Local Historic District

Franklin, Virginia

Design Review Guidelines

Produced by MdM Historical Consultants
for the City of Franklin

PROJECT CONSULTANT

MdM HISTORICAL CONSULTANTS

Post Office Box 1399
Durham, North Carolina 27702
919.906.3136

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Designed by Jennifer Hill

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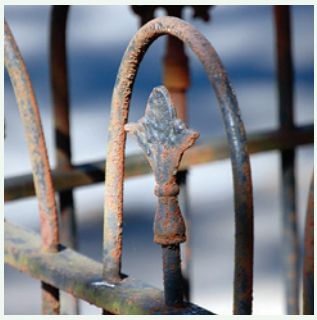

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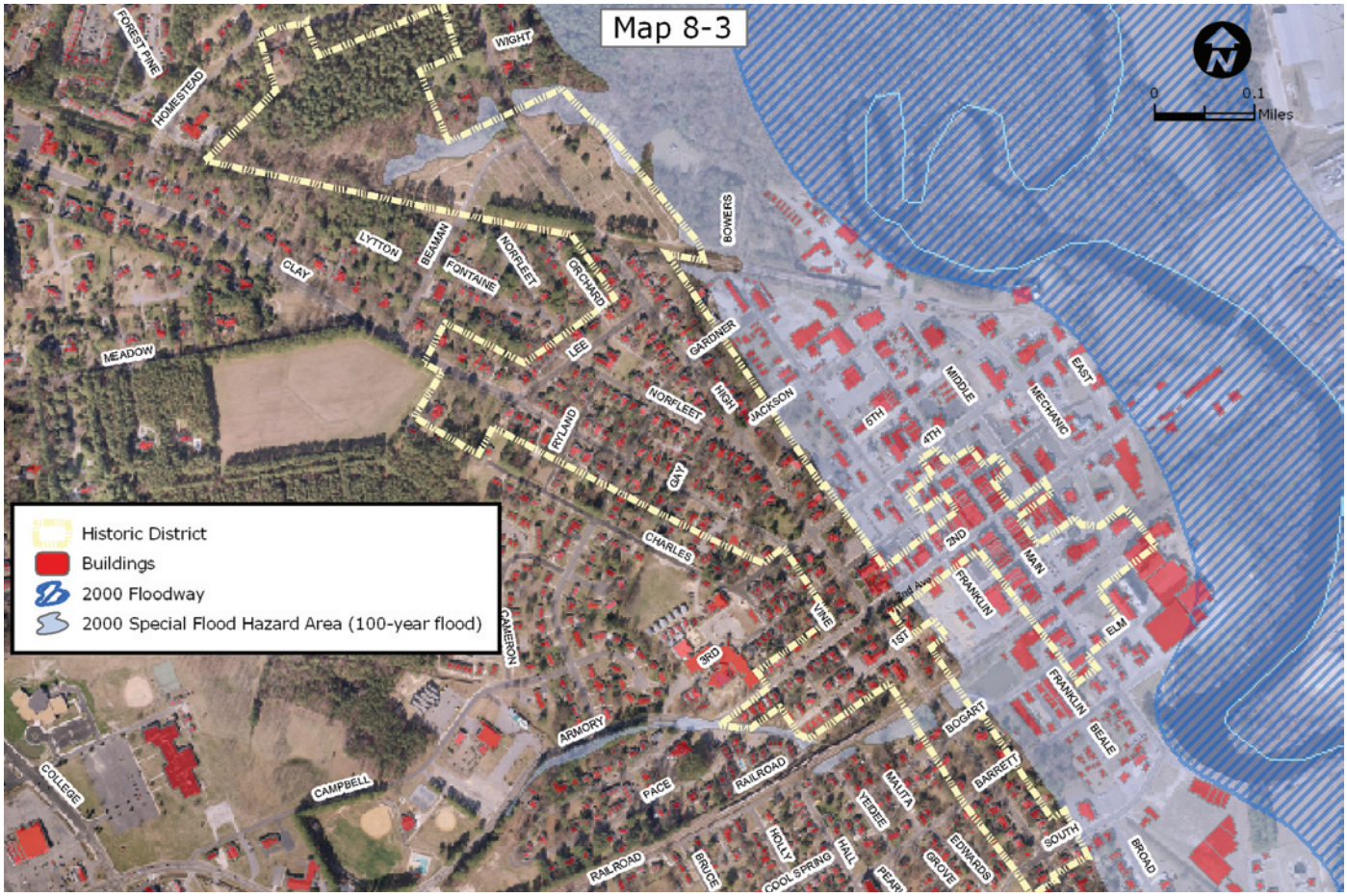


INTRODUCTION

Are you planning to remodel, erect, or demolish a building within the City of Franklin Historic District? If so, you need this book to guide your work.

The map shows Franklin's local historic district, which has a special zoning overlay status that protects and enhances its historic character. This Historic Overlay Zoning provides for design review to ensure that alterations and new construction are architecturally compatible with the character of the district.

This book contains the design review guidelines and other information for anyone planning exterior work in the local historic district. *Exterior changes to buildings, construction and demolition, and major alterations to landscape must go through design review and must meet these guidelines.* The application process for securing a Certificate of Appropriateness (COA), which is needed before starting work, is described on pages 4 through 10.

The Franklin Historic Preservation Commission, an all-volunteer body appointed by the City Council, oversees this design review program. The commission receives staff support from the City of Franklin Department of Community Development. You are encouraged to call the commission staff at (757) 562-8580 for help in planning projects according to these guidelines, filling out a COA application, or with any other questions.

Map of Franklin Historic District: The district includes the downtown commercial area and surrounding historic residential streets. If you are not sure if your building is in the district, call the commission staff at (757) 562-8580.

EVERYTHING MATTERS

Remember that all buildings in the local district are subject to design review, regardless of size or age or historical and architectural importance. The goal is to protect the district as a whole by respecting the architectural character of each individual building.

INTRODUCTION

Background

IN 2006, the City of Franklin passed a historic preservation ordinance that established the Franklin Historic Preservation Commission and enabled the city to designate local historic districts and apply the overlay zoning that protects architectural character. The goal of the ordinance is to provide for the protection of historic and architectural areas in the City of Franklin in the interest of improving the public health, safety, convenience and welfare of its citizens. With the ordinance, Franklin hopes to

- recognize historic and architecturally significant properties and areas;
- encourage revitalization, development, and construction in those areas;
- maintain and improve property values; and
- promote tourism and enhance business and industry and the overall quality of life in Franklin.

By encouraging a general harmony of style, form, proportion, and material between buildings of diverse historic design and those of contemporary design, the city's historic areas will continue to be distinctive and will be visible reminders of the significant historical and cultural heritage of the City of Franklin and the Commonwealth of Virginia.

Design Review in a Nutshell

THERE ARE TWO PRINCIPLES of design review in a historic district: keep and protect what you have and make sensitive and compatible changes.

Keep and protect what you have.

Protect and repair historic materials and distinctive architectural features so that they don't deteriorate.

Clean buildings gently to protect historic materials. Sandblasting or cleaning with harsh chemicals can destroy historic materials.

Respect individual architectural character and recognize each building, structure, and site as a product of its own time. Do not alter, remove, or add character-defining features that will change or muddle the original or historic architectural style.

Make every reasonable effort to protect and preserve significant site features, like mature trees, that can be affected by a construction project.

Make sensitive and compatible changes.

When you must replace an architectural feature, use elements or designs similar to the originals in size, material, configuration, texture, and durability.

When replacing missing architectural features, use accurate duplications of features substantiated by reliable historic, physical, or pictorial evidence. Avoid using designs based on other buildings.

When building an addition, site it on the rear elevation whenever possible. Avoid or minimize changes to the building as seen from the public right of way.

Design and build additions or alterations so that, if such additions or alterations were to be removed in the future, the essential form and integrity of the original structure will remain intact.

Contemporary design for alterations and additions to existing properties is encouraged when it does not destroy significant historical, architectural, or cultural material and when the design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment. New construction should look new *and* be compatible.

Design Review in Franklin: Frequently Asked Questions

What is Design Review?

Design review in a local historic district protects its unique character. Property owners use design review guidelines to help them develop an appropriate method of repairing, maintaining, or improving their property while keeping architectural integrity intact. The guidelines provide resources and assistance to property owners and residents to help them care for historic buildings appropriately and protect and enhance their property values.

How does the Design Review process work?

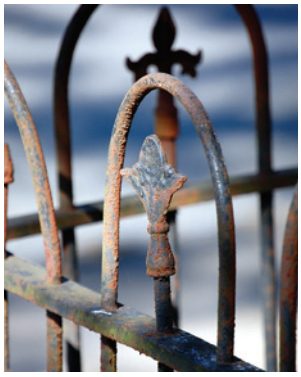
You must get a Certificate of Appropriateness (COA) from the Franklin Historic Preservation Commission before starting any total or partial demolition; most exterior alterations, modifications, or additions; or any new construction within a local historic district.

Alteration includes changes and/or additions to an existing building or structure. New construction refers to the erection of an entirely new building or structure and includes but is not limited to new houses, outbuildings, commercial buildings, storage buildings, and retaining walls. A COA is also required before moving any building into, out of, or within a local historic district.

The commission reviews changes to the exterior only, as well as significant site features (such as mature shade trees), regrading, and major landscaping. The commission does not govern the use of a building; the proposed use of a building cannot be considered at a COA hearing.

The commission *must* approve your application if it meets all the guidelines. The commission may only deny applications when the proposed work is architecturally incompatible with the prevailing historic character of the local historic district. These design review guidelines present objective standards by which applications can be evaluated for architectural compatibility.

Buildings, site features, and materials that are architecturally incompatible with the historic character of the district do exist in the district; such items were introduced after the period of historic significance and before the introduction of the local historic district overlay zoning. You are not required to remove incompatible construction or inappropriate materials that already exist in the district. It is not appropriate, however, to introduce construction or materials that are not compatible with the district's overall character based on the argument that it already exists in the district. Additionally, if you remove an existing inappropriate feature or material—such as a chain-link



Architectural character is not just found in buildings. Franklin's wrought iron fences are elegant complements to the historic dwellings in the residential district.

Major Work generally includes new construction, additions, or alterations to major architectural features like porches, rooflines, or fenestration. Major Work projects commonly involve several guidelines topics and benefit from staff assistance and commission input. Minor Work, on the other hand, includes straightforward projects that involve just one or two guidelines topics, such as installation of storm windows or painting a sign on a shop window.

fence or aluminum siding—you will not get a COA that allows you to reintroduce the inappropriate feature or material to the site or building.

