal beam in a roof structure that supports or carries rafters.

Quoin – A stone, brick or wood block used to accentuate the outside corners of a building.

Rabbet – A continuous notch, grove or slot cut into the edge of wood to receive another member.

Raceway – Metal box located between an illuminated sign and wall to hold electrical conduit.

Rafter – A sloping structural member of a pitched roof.

Rafter Tail – The portion of the rafter that overhangs the wall, common in the Arts and Crafts style.

Rail – A metal enclosure generally used for a porch, gallery or balcony. *Compare Balustrade.*

Rail, Window or Door – Any of various horizontal members that frame panels of a window or door.

Raised Center-Hall Cottage – A center-hall cottage that is raised above ground as much as a full story, and accessed by central stairs.

Rakeboard – A sloped board or moulding between an exterior wall and the roof soffit.

Rectilinear – A straight and perpendicular form.

Rehabilitation – The process of repairing an existing building to good condition with minimal changes to the building fabric. The act 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 that 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. *See Pointing.*

Resource – A building, structure, site or object that is part of a historic district.

Restoration – The process or product of returning an existing site, building, structure or object as near as possible to its condition at a particular time in its history, using the same construction materials and methods as the original; typically the period of greatest historical significance or aesthetic integrity is chosen; may include removing later additions and replacing missing period work.

Retention Application – A request to retain a previously completed, or ongoing, work that did not receive a VCC permit.

Ridge – The line formed where two sloping roof forms join at the top.

Ridge Cap – *See Ridge Tile*.

Ridge Tile – A clay roof tile used to cover the top of roof ridge; either convex (Spanish tile) or angled (English V).

Ridge Vent – A vent that is installed along the ridge of a roof; often found at an asphalt shingle roof.

Right-of-Way – The land used for a transportation corridor, such as a street, alley, railroad or pedestrian walkway.

Roof Hatch – An opening in a roof with an operable or removable cover.

Roof Monitor – *See Monitor*.

Roof Overhang – A protruding portion of a roof structure that provides protection for lower surfaces and levels.

Rosette – A round decorative element in a floral motif.

Round-Headed Window – A window with a rounded uppermost part.

Running Bond – A brickwork or masonry pattern composed of overlapping stretchers.

Rustication – Rough-surfaced stonework, most commonly found on the lower part of an exterior wall.

Sanborn Maps – An American publisher of historical and current maps of US cities and towns; originally published to assess insurance risks.

Sandwich Board – An advertising device, ordinarily in the shape of an "A" or some variation, located on the ground, not permanently attached and easily movable.

Sash – The part of a window frame that holds the glazing, especially when movable.

Schematic Design – A conceptual design that seeks to show the scope and basic relationships of a project. *See Conceptual Design.*

Scratch Coat – The first coat in three-coat plaster or stucco that is scratched to provide a better bond for the second or brown coat. *See Stucco.*

Scrollwork – Ornamentation in the form of scrolls.

Secondary Building/Outbuilding/Service Building/Service Wing/Dependency – A secondary building on a site, usually added to the rear of a primary building. *See Ell and Garçonnière.*

Secondary Elevation – A less important façade or face of a building, typically the side or rear. *Compare Primary Elevation.*

Section – A drawing that illustrates the view seen as if a structure is cut vertically to show its internal configuration; usually drawn to scale. *Compare Elevation and Floor Plan.*

Section Through Street – A drawing that illustrates the view as if buildings across the street from each other were cut vertically, illustrating the relative building heights, as well as heights of respective windows and/or floors; usually drawn to scale.

Segmental-Arch Head – The uppermost part of a door or window constructed in the shape of a segment of a circle; common in the Italianate style.

Service Building/Service Wing – An addition to a building that creates an L-shaped floor plan; usually added to the rear of an existing building. *See Ell and Secondary Building/ Outbuilding/Service Building/Service Wing/Dependency*.

Service Wing Balcony – A balcony acting as an outdoor corridor, particularly in a townhouse, connecting the rooms of the main house to the service wing.

Servitude – An interest in land that provides for a specified use of that land by a person other than the owner.

Setback – The required distance between a building or structure and a property line.

Sheathing – Material used to enclose and strengthen the walls and/or roof of a wood framed building; typically plywood or boards.

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; of various materials.

Shiplap Siding – *See Drop Lap Siding.*

Shop Drawing – Detailed, dimensioned drawings produced by the fabricator or manufacturer of a particular building element, typically reviewed and approved by the architect.