Does all work have to go through the Design Review Process?

No. Routine maintenance and repair that *does not result in a change in exterior appearance to the building and/or parcel* does not need design review. If some bricks come loose at the top of your chimney and you need to repoint them, go ahead—as long as the chimney looks the same when the work is finished as it always looked. *Paint color is also not reviewed.*

Interior work does not require design review, but if an interior design requires that changes be made to the exterior, then the exterior work will need a COA. Replacing a linoleum floor with tile, for instance, does not require design review. But if your new kitchen design requires removal of a window to accommodate a new stretch of countertop, you need to file an application for the removal of the window and your plans for patching the hole. None of the work that relates to the interior should be included in the application. If the exterior work is inappropriate, however, providing details of the interior work to staff can help in brainstorming a new idea that achieves the goals of the kitchen redesign without compromising the exterior architecture.

My proposed job is simple and meets the guidelines; do I really have to wait a month for the next Commission hearing to get a COA?

Probably not. Work that requires a COA is divided into two categories: Minor Work and Major Work. Applications that consist only of Minor Work will be reviewed by the commission staff person, who works in the Department of Community Development. You can drop off your application and, if all the work meets the guidelines, the staff person can issue your COA within seven working days. Even better, discuss the work during your planning phase with the commission staff. This will likely speed the review time and make getting your COA even simpler and faster. If the work does not meet the guidelines, the commission staff will make recommendations on how you could change the application so that it does meet the guidelines. The staff person cannot deny COA applications, however, so if the work does not meet the guidelines and the staff person cannot approve it, *and* if you don't want to change the application, it will automatically go to the hearing of the full commission for their ruling.

How do I get a COA?

1 Begin by reading the guidelines that relate to your project.
2 Check other regulations, including other sections of the zoning code and FEMA requirements, if appropriate.
3 Contact the State Historic Preservation Office to see if your project qualifies for rehabilitation tax credits. More information is available on their website. http://www.dhr.virginia.gov/tax_credits/tax_credit.htm
4 If your project is substantial in scope, get a rough idea of what you want the work to achieve and discuss it with commission staff, perhaps on site, to plan the work so that it is compatible with the guidelines.
5 Consult with professional designers, if you choose, now that you have the results of the previous steps. (If you plan to have an architect or contractors complete the application process in your place, the architect or contractor can complete the above steps for you. It is important, however, for the project decision-makers to be very familiar with the guidelines.)
6 File an application describing your work; by reading these guidelines and working with commission staff while you plan your project, you'll save yourself lots of time when you fill out the application form. The application is reviewed by commission staff and approved within seven working days if the project is considered Minor Work and meets all relevant guidelines. Otherwise, the application is heard at the monthly public meeting of the commission. If you have read and followed these guidelines and consulted with commission staff as needed, you should feel confident that you will receive your COA.

How do I know if my work is Minor Work or Major Work?

The commission staff can tell you, or you can check the Minor Works list published on the city's website.

How do I file a Minor Work COA application?

Minor Work applications can be reviewed and approved by commission staff within seven working days of filing a complete application consisting only Minor Work. One application can include several Minor Work items; if any item of work listed in an application falls under the Major Work category, however, the entire application will be considered a Major Work application (see below for application procedures for Major Work). If a contemplated project includes both Minor Work and

REHABILITATION TAX CREDITS

The money you spend rehabilitating a historic property in Franklin can net you a tax credit from both the federal government and the State of Virginia. Both credits are dollar-for-dollar reductions in your income tax liability. The federal credit is twenty percent of the cost of an eligible rehabilitation and the state credit is twenty-five percent. Virginia taxpayers can qualify under both programs if the property is in the State of Virginia.

To qualify, a building must be a Certified Historic Structure and the work must meet the Secretary of the Interior's Standards for Rehabilitation. The Secretary's Standards are the basis of these design review guidelines. You can get more information through the Virginia Department of Historic Resources at www.dhr.virginia.gov/tax_credit_faq.htm or by calling the Tidewater Regional Office of the State Historic Preservation Office in Newport News at (757) 886-2807.

Major Work items, the applicant may find it helpful to file one application for all the Minor Work and a second application for any Major Work. Consultation with commission staff during the project planning period can facilitate the separation of tasks into Major Work and Minor Work and can expedite the filing and reviewing of applications.

Note that commission staff may not deny applications. If staff cannot approve a Minor Work application because it does not meet the design guidelines, that application will be heard by the commission at a regularly scheduled hearing (the application must meet regular hearing deadlines). The applicant, however, also has the option of changing the application so that it does meet the guidelines and can be approved by staff. In such cases, staff will indicate which portions of the proposed work do not meet the guidelines so that the applicant can revise as needed.

There is no application fee for filing Minor Work applications.

How do I file a Major Work COA application?

Major Work generally includes new construction, additions, demolition, or similar major changes to a building or parcel. The application process runs much more smoothly if you consult with commission staff early in the project planning process to ensure that your application is complete and filed on time. Early consultation for more complicated projects also increases the likelihood that work is planned in a manner that meets the guidelines.

The deadline for receiving complete COA applications is fifteen (15) business days before the COA hearing, excluding the day of the hearing. Deliver your application to the commission staff in the Department of Community Development. A schedule of the COA hearings and application filing deadlines is available on the City of Franklin website at www.franklinva.com.

Please note that you must file a *complete* application before the deadline. The commission staff needs time to photocopy all the application information and deliver it to the commission members; the members then need time to review the application and make a site visit, if appropriate. Commission staff receives all applications and checks them for completeness. Applications that include Major Work are added to the COA agenda in the order that the applications are received, as long as the application is complete. Commission staff will notify applicants if applications are not complete and advise on what elements are lacking. However, if an incomplete application is filed only a day or two before the deadline, there is a strong possibility that there will not be time for commission staff to review the application for completeness, contact the applicant, and receive the additional application before the deadline passes.

The Commission staff can advise you of the fee for filing a Major Work application.

How do I know if my application is complete?

The best thing to do is consult with the commission staff as you are planning the project; the staff person will let you know what to include in the application.

A complete application consists of at least the following:

- a City of Franklin COA application form legibly completed in blue or black ink;
- a thorough written description of work proposed with references to all sections of the design guidelines that apply to the proposal;
- a description of all materials to be used, including samples if requested;
- a description of all exterior changes that will result from proposed work;
- photographs (clear color photographic prints or printed color versions of clear digital images at least 3" x 5" in size) of existing conditions and of surrounding properties and streetscapes, as appropriate;
- an accurate survey (new or recent) showing existing conditions and the location of proposed additions, demolition, new construction, or landscaping, if any such work is included in the application; and
- accurate drawings of each affected elevation depicting proposed work with sufficient detail to show the architectural design of the building and the proposed work.

Some items listed above may be deemed not necessary for a specific application on a case-by-case basis.

Is the public notified when COA applications are filed?

For Major Work applications only. When a Major Work application is filed for a particular property, a sign will be posted at that property at least seven (7) days before the hearing.

How are COA applications reviewed?

Upon receiving a complete application for a property in the local historic district, the commission shall base approval or denial only upon the specific criteria stated in these design review guidelines as approved by City Council. In cases of Minor Work review, commission staff shall base ap-

Outbuildings, garages, driveways, landscaping, and fences or walls also can contribute or detract from the district's architectural character. All these items are subject to design review and all are covered in these guidelines. To help focus your thoughts when planning a project remember these two basic ideas: Keep and protect what you have and make compatible changes.

proval only upon the specific criteria stated in these design review guidelines.

The Commission or commission staff does not consider the building's use or interior arrangement when reviewing applications.

What happens after my COA is approved?

The commission will send you the COA and minutes of the hearing within ten (10) working days of approval of plans. The COA is valid for six (6) months from the date of approval by the commission. You may file for your building permit, if needed for the project, any time during that period. A Certificate of Appropriateness will be required for any exterior improvements whether or not a building permit is required. Work on the project must begin before the COA expires and must proceed along a reasonable schedule with no significant work stoppages. If the COA expires before work begins, the applicant must file a new application for the work, resubmitting all required materials for approval by the commission.

If you know that you will not be able to start work or even apply for a building permit before your COA expires, you may at any time while the COA is valid request an extension of the six-month time limitation. A renewal or extension request is considered a Minor Work item, but you will need to state the reason that you cannot begin the work during the initial six-month period.

What if my application is denied a COA?

The commission will deny your application if it finds that the proposed work is does not meet the specific criteria in these design review guidelines. When the application is reviewed, the commission will explicitly state how the application fails to meet the guidelines when making a motion to for denial. Then, the commission will provide the minutes of the hearing of the application to the applicant within ten working days of the denial of the application.

If the commission denies a COA, a new application affecting the same property may be submitted only if substantial change is made in the plans for the proposed work.

How can I appeal a decision?

The appeals process is established by the state legislation that enables Franklin to establish the local historic district overlay zoning and its design review guidelines. The legislation states that any person may appeal a decision of the commission to the City Council within fourteen (14) calendar days from the date of notification of the commission's decision. To appeal, you must submit a written notice to the Zoning Administrator, setting forth the grounds for the appeal. The City Council may affirm, reverse, or modify the Commission's decision. You may appeal a decision of the City Council to the local circuit court by filing a petition at law, setting forth the alleged illegality of the City Council's action within thirty (30) days after the final decision is rendered by the City Council. The court may affirm the decision of the City Council, or it may reverse or modify the decision of the City Council, in whole or in part, if the court finds that the decision of the City Council is contrary to law or that its decision is arbitrary and constitutes an abuse of discretion.

Are there fines or penalties for non-compliance?

The local historic district designation is an overlay zoning designation; if you undertake work that does not meet the guidelines or does not have a COA, you are in violation of the zoning code. The system of fines applied by the City of Franklin for violation of the zoning code applies to violations of this process as well.

Exceptions and Exemptions

Necessary Work Following a Disaster or in a State of Emergency.

In the event of a natural disaster or when a state of emergency is declared by the city, state or federal government, the commission or commission staff may authorize temporary disaster-related repairs in order to weatherproof or stabilize a damaged building or structure. This waiver does not relieve the applicant and/or property owner of making permanent repairs that meet the established guidelines. The commission may waive all application deadline and notification requirements pertaining to disaster-related repairs in order to more efficiently process what may be a surge in applications for urgently needed work.

The immediate restoration or maintenance of any existing aboveground structure is authorized without review as long as the repair results in no exterior change from the appearance before the disaster or state of emergency.

Which sections apply?

CHANCES ARE, you don't need to read the entire set of design review guidelines when you are working on a project. The guidelines have been organized to let you go directly to the section or sections that apply to your work. If your project doesn't seem to match up with the topics covered by guidelines, check the chart below for more direction. These guidelines are based on the Secretary of the Interior's Standards for the Treatment of Historic Properties.

IF YOU ARE PLANNING TO:	CHECK THESE SECTIONS OF THE GUIDELINES:
Add or repair a porch	Exteriors, Foundations, Porches + Stoops, Roofs
Remove an addition	Demolition, Doors + Windows, Exteriors, Foundations, Roofs
Remove or alter a chimney	Exteriors: Masonry, Roofs
Make an addition	Demolition, Doors + Windows, Exteriors, Foundations, Roofs
Alter, add, or remove doors or windows	Doors + Windows, Exteriors
Install a fence	Fences + Walls, Major Landscaping + Site Features
Build a garage or outbuilding	Doors & Windows; Exterior Materials; Garages + Accessory Buildings

Historic and Architectural Character of the Franklin Local Historic District

THE COMMERCIAL SECTION of the local Franklin Historic District consists generally of late-nineteenth and early- to mid-twentieth-century brick commercial buildings. Most buildings are two stories tall; a few are a single story or as tall as three stories. Facades display a variety of details from building to building. Corbelled brick cornices or terra cotta versions richly decorated with scrolling floral designs adorn several buildings, including the elaborate Italianate commercial buildings at 102 N. Main Street, 101-103 N. Main Street, and 122 W. Second Avenue, which feature segmental-arched second-story windows with decorative hoods. Along the 100 block of E. Second Avenue, several turn-of-the-twentieth-century single-story buildings feature corner pilasters and corbelled brick parapets.

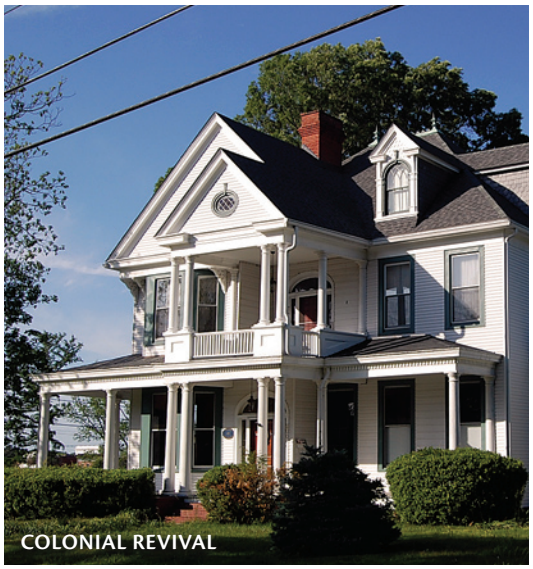
Many buildings, as is typical in any downtown commercial district, have had alterations to their first-floor storefronts but retain significant historic architectural detailing above. Such is the case with the Colonial Revival commercial buildings at 200 and 202 N. Main Street. Both buildings retain classical detailing in the form of Ionic or Doric pilasters and dentil molding at the cornice.

Other building types downtown include municipal buildings, railroad-related structures, a peanut processing plant, and a theater. The 1916 former Post Office building at N. Main and W. Third Streets is a restrained Neoclassical building with Palladian references. The brick Romanesque Revival Seaboard Coastline Railroad passenger depot on the 200 block of S. Main Street, erected in 1900, retains characteristic deep eaves that extended protectively over waiting passengers. In contrast, the nearby peanut processing plant and related warehouses show little in the way of architectural embellishment, but their presence reflects the importance of manufacturing to Franklin's development.

The residential district west of the commercial core exhibits both Franklin's prosperity as well as the lifestyles of its citizens during the late nineteenth through mid-twentieth centuries. The vast majority of houses were built as single-family dwellings, but a few row houses (500-506 W. Second Avenue) were erected in the late nineteenth and early twentieth centuries. The district includes a school gymnasium and a number of churches in addition to residential structures. The churches, in particular, contribute impressively to architectural diversity in the district, displaying strong renditions of the Gothic Revival, Romanesque Revival, and Tudor Revival styles.

Most houses in the heart of the residential part of the historic district date from the 1880s through the turn of the twentieth century and exhibit a simple, vernacular version of the Queen Anne style closely associated with middle-class, single-family housing of the period. Shingle-style Queen Anne houses also stand in the district. More exuberantly decorated Queen Anne models exist in Franklin as well, such as 600 and 615 N. High Street and 206 W. Fourth Avenue. Collectively, these houses exhibit the flamboyant details associated with high-style Queen Anne design, including turrets and porch gazebos with conical roofs, shingled gables, stained glass


ITALIANATE


COLONIAL REVIVAL

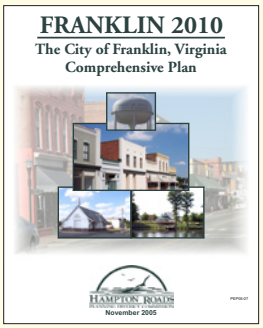

QUEEN ANNE


CRAFTSMAN

windows, spindle friezes and turned balusters, and decorative sawnwork.

The Queen Anne mode gave way to the Colonial Revival style around the turn of the century, and several examples are evident in Franklin. The style is articulated particularly well at 200 and 215 S. High Street, where Palladian windows, fanlights, and Doric columns express the classically derived style.

Nationally popular house types and architectural styles dominated beginning in the 1920s and continuing through the 1950s. Early on, weatherboarded and brick veneered versions of the foursquare (508 Clay Street and 302 Lee Street) and bungalow (411 High Street) house type were popular, sometimes with modest Craftsman detailing like exposed rafter tails or battered porch posts on brick piers. In the 1930s and 1940s, popular styles in Franklin included Dutch Colonial (405 W. Second Avenue) and Tudor Revival (304 W. Second Avenue; modified), as well as the more generic Period Cottage style (406 W. Fourth Street). In the 1950s, simple, low-slung brick Ranch houses became a popular small-house type along the west end of Clay Street while the Colonial Revival style made a comeback for one-and two-story houses with symmetrical facades and side-gabled roofs (404 W. Fourth Street and 400 Lee Street).



FOR MORE INFORMATION:

The National Register of Historic Places nomination form for the Franklin Historic District has more information about the history and architecture of Franklin. The district was listed in the National Register of Historic Places in 1985 and expanded in 2004, so there are two nomination forms covering the district. Copies of the nominations are available from the Tidewater Regional Office of the State Historic Preservation Office in Newport News. Call the office at (757) 886-2807.

Franklin's most recent comprehensive plan, Franklin 2010, recommended the establishment of a historic preservation ordinance and an architectural review board to help preserve and protect the city's historic architecture. You can read the plan at www.franklinva.com/content/Franklin2010CP.pdf.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VIRGINIA
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FRANKLIN
DEPOT/VISITOR CENTER
120 SOUTH MAIN STREET

Franklin, Virginia

Local Historic District Design Review

Guidelines

Additions

This complementary rear addition has slightly different windows and a hipped rather than gabled roofline. These details are compatible but still distinguish the addition from the original dwelling.

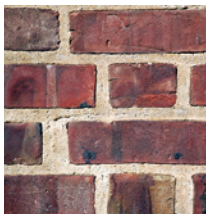
This rear addition is too tall for this bungalow, especially given its visibility at this corner parcel.

PEOPLE HAVE BEEN BUILDING additions nearly as long as they have been building houses. Additions are not discouraged in the district, but they should be thoughtfully and carefully planned so that the new construction does not overpower the existing house or change or hide its original character. Remember that even the smallest Bungalow or Ranch has an impact on the overall character of the district, so it is important not to overwhelm modest houses with out-of-scale additions.

Read the following guidelines before planning any addition. The earlier you consult the guidelines, the simpler the application process—and often the design and construction processes—will be.

Please also read the following sections as they relate to plans for your addition.

Doors + Windows

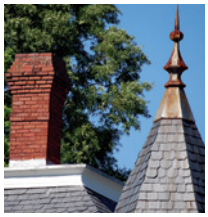


Exterior Materials

Foundations

Major Landscaping + Site Features

Porches + Stoops



Roofs

Relocation

Sidewalks, Streets + Driveways

Additions: Guidelines

1. **Design additions to complement** the size, style, materials, *fenestration*, and form of the original or historic structure.
2. **Differentiate the design** of the addition so that it is not seamlessly integrated with the original structure. The new design should complement the historic or original structure but not mimic it. Make it apparent that the new work is an addition.
3. **Join the addition** to the existing building in such a way that it is obviously not part of the original structure. A common method is to inset the addition from the corners of the historic or original portion of the building or house.
4. **Avoid visually or physically overwhelming** the original building with the location, scale, height, or ornament of the addition.
5. **Keep and protect** character-defining architectural features and make minimal alterations to the original fabric of the existing building. Plan the addition so that if it were removed in the future, the original or historic building would still be intact.
6. **Use materials appropriate to the original structure.** Cementitious siding may be appropriate on additions when the new siding material does not detract from the historic or original architectural materials or elements. The new siding material should not replace wood siding or wood trim on the original structure; should match the historic or original material in reveal and dimensions; and should complement the historic or original materials. Aluminum siding, vinyl siding, and exterior insulation finishing system (EIFS) are not compatible with the architectural character of the historic district.
7. **Protect mature trees** from damage during construction. Storing construction materials at the base of a tree may damage underground or surface roots by compressing the soil.

The materials on this rear addition are complementary but not identical to the original dwelling. In this way, the materials help differentiate the addition from the historic house.

Demolition

In the case of a partial demolition, protect sections of the building that will remain. The COA application should specify the steps that will be taken to prevent damage to the structure and to architectural features during the demolition process.

TO ACQUIRE A COA for full demolition, a property owner

- must demonstrate in the COA application that the owner has made a bona fide offer to sell the property to the City of Franklin or to any person or entity giving reasonable assurance of a willingness to preserve and restore the property

and

- has been unable to sell the property at a fair market value.

The state enabling legislation outlines requirements related to demolition, including the length of time the property must remain on the market in order to constitute a bona fide offer to sell. The time requirements are:

- three months when the offering price is l ess than $25,000;
- four months when the offering price is $25,000 or more but less than $40,000;
- five months when the offering price is $40,000 or more but less than $55,000;
- six months when the offering price is $55,000 or more but less than $75,000;
- seven months when the offering price is $75,000 or more but less than $90,000; and
- twelve months when the offering price is $90,000 or more.