Shotgun Double – A two-family shotgun residence with a shared interior dividing wall, chimneys and roof and no internal hall. Each room accesses the next room. *Compare Shotgun Single.*

Shotgun Single – A one room wide, several room deep residence with a gable or hipped roof and no internal hall. Each room accesses the next room. *Compare Shotgun Double.*

Shutter – A hinged movable cover, usually of wood, for a window or door.

Shutter Dog – An iron hardware device, fastened to an exterior building wall, with a head that swivels to hold a shutter in the open position.

Side Gallery – A narrow covered side porch that acts as an exterior corridor; found on Shotguns.

Sidelights – Stationary glass panes flanking an entrance door.

Siding – The material used to cover the exposed side of a wood-frame building (weatherboard, drop siding, etc.).

Sign – Any structure, display, device or inscription 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 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, 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 a frame.

Sign, Directory – A sign that serves as a common or collective classification for a group of businesses operating within a multi-tenant structure.

Sign Face – That particular area of the sign structure upon which a message, copy or advertisement is displayed for viewing.

Sign, Freestanding – A sign that is attached to a self-supporting structure.

Sign, Nonconforming – A lawfully erected sign that does not meet the current requirements of the Comprehensive Zoning Ordinance (CZO).

Sign, Permanent – A sign attached to a structure or the ground which is made of materials intended for long-term use.

Sign, Portable – A sign that by design and construction is intended to be used by resting upon the ground for support and may be easily moved or relocated. See *Sign, Sandwich Board*.

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, Real Estate – A temporary sign that relates to the sale, lease or rental of property or buildings.

Sign, Sandwich Board – An advertising device, ordinarily in the shape of an "A" or some variation, located on the ground, not permanently attached and easily movable. *See Sign, Portable*.

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.

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 at the inside of the window or door intended for viewing from the exterior of such a building. A window sign may be either permanent or temporary.

Sill – A horizontal member forming the lowest portion of a building or window opening; the bottom of a door opening.

Simulated Divided Light (SDL) – A window or door in which muntins are applied to a larger piece of glass at the exterior, interior and/or between layers of insulated glass to mimic a multi-light window.

Single – *See Shotgun Single*.

Single-Hung Window – Fixed upper sash above a vertically rising lower sash.

Single-Light – Having one glass pane, as a window or door.

Site – The land on which a building, structure or other feature is located.

Site Plan – A plan showing the form, location and orientation of a building or group of buildings on a site, usually including the dimensions, contours, landscaping and other significant features of the plot. Also called a plot plan. *Compare Floor Plan and Section Through Street.*

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.

Slide Bolt – A locking device for a door, casement window or gate with a bolt that is manually slid into position; typically located at the top and or bottom.

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.

Slurry – A watery mixture of an insoluble material such as mortar, stucco or plaster.

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. *See Console*.

Spalling – Chipping of masonry.

Spill Light – Light rays that are not useful, producing illumination where it is not wanted.

Spindle – A turned decorative wooden element.

Splash Block – A masonry or 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 which has a horizontal uppermost part, at ninety degrees to its sides.

Staff – City employees providing preliminary review and administrative services for the Vieux Carré Commission.

State Historic Preservation Office (SHPO) – The office in each US state designated to administer the State Historic Preservation Program. Pronounced "SHIP-O".

State Historic Preservation Program – The program established by each US state and approved by the Secretary of the Interior for the purpose of carrying out the National Preservation Act of 1966.

Stained Glass – Colored glass.

Stepped Crack – A crack or opening that includes a series of horizontal and vertical offsets.

Stile – Any of various members that frame panels of a window or door, typically vertical.

Stilted Arch – An arch with a straight extension below a segmental arch; used in the Italianate style.

Stone – A hard, naturally occurring material found in the earth.

Stool – The shelf-like wood moulding at an interior window sill.

Stoop – Steps that lead directly to an entrance without a landing or porch.

Story – The space between two floors of a structure.

Strap Hinge – A hinge used primarily on a shutter or gate, that is attached to the face instead of the side jamb. Used primarily in the Colonial and Post-Colonial periods. *See Hinge.*

Streetscape – The built environment parallel to and along a street edge.

Stretcher – A brick or stone with its longest dimension laid horizontally in a wall, parallel to the wall surface.

Stucco – Exterior plaster. *See Brown Coat and Scratch Coat.*

Substrate – An underlying material that supports or is bonded to another material on its surface.

Surrounds – The framework and associated trim around a door or window.