Prior to the demolition of any structure, archeological documentation should be considered. Documentation of such properties may occur at any or all levels of planning, identification, evaluation or treatment. The nature and level of documentation is dictated by each specific set of circumstances. Archeological documentation consists of activities such as archival research, observation and recording of above-ground remains, and observation (directly, through excavation, or indirectly, through remote sensing) of below-ground remains. Archeological documentation is employed for the purpose of gathering information on individual historic properties or groups of properties. It is guided by a framework of objectives and methods derived from the planning process, and makes use of previous planning decisions, such as those on evaluation of significance. Archeological documentation may be undertaken as an aid to various treatment activities, including research, interpretation, reconstruction, stabilization and data recovery when mitigating archeological losses resulting from construction. Care should be taken to assure that documentation efforts do not duplicate previous efforts.

Demolition: Guidelines

Salvage usable architectural materials prior to demolition. The Commission will try to identify parties interested in acquiring the salvaged materials.

1 **Protect sections of the building that will remain** after a partial demolition, particularly character-defining architectural features. The COA application for a partial demolition must include provisions for protecting the sections of the building that will remain; for stabilizing and repairing, if necessary, the remaining portion of the building; and for clearing debris after the partial demolition is complete.

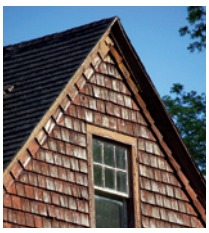
2 **Protect other buildings and nearby site features** during demotion and clean and clear the parcel after demolition. The COA application must include a description of protective measures to be undertaken and a timeline for cleaning and clearing the site.

3 **Salvage usable architectural features and materials** after a COA is approved for a partial or complete demolition and prior to the demolition as a courtesy to the Commission. The Commission can identify parties who may be interested in acquiring the salvaged features.

Doors + Windows

DOOR AND WINDOW DETAILS INCLUDE:

MATERIAL
(wood door,
metal window)



TYPE (double-hung sash,
multi-light casement
window)

MOLDING that
surrounds the
openings

FUNCTIONALLY, AS WE ALL KNOW, doors allow entry and exit and doors and windows allow light and air to flow through a building. You may not realize how heavily doors and windows contribute to the historic character and architectural design of a building. The overall *fenestration* pattern created by the placement of windows and doors is, in fact, a vital indicator of a building's architectural design and age. Main entrances are usually a major focus of attention on the *facade* and are key expressions of architectural style. On some modest houses, the entry might feature the building's only stylistic references.

Historic doors are usually wood, composed of flat or molded panels. Beginning in the late nineteenth century and especially in the twentieth century, *glazed* panels were popular features on doors. Historically, screen doors are also wood and generally plain, although some *Queen Anne* dwellings feature screen doors with *sawnwork* or *spindlework* like that seen on porches. Some metal screen doors may also be appropriate historically, particularly on mid-twentieth-century houses.

Doors are often set into enriched entrances with simple molded surrounds or more elaborate combinations of sidelights, transoms, fanlights, pediments, and pilasters. These surrounding elements are equally important to the building's architecture and historic character.

Historic double-hung wood windows have two movable sashes that slide up or down to open and close. Each sash consists of panes of glass, or *lights*, separated and held in place by wood muntins. Historic sash are most often divided into two or six panes, although other configurations are also common. Casement windows swing open rather than slide. Metal and wood casement windows are both found on historic houses.

Doors + Windows: Maintenance

Proper maintenance and repair of original doors, entrances, and windows is the first step toward preserving those elements and the architectural character of your building.

- Clean doors, entrances, and windows gently to avoid damaging the panels, glass, or hardware.
- Replace or repair glazing putty to reduce drafts in glazed doors and windows.
- Use epoxy and wood hardeners to stabilize water-damaged or rotten wood and to build up any worn-down or degraded areas.
- If a portion of a door or window is damaged beyond repair, replace only the damaged part (rail, stile, panel, *light*, *muntin*, or hardware) with materials that match the original.
- Paint doors and windows to protect the wood. Raise and lower the sashes regularly during painting projects to avoid painting the window shut.
- Maintain hinges to keep doors square. This will also eliminate gaps—and drafts— around the door.
- Maintain historic hardware.
- Install plain storm doors or screen doors that do not obstruct the view of the historic door or window.
- Keep sash cords and weights or other raising and lowering mechanisms in good repair. This will help keep window sash square within their channels, eliminating gaps around the sash, keeping windows functional, and preventing heat loss.

Doors + Windows: Guidelines

1. **Retain historic or original doors and windows** and make repairs using the same material as the original feature.
2. **Retain historic or original door and window details** (such as *lintels*, sills, and shutters) and configurations (including *transoms* and *sidelights*). Make repairs using the same material as the original feature.
3. **Retain and repair existing shutters**. Do not install shutters that are clearly out of keeping with the building's character.
4. **Storm windows and doors**, including painted or enamel-coated aluminum, are appropriate when they resemble the inner window or door as closely as possible in shape and appearance. Their color should match the paint color of the wood sash and the meeting rail of the storm window should match the meeting rail of the *double-hung* wood window.
5. **It is generally not appropriate to lower, raise, enlarge, or otherwise alter the size or location of window or door openings**. Such alterations may be appropriate if the work does not disrupt the overall *fenestration* pattern on the building.
6. **New or replacement windows should match original windows** in terms of materials, type (*double-hung* or *casement*, for instance), and configuration (a *fixed-sash* picture window should not replace a set of paired *double-hung* windows). New and replacement windows should be consistent with the building's architectural character. For houses with character-defining *multilight* windows, new or replacement windows should have *true* or *simulated divided lights* and *muntins* with a *profile* and dimension similar to those of the original window. It is not appropriate to install windows that require the removal of original exterior molding or trim.

The installation of storm windows can improve the energy efficiency of original single-pane wood windows nearly as much as replacing the wood windows with modern thermal-pane replacement windows. Storm windows also protect historic windows from the effects of weather and exposure and, when properly installed, do not adversely affect historic fabric.

Configurations include:

Sidelights

Transoms

Paired windows

Bay window

Exterior Materials

Exterior materials help express architectural style. The wood shingles, weatherboard, cornerboards, and window molding all contribute to the surface texture of this Queen Anne house.

Brick is the dominant exterior material in the commercial section of the Franklin Historic District. As with residential buildings, the exterior material both protects the structure and expresses architectural style.

EXTERIOR MATERIALS protect a structure from the weather by providing a covering to guard against moisture. Exterior materials also contribute to overall architectural design with character-defining ornament and enrichment. Such enrichment includes wall cladding as well as decorative elements such as moldings, cornices, cornerboards, brackets, *sawnwork*, exposed rafter ends, knee braces, and other applied ornaments.

Historic exterior materials are varied in size, shape, textures, and function. In Franklin, wood is the typical historic siding material. Weatherboard siding is the most common, but wood *shakes* and shingles often enrich Queen Anne and Craftsman designs. Wood ornaments— ››

Exterior Materials: Maintenance

As with other building components, the best way to preserve historic character is to maintain and repair historic exterior materials rather than replace or cover them.

- Keep exterior wood materials protected with exterior paint, including trim on masonry buildings. Historic wood is usually *quarter-sawn-resawn* weatherboards or radial-sawn clapboards or other woodwork cut from old-growth wood with tight graining. It is extremely durable and will last for generations even in harsh climates if paint is kept intact.
- Maintain an effective gutter system to prevent water running off the roof from splashing onto the building's exterior walls. Clogged gutters can overflow, and the misdirected water can damage cornices and eaves.
- Clean masonry gently; never sandblast brick or stone.
- Clean moss or mildew that may accumulate on exterior walls, particularly on shady or northern elevations.
- Repair damaged or cracked wood with wood plugs (installed with the grain running in the same direction as the weatherboard's grain) or waterproof wood glue.
- Harden soft decayed wood with epoxy materials.
- Monitor mortar failure and erosion in masonry walls to know when repointing is necessary. Match the mortar color and jointing type when repointing.

Exterior Materials: Guidelines

MASONRY EXTERIOR

1. **Retain original masonry and mortar,** whenever possible. Do not apply any new surface, such as stucco or a stone veneer.
2. **Do not apply waterproofing compounds to a brick surface**, unless required to solve a specific technical problem that has been investigated and identified. Masonry sealers can harm brick surfaces and are often unnecessary.
3. **Patched or repaired brick should match** in color and texture.
4. **When repointing mortar,** use a mortar of the same consistency, composition, color, and joint.
5. **Duplicate old mortar** in joint size, method of application, and profile.
6. **Masonry should be cleaned** only when necessary and with the gentlest means available, such as low pressure water and soft bristle brushes.
7. **Chemical cleaning can be acceptable** as long as care is taken to ensure the process will not stain or discolor the brick before proceeding with the cleaning of the entire building, it is recommended that a test patch be completed to determine the effectiveness of the chemical agent.
8. **Sandblasting or other high-pressure techniques should never be used.** It can damage the brick surface and have long-term detrimental effects.
9. **Adding artificial brick siding, artificial stone, or brick veneer** is incompatible with existing surfaces.
10. **Repair or replace masonry details,** such as window arches, *lintels*, sills, and decorative *corbelling*.
11. **Repair existing stucco** with a stucco mixture to match the original.

WOOD EXTERIOR

1. **Repair damaged or deteriorated wood siding**. When necessary, replace with wood to match the original in size and texture, and profile.
2. **The application of aluminum, vinyl, tile, cementitious siding**, or other artificial sidings (including spray on applications) to existing buildings that originally had wood siding is not compatible with the architectural character of the district.
3. **Repair wood detailing on a house**, such as cornices, brackets, *dentil molding*, *pediments*, and window hood molding. When replacement is necessary, replace in kind, matching the original in size, detail, and material.
4. **The removal of original decorative detailing** from the exterior of a building diminishes architectural integrity and should not be undertaken.

like sawn brackets or decorative rafter tails—are found on a variety of designs.

Another common exterior material is masonry. Brick veneer buildings also line Franklin's streets, especially in the commercial district and on blocks developed in the second half of the twentieth century. Use of brick increased during the 1950s as post-World War II Colonial Revival designs gained popularity.

Exterior materials include more than cladding; decorative details of wood, metal, and other materials are significant parts of a building's design. A sawnwork porch balustrade likes this contributes to the architectural character of a Queen Anne house.

Removal of vinyl and aluminum siding is encouraged but not required in the historic district. While vinyl and aluminum siding eliminate the need for repainting, it can obscure moisture and mold problems that may deteriorate the original wood underneath.

Historic hardware should also be kept and preserved.

Fences + Walls

Climbing vines make maintenance more difficult and can weaken a fence or throw it out of alignment.

Replacing missing pickets eliminates weak points in a fence. Keeping pickets painted protects the wood from rot.

HISTORICALLY, FENCES KEPT free-range domesticated animals out of yards rather than enclosing space for privacy or pets. During the late nineteenth century, as mass production of materials increased accessibility to wood pickets, cast iron, and heavy-gauge wire, utilitarian fences became more aesthetically important and their design was often related to that of the building they surrounded. Masonry walls were less common but were also used to define yards and to accent garden landscapes.

During the late nineteenth and early twentieth centuries, fences and walls were about three feet tall. Fences were most commonly built of widely spaced wood pickets, but heavy-gauge wire fences were inexpensive alternatives. Tall fences and walls, vinyl fences, chain-link fences, stucco walls, or walls covered with faux stone or other synthetic materials are architecturally incompatible with historic building patterns in Franklin.

Please also read the following sections as they relate to plans for your fence or wall.

Exterior Materials

Major Landscaping + Site Features

Fences + Walls: Maintenance

Like porches, fences and walls are exposed and are therefore susceptible to the effects of weather. Because of this, very few historic wood fences survive. Keeping wood and iron surfaces thoroughly painted is the best defense against moisture damage.

- Maintain welded-wire fences by re-bending or reshaping damaged sections.
- Maintain iron fences with rust-resistant paint and sealants.
- Avoid allowing vegetation to grow on fences or walls.
- Replace individual pickets on wood fences as needed.

Fences + Walls: Guidelines

1. **Keep and maintain** historic fences and walls. Low fences of spaced wood pickets, wrought iron, and *woven wire* were used historically in the district.

2. **New fences of wood, *woven wire*, or wrought-iron are appropriate** when their design, height, placement, and arrangement of voids to solids is similar to historic fences in the district. Historically, fences did not introduce a strong visual barrier. *Woven wire* fences seem to disappear at a distance. Wrought-iron fences are also visually unobtrusive. Wood picket fences tend to produce more of a visual barrier; the "voids to solids" requirement seeks to minimize the solid appearance of a wood fence without reducing its effectiveness.

3. **The "good" or finished side of the fence must face outward,** toward the street, right-of-way, or neighboring property. Fences designed with pickets on both sides of the rails result in two good sides, since the two sides are identical, and do meet this guideline.

4. **In residential areas, fences in front yards or along a street-fronting side yard at a corner parcel must be 48" or lower in height and must be less than 50 percent solid.** Fences encircling or defining a portion of a rear yard can be up to 6' tall.

5. **Retaining walls of stone, brick, or concrete block** are architecturally compatible.

6. **Walls built to enclose a yard area** are incompatible, but short sections of low walls built to screen modern mechanical equipment can be compatible if sited inconspicuously.

7. **Solid brick walls over 48" are not appropriate**, but a solid wood fence may be compatible in a rear yard if the yard is not on a corner lot.

8. **Chain-link fencing and vinyl or aluminum fencing are not compatible** with the architectural character of the residential or commercial district.

Lattice screens are helpful for hiding mechanical equipment. See "Major Landscaping + Site Features" on pages 30-31 for more information.

Low brick walls are appropriate for use in the historic district. Solid brick walls higher than four feet, however, are not compatible.

For taller fences, wood is a good option. Fences more than four feet tall may only be used to enclose rear yards; they may not exceed six feet in height.

Foundations

Foundations were historically left unpainted, but many brick foundations have been painted over the years.

Stone is a distinctive building material and should not be painted in the historic district.

THE BUILDING foundation grounds the house visually, anchors it structurally, and—like so many other elements—can contribute to its architectural character.

Foundations are generally of masonry: brick and stone are most common in Franklin's historic architecture. Early pier foundations were often infilled later with similar or mismatched materials; stucco or paint sometimes hides seams or camouflages varied materials. On brick-veneer or concrete-block houses, there is often no differentiation between the continuous foundation and the veneer cladding or concrete wall of the house.

Older continuous foundations sometimes feature decorative metal vent covers, adding another stylistic element to an otherwise strictly functional item.

Please also read the following section as it applies to plans for your foundation.

Exterior Materials

Foundations: Maintenance

- Maintain and repair foundations and original foundation materials rather than replace them.
- Clean masonry gently; never sandblast brick or stone.
- Monitor mortar failure and erosion in masonry walls to know when repointing is necessary.
- Match the mortar color and jointing type when repointing.
- Divert water runoff away from building foundations with minor grading and by directing downspouts to empty roof runoff away from the foundation.
- Monitor foundation vents for proper screening and operation to prevent replacement. Match the mortar color and jointing type when repointing.

Foundations: Guidelines

1. **Retain original masonry and mortar whenever possible.** When patching or repairing brick foundations, use bricks that match the original or existing brick in color and texture in order to make the work compatible. When repointing mortar, use a mortar of the same consistency and composition as the original. Do not repoint with a high Portland cement content, which causes deterioration resulting from the differing coefficients of expansion and porosity of the material and mortar. Duplicate old mortar in joint size, method of application, and profile.

2. **It is not architecturally compatible to apply any new surface to a foundation.** Applying artificial brick siding, artificial stone, or brick veneer to a foundation will virtually always be incompatible with the existing surface. Stucco was historically used on foundations, but it is not compatible to apply a new stucco surface to a foundation that did not historically feature stucco.

3. **It is not architecturally compatible to paint stone foundations.**

4. **It is not architecturally compatible to infill the area between foundation piers with inappropriate materials**, such as concrete block. Lattice or basket-weave wood screens are an appropriate alternative between foundation piers. Solid or pierced brick walls are appropriate between brick piers, as long as the brick selected matches the historic brick in color and size.

5. **Masonry should be cleaned only when necessary and with the gentlest means available**, such as low pressure water and soft bristle brushes. Chemical cleaning is acceptable as long as care is taken to ensure the process will not stain or discolor the brick. Before proceeding with the cleaning of the entire foundation, it is recommended that a test patch be completed to determine the effectiveness of the chemical agent. Due to the resulting damage to the brick surface and the long-term detrimental effect to the structure, sandblasting or other high-pressure techniques should never be used.

6. **Repair existing stucco** with a stucco mixture to match the original.

7. **New vents should match the wall color of the building**. In addition they should be architecturally and stylistically compatible in order to match the existing as closely as possible.

Older foundations were often composed of piers rather than a continuous wall. Appropriate materials to infill pier foundations include materials to match the piers or a wood lattice screen.

Even lowly foundation vents can add architectural detail.

Garages + Accessory Buildings

A garage should be sited behind a house so that it is less prominent than the dwelling.

Keep and maintain historic features of a garage, such as windows and doors.

HISTORICALLY, GARAGES AND outbuildings housed vehicles, provided storage and additional workspace, and sometimes sheltered animals such as chickens and milk cows. Historic examples range in size and stylishness from tiny nondescript wood sheds to carriage houses and guest houses that match the main dwelling's architectural expression. Historic outbuildings play an important role in communicating the growing importance of the automobile in the twentieth century and the original function of backyards and work spaces outside the walls of the property's primary building.

Historic farm buildings, such as chicken houses or barns, are rare in residential neighborhoods that are more urban in character. Many garages do survive. Garages built in the first half of the twentieth century are usually front-gabled frame buildings with a single garage bay. Garages built in the 1950s were wider, to accommodate the era's larger cars or to house two parking bays. Garages are generally sited at the rear of the yard; corner lots sometimes feature a driveway and garage oriented to the intersecting street.

Please also read the following sections as they relate to plans for your garage or accessory building.

Additions

Doors + Windows

Exterior Materials

New Construction

Roofs

Garages + Accessory Buildings: Maintenance

Keep and maintain garages and accessory buildings whenever possible; while they are secondary buildings on parcels and are often tucked partially behind a house or commercial building, they do contribute heavily to architectural character.

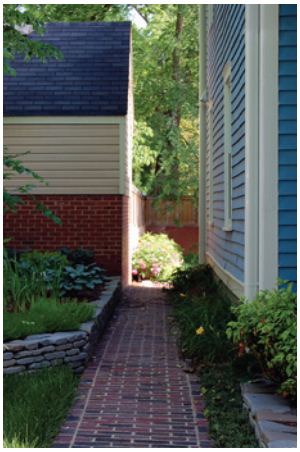
- Maintain these structures in the same manner you maintain your dwelling:
- Keep garages and accessory buildings painted to protect the structure.
- Prevent vegetation from growing on or over the structure.
- Protect and maintain decorative or architectural features such as windows, moldings, vents, and doors in their original locations.
- Repair damaged, missing, or decaying elements promptly.
- Ensure property is adequately protected from termites.

Garages + Accessory Buildings: Guidelines

Garages and outbuildings may be secondary structures, but they make a definite contribution to the character of an historic district. Today's sheds are often mass-produced and prefabricated with materials that don't match the quality of the materials in an historic house. Garages and sheds from the early twentieth century, even those with scant architectural detailing, often have high-quality wood siding and real wood windows and doors. The materials and construction complement historic houses.

1. **Keep and protect historic garages** and accessory buildings—and any character-defining features of such buildings—that contribute to the special character of the district.
2. **When replacement of original features** or materials is necessary because of deterioration, match the original in material, scale, detail, and design.
3. **The scale, height, and mass** of garage and accessory buildings should be appropriate for the primary structure that the garage or accessory building accompanies. Primary buildings should be larger, taller, and more prominently sited on the parcel.
4. **Design elements** of new garages and accessory buildings should take their cue from the primary structure. Roof forms and slopes should be complementary to the primary structure or should take the common front-gabled or hipped form when proportions and roof slope match those seen historically.
5. **The architectural style** of a new accessory building should complement the architectural style of the existing primary structure. It should not appear to be older than the primary structure.
6. **Attached garages are not appropriate** for most historic architectural styles in the district.
7. **It is not appropriate to erect a garage or accessory building** if its construction will require the demolition or removal of a character-defining feature of the neighborhood, such as another outbuilding or a mature tree.
8. **Prefabricated accessory buildings** often feature poor or synthetic materials and are generally not compatible with the architectural character of the district, which features high-quality natural materials.

Major Landscaping + Site Features



Landscaping can include pavement, retaining walls, or major planting beds.

LANDSCAPING CONTRIBUTES significantly to the overall appearance and character of Franklin's historic streets and neighborhoods. Mature trees create shade and frame vistas. Terrain and the natural topography often have governed where buildings were sited, where roads wind, and where gardeners laid out planting beds. Site features include retaining walls, sidewalks and footpaths, patios, and prominent topographical features, among other elements. Natural and manmade landscapes are both important elements in the district's history and character and are worthy of maintenance.