Swag – Classical ornamentation resembling evergreen branches hanging in a curve between two points.

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 constructed above grade on structural supports.

Terra Cotta – Fired ceramic clay, can be glazed, used for architectural elements such as roof tiles and decorative wall elements.

Terrazzo – A floor finish of stone chips, usually marble, laid in a mortar bed and ground and polished smooth.

Throw (bolt) – The distance a bolt latch extends.

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 historic character and ambience, characterized by quaint, historic or distinctive architectural styles; landscaped patios, courtyards, public alleys and squares; interesting and diverse retail shopping stores and shops; pleasing and proportionally scaled streetscapes; buildings attractive to and compatible with pedestrian activity; use and presence of indigenous building materials and flora; and diverse peoples, cultural attractions and facilities.

Townhouse – An attached or detached, two- or three-story residence.

Transom – A glazed opening over a door or window; can be operable or fixed.

Trim – Moldings surrounding windows and doors, includes copings, sills and similar elements contrasting with the main wall surface; most often wood.

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.

Turbine Ventilator, Roof – A metal roof vent that spins to allow the circulation of air from an 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 a Queen Anne style building.

Uplift – The upward load that wind or water pressure can create on a building.

Valance – Canvas hung along the bottom edge of an awning, between two vertical members underneath a canopy or gallery; can include signage.

Vapor Barrier – A material used to prevent the passage of vapor or moisture through a material or structure.

VCC – *See Vieux Carré Commission*.

VCE – *See Vieux Carré Entertainment District*.

Vent – A pipe by which products of combustion are carried from a furnace or other appliance to the outside; a means to release hot air from an attic.

Vertical Board/Rail and Stile Shutter – Shutter with a batten exterior face and paneled interior.

Vestibule – A small enclosed space between outer and inner doors used as an air lock to reduce drafts and loss of conditioned air; also known as anteroom.

Veranda – An open gallery or balcony with a roof usually supported by wood or lightweight metal posts. *Compare Loggia.*

Victorian – An architectural style popular in the United States between 1860 and 1900.

Vernacular, Building – A building based upon traditional or regional forms built without being designed by an architect.

Vieux Carré – A French term meaning "old square", indicating the general area that was the Colonial town of New Orleans (1718-1803) laid out in the 1720s by French settlers and designated as an area protected under the 1936 amendment to the Constitution of the State of Louisiana; under the jurisdiction of the Vieux Carré Commission.

Vieux Carré Commission (VCC) – The City agency created through a 1936 amendment to the Constitution of the State of Louisiana to promote the preservation of the buildings and structures deemed to have architectural and historical value for the benefit of the people of New Orleans, as well as Louisiana.

Vieux Carré Entertainment District (VCE) – A district within the Vieux Carré that includes the properties fronting on Bourbon Street from the downriver side of Iberville Street to the upriver side of St. Ann Street.

Vieux Carré Historic District (District) – Local historic district bounded by Iberville Street, Esplanade Avenue, North Rampart Street and the Mississippi Review and under the jurisdiction of the Vieux Carré Commission.

Vitrine – A projecting commercial display window, similar to a bay window.

Volume – The measurement of a building's or addition's size (in cubic feet) from the average adjoining grade level to the average roof level, and from outside to outside of exterior walls, but not including a balcony, gallery or porch.

Volute – Spiral or scroll shaped ornament.

Weatherboard – A long, narrow board, slightly thicker at one edge, used for siding; applied horizontally and slightly overlapping; also referred to as clapboard. *See Clapboard.*

Weather Stripping – A narrow compressible band used between the edge of a window or door and the jambs, sill, head and/or meeting rail to seal against air, water and dust infiltration; made of various materials including spring metal, felt, plastic, foam and wood with rubber edging.

Weep Hole – An opening that allows moisture in the interior of a construction to drain to the outside; used in masonry and planter walls, windows and curtain walls.

Wood Frame – Refers to a building with structural elements composed of a wood frame constructed of small dimensional lumber and held together with nails.

Wrought Iron – Iron worked into shape by manual effort; used for railings, fences, gates, hardware, lanterns, etc.

Wythe – A vertical section of bricks or other masonry that is one unit thick.

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www.nola.gov/vcc

VIEUX CARRÉ COMMISSION FOUNDATION
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com

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Vieux Carré Commission Foundation
New Orleans, LA. www.vccfoundation.org

Prepared by:
Dominique M. Hawkins, AIA, LEED AP
Preservation Design Partnership, LLC
Philadelphia, PA. www.pdparchitects.com