Remember that vegetation can be destructive to buildings: vines growing on buildings can encourage wood rot or cracks in masonry, while tree limbs hanging over buildings can clog gutters or damage the roof.

Please also read the following sections as they relate to plans for your lanscaping project.

Additions

Doors + Windows

Exterior Materials

Fences and Walls

New Construction

Roofs

When vines are allowed or encouraged to grown on buildings, they can trap moisture and make proper maintenance difficult. Rather than training vegetation to grow on a building, erect a trellis or other structure that can achieve the same effect while protecting the building.

Major Landscaping + Site Features: Maintenance

Landscape elements and site features like retaining walls or roadway medians contribute to the architectural character in Franklin. Just as with buildings, it is important to maintain and repair historic landscape and streetscape features rather than replace them.

- Maintain and work with the natural topography.
- Properly prune trees and shrubs to ensure their prolonged health. Remove diseased plants.
- Keep vegetation from growing on or over buildings. While ivy climbing up a chimney or wisteria curling through a porch railing looks pretty, plants will hold moisture against the building and can cause significant damage. Fast-growing vines such as wisteria or kudzu will cause building elements to shift or detach.
- Maintain historic streetscape features such as retaining walls, paved footpaths, and prominent topographic features.

Major Landscaping + Site Features: Guidelines

1. **Retain mature shade trees, driveways, alleys, and walkways** that contribute to the historic character of the district.
2. **Re-grading can dramatically alter the landscape** and should be undertaken thoughtfully and for compelling reasons. Re-graded areas should have a naturalistic appearance.
3. **Low fences of spaced wood pickets, wrought iron, and woven wire** were used historically in the district and are compatible with its character. Historic fences and historic retaining walls should be retained and kept in good repair.
4. **Do not add materials for fences, walkways, or other permanent features that are out of character** with traditional materials of the period. Modern metal or vinyl fences and tall brick or wood privacy fences and tall privacy hedges (over 48" in height) are incompatible with the architectural character of the district.
5. **Do not place television equipment, such as satellite dishes** or other mechanical equipment, in a yard area that is highly visible.
6. **Mechanical units for air conditioning should be placed on the rear facade** or in other areas that will not be readily visible. If such units must be placed in a side yard or in an area visible from any public right-of-way, they should be screened from view with vegetation or wood lattice.

Avoid placing television equipment in prominent places.

This mature tree was severely pruned in the winter and is consequently very slow to leaf out in the spring. Judicial pruning preserves the health of a tree.

New Construction

Residential streets in Franklin's historic district have a rhythm and consistency in the way dwellings relate to the street. Note the similar roof heights along this section of High Street, the consistent gable fronts of the houses, and the common porch height. New construction on a block like this should fall into this established and very strong pattern. On other blocks, houses have less in common and often a less cohesive appearance that provides wider latitude in what kind of new construction might be appropriate on that block.

There is also a rhythm to the commercial section of Franklin's historic district. Building facades are flush to the sidewalk. Storefronts and upper stories' windows line up with their neighbors, creating unity along the streetscape.

BUILDINGS, BLOCK FACES, STREETSCAPES, open space: these individual elements come together to create the unique character of the district. Construction has never stopped in the area, and it should not now. Design review will help new buildings complement and further enrich the recognized character of the district. Compatible new construction expands and deepens the architectural record of a local historic district, and the guidelines must present a realistic response to the growth of Franklin.

New construction should be similar in size, scale, height, massing, setback, and rhythm to the district's existing buildings. New buildings should reflect their own time as well as the traditional building patterns in the district. When building in an historicist style, a new structure should find ways to differentiate its design from the designs of the original period. Architectural creativity balanced with compatibility is the ultimate goal with new construction.

Owners and architects should begin their design process by reading the applicable guidelines and contacting commission staff for assistance. Using the guidelines from the beginning of the design process, before the architect or builder produces a single drawing, will help homeowners enjoy a smooth planning and designing experience while protecting the district as a whole.

Please also read the following sections as they relate to plans for your new construction.

Doors + Windows

Exterior Materials

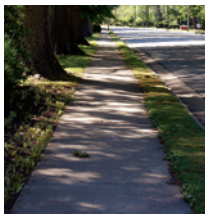
Foundations

Garages + Accessory Buildings

Major Landscaping + Site Features

Porches + Stoops

Roofs



Sidewalks, Streets + Driveways

Signs

Storefronts

Basics for New Construction.

- The district contains several vacant lots. New construction should be encouraged at these locations as long as it is compatible with those neighboring buildings that express the historic character of the district.
- When designing a new building, look first to the houses or buildings that will be neighbors on the block. The proposed house or building should be compatible with the character of its block, first and foremost, as well as being in keeping with the character of its larger surrounding area.
- It is not architecturally compatible to reproduce a historic architectural style that never existed in the district.

New Construction: Guidelines

1. **New construction must be compatible** in size, scale, massing, form, and materials to existing buildings on the block, in particular, and in the district generally.
2. **A building's roof contributes heavily to its overall form**. Houses in the district typically have gabled or hipped roofs. New houses should have an overall form, including roof type, that is compatible with other houses on the block, in particular, and in the district generally. When used as a defining form on a house, flat roofs, mansard roofs, and shed roofs are not compatible with residential architecture in the district. Commercial buildings in the district do have flat roofs.
3. **New buildings should have their directional expression oriented towards the street.** Porches or other articulated main entrances should occupy the facade. Secondary porches on side or rear elevations are compatible with the character of the district when they are clearly secondary to the front porch.
4. **Proposed new buildings should meet the same setback observed along the block.** If the setback is not standard along the block, a setback should be chosen that allows the house to fit into an established pattern on the block that is in keeping with the overall character of the district. New construction must also follow the setback requirements established by the underlying zoning requirement of the parcel. If there is a conflict between the zoning requirement for the setback and the typical historic setback on the street of the district, the new construction can be built in accordance with Section 19.2(4) of the City of Franklin Zoning Ordinance.
5. **The percentage of the lot covered** by the proposed building or buildings should be similar to the coverage of surrounding parcels, particularly those on the same block. New construction must also follow the lot coverage requirements established by the underlying zoning requirement of the parcel. If there is a conflict between the zoning ordinance requirements lot coverage limit and the lot coverage typical of the historic period, the stricter of the two standards will prevail.
6. **Window types for new construction** are not required to match historic types, but materials and fenestration patterns should be compatible with predominant patterns on the block, in particular, and in the district in general.
7. **Materials employed in new construction should be similar in quality** to those used historically. The district is characterized by the use of high-quality natural materials, including *quartersawn-resawn* wood siding, standing-seam metal roofing, wood shingle roofs, brick veneer, and concrete-block. High-quality modern versions of older materials are acceptable on new buildings, such as cementitious siding or asphalt or architectural roofing shingles. Only vinyl siding approved by the Historic Commission will be permitted in the district.
8. **The placement of features** like driveways, pedestrian paths, outbuildings, and garages should follow the established pattern on the block, in particular, and in the district generally. Pavement covering a significant portion of the front lawn or paved parking areas in the front lawn are not compatible with the appearance of the district.
9. **New construction that seeks to recreate a particular historical style** or period creates a false sense of the district's history. New construction based on historic styles should find subtle but recognizable ways to differentiate itself from structures built in the original style. New construction should not be based on historic architectural styles that did not exist in the district.
10. **Contemporary architecture that complements the character** and enhances the appearance of the district is encouraged. Such design should be compatible with the size, scale, form, color, material, and character of the block, in particular, and with the district in general.

Builders adopted the bungalow house type for this new house (left) in an historic neighborhood. However, the house still towers over its smaller neighbors and looks out of scale on its block.

This block of new construction is in the middle of a neighborhood of early twentieth century Queen Anne houses and Craftsman bungalows. The houses successfully combine historic building traditions and styles with modern materials and updated detailing. The result is more homage to the established neighborhood than imitation. Appropriately, these houses would not be mistaken for their older neighbors. At the same time, they blend well with the established streetscapes.

Porches + Stoops

The porch is a very important feature on a Queen Anne dwelling. Porches generally extend across the width of the house and often wrap around to one or both sides. High-style Queen Anne houses may feature corner gazebos, increasing the outdoor space offered by a porch.

The balustrade is another important architectural feature. The hefty profile of the balusters supporting this porch railing add both solidity and elegance to the house's appearance.

PORCHES EXPAND A BUILDING'S usefulness by providing shaded exterior living and work spaces, a feature particularly important in warm, sunny climates. Porches and stoops provide protection from the weather by sheltering an entrance and often windows.

Porches and stoops are also prominent and important points of exterior architectural expression. Perhaps more than any other building component, a porch indicates architectural style or stylistic influences. It is therefore essential to avoid altering a porch or stoop to make it appear newer or older than the house.

Most historic porches are built of wood. Other historic materials include brick, stone, and occasionally poured concrete or concrete block. All porches consist of a floor and a roof supported by posts; the stylistic elements—*turned posts*, square posts, *battered posts*, columns, balustrades, *spindlework*, brackets, and so on —are the details that contribute to the expression of an architectural style. Turrets, gazebos, and *pediments* are also incorporated into porches. Most porches are a single story in height, even if the dwelling is two stories.

Stoops are generally brick, concrete, or both and are often sheltered by a small gable or shed roof built of wood. Very modest mid-twentieth-century houses might feature a metal awning.

Porches + Stoops: Maintenance

As with other building components, the best way to preserve historic character is to maintain and repair historic porches and stoops rather than replace them.

- Clean porches and stoops gently to avoid damaging decorative elements or the exterior walls and windows of the house.
- Maintain porch floors diligently to slow decay and water damage.
- Porches and stoops, because they are so exposed, are particularly susceptible to the effects of weather. Keep wood surfaces painted, especially the porch floor. Attentively maintain the flashing where the porch or stoop roof meets the principal roof.
- Use epoxy and wood hardeners to stabilize water-damaged or rotten wood and to build up any worn-down or degraded areas.

Porches + Stoops: Guidelines

1. **Do not remove or alter** original or character-defining porches, stoops, and steps. Such porches, stoops, and steps may be altered to incorporate an access ramp to accommodate wheelchairs.*
2. **Retain other porches, stoops, and steps** that contribute to the building's character.
3. **Repair and retain architectural details**, such as brackets, *spindles*, handrails, balusters, and columns. Use materials that match the originals when replacement is necessary due to deterioration.
4. **Do not remove original materials** and replace them with wrought iron, new brick, or other materials inappropriate with the building's character.
5. **Do not screen or enclose** porches or steps on the front of a building. Side or rear porches may be screened or enclosed if the work does not destroy original or historic materials and forms.
6. **When adding elements** to a porch that did not exist historically, such as a handrail, select a style that does not imitate the original railing, detract from the original architectural character, or overshadow the original railing. Simple metal pipe rails are often the most unobtrusive handrails.

*While the ramp itself does not need a COA, as directed by the Code of Virginia, any alteration to the building fabric does. This includes the removal of original or character-defining features like railings, floors, or columns. The commission hopes that applicants will be receptive to suggestions from staff and from commission members in regards to the appearance and placement of ramps in order to provide access while preserving the architectural character of the building. The commission appreciates the opportunity for a courtesy review of plans for placement and design of ramps even where no architectural fabric is affected and no COA is required.

Simple pipe rails are the best addition to porches that historically had no railing. They are unobtrusive and do not draw attention away from the true architectural character and original detailing.

Relocation

The brand-new brick foundation gives this house away as a moved structure. While moving an historic building is not ideal, this house is better off now than before its move. Once covered in aluminum siding and totally neglected, the dwelling has been saved from demolition and completed rehabilitated.

When searching for a place to move a historic dwelling, keep in mind that the house should fit into its new streetscape. Find a street with similarly sized houses from the same period and featuring compatible architectural styles. Place the relocated house so that its setbacks match those already established on the block.

RELOCATION SHOULD BE considered a last-resort means of preserving a historic building, since the building will lose its original setting and context. In some cases, relocation is the only way to save a threatened building. Buildings standing in the path of a road widening, for instance, often must be moved in order to be saved.

In certain cases, relocation can help restore a historic structure to an appropriate setting. A historic house may have lost its original context due to the re-development of land around it. In such a case, relocating the house to a residential street with dwellings of the same architectural period and style can be beneficial, increasing the desirability of the dwelling given its new location and improving the likelihood that the building's original function—as a dwelling—will be retained.

Please also read the following sections as they relate to your plans for relocating a structure or building.

Exterior Materials: Masonry

Foundations

Major Landscaping + Site Features

New Construction

Sidewalks, Streets + Driveways

Prior to a building's relocation, archeological documentation should be considered. Documentation of such properties may occur at any or all levels of planning, identification, evaluation or treatment. The nature and level of documentation is dictated by each specific set of circumstances. Archeological documentation consists of activities such as archival research, observation and recording of above-ground remains, and observation (directly, through excavation, or indirectly, through remote sensing) of below-ground remains. Archeological documentation is employed for the purpose of gathering information on individual historic properties or groups of properties. It is guided by a framework of objectives and methods derived from the planning process, and makes use of previous planning decisions, such as those on evaluation of significance. Archeological documentation may be undertaken as an aid to various treatment activities, including research, interpretation, reconstruction, stabilization and data recovery when mitigating archeological losses resulting from construction. Care should be taken to assure that documentation efforts do not duplicate previous efforts.

In addition, prior to the relocation of a State or Federal Landmark. National Park Standards shall be followed. Please reference the "Moving Buildings" informational sheet attached.

Relocation: Guidelines + Precautions

1. **The topography, siting, and surrounding buildings** in the new location within the district should be similar to the moved building's original topography, siting, and surrounding buildings.
2. **The setbacks, and lot coverage** of the relocated building in its new location should be similar to those surrounding buildings.
3. **Buildings moved to a new location** in the district should be architecturally compatible with the buildings in the new location.
4. **The moved building's relationship** to other buildings or building types should remain intact. An outbuilding historically sited in the rear yard behind a dwelling, for instance, should not be moved into a front or side yard. Ideally, when a primary building is being moved, its associated structures should be moved with it and their historic arrangement replicated at the new site.
5. **Buildings that contribute** to the historic character of the district should not be moved out of the district.
6. **Historic building types that were never erected** in the district should not be moved into the district.

This Queen Anne house was moved into a compatible neighborhood of similarly sized and detailed dwellings. Architecturally, it blends beautifully with its neighbors. Unfortunately, the house is awkwardly sited on its parcel. The existing grade required a raised foundation and substantial foundation piers for the wraparound porch. The foundation overpowers the house along the streetscape.

PRECAUTIONS

A COA is required whenever a building is moved in the Franklin Historic District, including any of the following situations:

- Moving a building within the district,
- Moving a building out of the district, or
- Moving a building into the district.

When contemplating the relocation of a building, consider its structural condition; how significant building features will be protected during and after the move; the available route to the new location; and how the building will be sited appropriately at the new location. If the building is being moved within or out of the district, consider the effect that removing the structure from its parcel will have on the district. If moving a building within or into the district, be sure that it is architecturally compatible with neighboring properties and that it is sited similarly. Preserving any significant orientation from the original site is strongly encouraged; if a house stands at the southeast corner of an intersection, its north and west elevations will likely look more prominent than the south and east elevations, which would have faced a neighboring, house and rear yard area. It may be inappropriate to squeeze such a house into a mid-block location. You may find, for instance, that the distribution of natural light is markedly decreased.

Plan the route carefully. The move may require that streets be closed, temporary roads be cut, power lines lifted, or vegetation removed. Intermediate steps in the move—such as removing trees—may need to be explicitly described and included in the COA application.

The process can be lengthy. Consider what measures to take to protect the building from vandalism while it is lifted off its foundation and waiting to be moved.

Roofs

Cresting, which is ornamental work at a roof ridge, is not a common architectural detail in Franklin. An excellent example can be seen on this Italianate house on High Street.

Finials, on the other hand, are not at all unusual in the residential section of Franklin's Historic District. Finials are roof ornaments most often seen at the peak of a conical or pyramidal roof. Several Queen Anne dwellings in Franklin feature finials.

THE ROOF PROTECTS a building from weather by effectively shedding water. Gutters contribute heavily to this function and are part of the roof for the purposes of these guidelines. Roofs and gutters also contribute to a building's overall architectural character.

Historic roofing materials include wood and metal fabricated into a number of coverings. Wood shingles were likely the most common roofing material in nineteenth-century in Franklin. Terne-coated metal—sheets of iron or steel coated with tin or zinc—was also used to make shingles or standing-seam roof coverings in the early 1800s, but these materials did not gain widespread use until after the Civil War. Metal's durability and fire resistance made it the preferred roofing material from the late 1800s through the first decades of the twentieth century. Flat-seam metal roofs were another alternative, particularly for unusual roof shapes like curves or flat or very low-pitched slopes. The flat-seam coverings are metal panels soldered together so that their seams are flush with the roof surface. Copper, another historic roofing material, historically saw limited residential use in Franklin.

Slate shingles also gained popularity during the second half of the nineteenth century, particularly during the Victorian era when steep, multi-gabled roofs became showplaces for patterned layouts. Slate and metal roofs, while expensive, are extremely durable and can last more than a century.

During the first decades of the twentieth century, asphalt or composition shingles gained widespread popularity. They are lightweight, low cost, and fire resistant. By the 1930s, composition shingles superseded metal as the most common roofing material.

Historically, gutter systems included wood V-gutters, metal trough gutters, and built-in systems.

To create V-gutters, common in the nineteenth century, two-by-fours were installed along the roof slope about a foot above and parallel to the eave. The short side of the wood was fixed to the roof, forming a V-shape between the roof slope and the »

Roofs: Maintenance

Your building's roof is its first defense against moisture, so roofs require frequent maintenance and repairs. As with other building components, the best way to preserve historic character is to maintain and repair historic roofs, gutters, and roofing materials rather than to replace them.

- Clean roofs and gutters gently to avoid damaging the roof or the building materials underneath.
- Paint terne-coated metal roofs and gutters regularly. It is not appropriate to paint copper or slate.
- Regularly treat wood shingle roofs with water-resisting chemicals.
- Diligently maintain flashing on roof valleys and at places where the roof meets vertical planes like walls and chimneys.
- Replace or repair individual slates or wood or metal shingles as needed rather than replacing the entire roof.
- Paint and maintain decorative elements such as historic metal cresting along the ridge, lightning rods, *finials*, or weathervanes.
- Clean and maintain roof gutters and downspouts to prevent deterioration to the roof surfaces. Clogged gutters cause rainwater overflow to splash against the building's walls, resulting in damage to weatherboards, masonry, or other exterior materials.

Roofs: Guidelines

1. **Preserve the original roof shape and configuration whenever possible**. Roof forms should not be altered on a facade. Alterations on other elevations should only be undertaken if the change does not compromise overall historic integrity of the building and if the new roof form is of a type compatible with the architectural style of the building.
2. **Retain the original roofing materials** where possible.
3. **All architectural roof features**, such as *cresting, capping,* chimney stacks, and dormers, should be retained.
4. **New dormer windows** may be added when their scale, detailing, materials, placement, and architectural style are compatible with the building.
5. **It is not appropriate** to add skylights on a highly visible roof slope.
6. **If solar panels** are desired on a building, they should be placed on a rear-facing roof slope or in a valley area of the roof that is not easily visible from the street or sidewalk.
7. **Never reconfigure** original roof shapes to accommodate a modern roof system.
8. **Modern metal roof** systems are not compatible unless the original pan size is matched as well as the original flashing details.

upper face of the wood.

Also common in the nineteenth century and into the twentieth century were terne-coated metal troughs attached to the edge of the roof along the eave. Metal downspouts carry the water to the ground and away from the building. Copper was also used for gutter systems; however, its expense made it an uncommon choice historically for most dwellings in Franklin.

Built-in gutter systems, hidden in the building's cornice, gained popularity around the turn of the twentieth century. Without diligent maintenance, however, built-in gutters can cause serious water damage to the building.

Large dormers are a common feature of bungalows. This gabled dormer and its triple windows expand the usefulness of the half-story. If you are thinking of adding a dormer of any size to your building, please also read "Additions" on pages 16-17, "Doors + Windows" on pages 20-21, and "Exterior Materials" on pages 22-23.

Slate shingles and roof ornaments contribute to the rich texture of Queen Anne houses.

Sidewalks, Streets + Driveways

Although many people associate brick sidewalks with historic neighborhoods, concrete is actually the most common paving material.

While brick is an uncommon paving material in Franklin, it can be appropriately used in the historic district.

SIDEWALKS, STREETS, ALLEYS, driveways, and parking areas provide space for pedestrians and vehicles to move through the district safely. While parking areas—particularly paved lots—are usually more recent additions to historic areas, they are necessary.

Most early driveways featured gravel or compacted earth surfaces, often rendered as strips with a grassy median between the tire tracks. Narrow, single-lane driveways, sometimes shared between adjoining lots, lead into back yards and occasionally to a carriage house or garage. Sidewalks of poured concrete are common. Sidewalks run parallel to streets with a grassy median or planting bed between the street and the walkway. Alleys provide important vehicular access to backyards and sometimes function as the driveway for an entire block. Alleys are often unpaved and generally do not have curbs. Streets in the district are laid out in a grid with a few dead-end and curvilinear streets.

Sidewalks, Streets + Driveways: Maintenance

As with buildings, the best way to preserve historic character is to maintain and repair historic sidewalks, alleys, streets, and driveways rather than replace them.

- When installing new pavement, maintain the rhythm of historic sidewalk and driveway patterns.
- Maintain planting buffers between streets and sidewalks and maintain grassy medians in driveways.
- Keep alleys and streets at their current locations and widths wherever possible.
- Keep and maintain historic paving materials, including poured concrete, brick, or compacted earth.

Sidewalks, Streets + Driveways: Guidelines

1. **Keep and protect character-defining features** of historic streets, walkways, driveways, and paths, including topography, materials, and mature shade trees.
2. **Design new driveways and walkways to be compatible** with the character-defining examples that already exist in the district. Select a design that is compatible in terms of materials, pattern, relationship to buildings and other paved areas, relationship to open space, and proportion of paved area on a parcel.
3. **Design new driveways and walkways so that the topography** and other character-defining landscape features, such as mature shade trees, are retained.
4. **Protect topography** and other character-defining landscape features, such as mature shade trees, during construction.
5. **Site parking areas with sensitivity**. It is not appropriate to create parking areas in front yards. Driveways should lead into rear yards or side yards; they should not infringe on any portion of the front yard that is directly in front of the house.
6. **Screen and buffer parking areas** with plants and low hedges, particularly larger parking areas.

Concrete or gravel strips were commonly used for driveways.

Signs

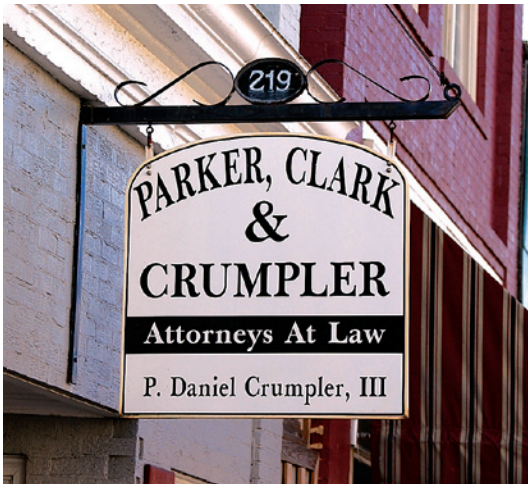
Awnings are an ideal place to paint a sign.

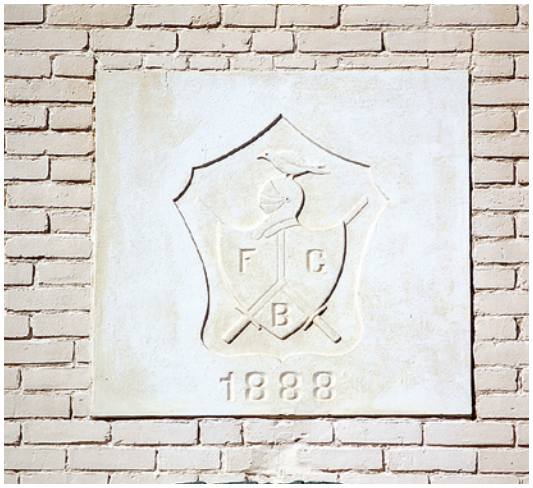
Signs painted on storefront windows are also appropriate in the historic district.

Appropriate hanging signs should be of a size and scale compatible with the building and its detailing.

Overall, signage in the Franklin Historic District is more appropriately scaled to the pedestrian than to the automobile. Signs painted on the sides of buildings are the exception.

HISTORIC SIGNS, like new signs, provide information and identify buildings. Downtown business owners historically painted signs on windows or walls, installed painted wood panels above storefronts or hung them from brackets projecting over the sidewalk, or stenciled information on awnings.





Signs: Maintenance

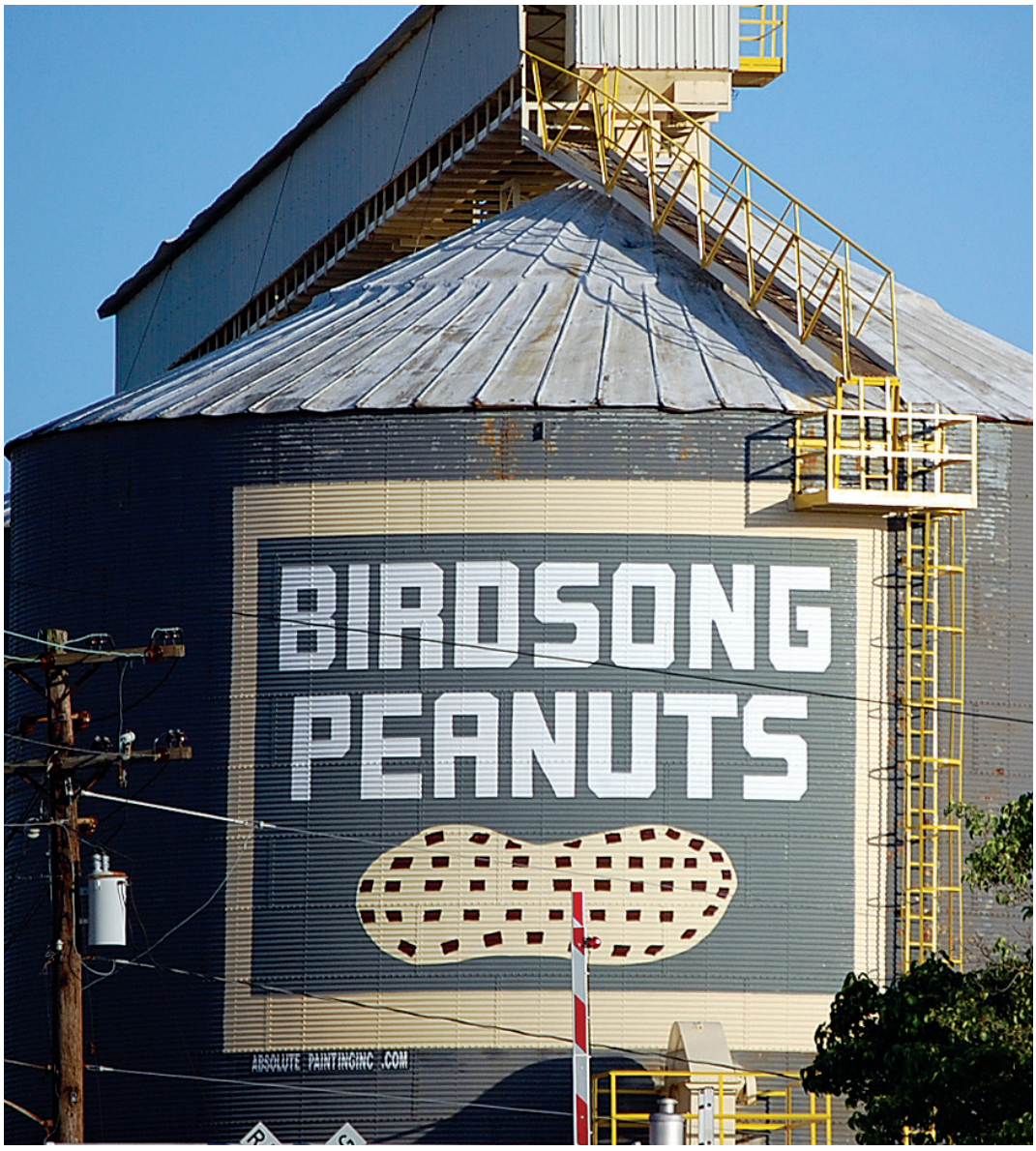
Signs can be more than functional; they, too, can contribute to a building's historic architectural character as an important feature that telegraphs age or use. New signs, on the other hand, can detract from architectural character by covering or damaging historic features.

- Maintain and repair historic signs rather than replace them whenever it is feasible. We are all familiar with old buildings that have been adapted to new uses; the retention of a historic sign is not necessarily confusing. Effective new signage will let people know the new use, business name, and point of entry.
- Use paint to touch up historic signs, including business signs and street sign posts.
- Consider protecting historic signs, particularly those painted on the side elevations of commercial buildings, with sealant.
- Paint and maintain historic sign brackets or sign posts.

Signs: Guidelines

1. **The material of the sign must be compatible** with the historic or original materials and architectural style of the building it advertises or identifies. The installation of new plastic, back-lit, neon, or self-illuminating signs are not architecturally compatible with the district.
2. **The scale of the sign must be compatible** with the scale of the building and its detailing. It is incompatible for the sign to physically overwhelm or dominate the facade of the building it advertises or identifies.
3. **Place and install** signage sensitively; do not obscure or damage architectural detail with the placement or installation.
4. **Signs were historically painted** on shop windows and on awning valences. This practice remains architecturally compatible.
5. **Prior to the installation of any sign**, a sign permit must be obtained from the Department of Community Development in accordance with Article XXII of the City of Franklin Zoning Ordinance.

Historic signage should be retained even if the original business relocates or closes. In the presence of modern signage, an historic sign will be seen for what it is: a record of the building's origins.



Storefronts

Storefronts typically see a lot of change. Surviving wood doors are rare and should be kept and preserved.

COMMERCIAL DISTRICTS provide public, commercial, and business space in a community; as such, they are a magnet for socializing. Buildings that line up along a street can turn sidewalks into outdoor "rooms" when the buildings and the sidewalks are inviting and well-maintained. While the commercial architecture and a lack of yard space differentiate the business district from residential streets, multistory commercial buildings can feature residential space above ground-floor offices, shops, or restaurants.

Storefronts, even more so than houses, are subjected to frequent remodeling as businesses change or owners try a new look in the hope of attracting new customers. Often, these makeovers renovate just the ground-floor, creating a striking dichotomy between the style of the storefront and that of the upper floors. Franklin, benefiting from years of participation in the Virginia Main Street program, has already eliminated many such incompatible remodeling jobs, recognizing that the original historic character is increasingly valued in commercial areas.

Please also read the following sections as they relate to plans for your storefront.

Doors + Windows

Exterior Materials

Signs

Storefronts: Maintenance

As with other building components, the best way to preserve the historic character of Franklin's commercial district is to maintain and repair historic storefronts rather than replace them. Maintain storefronts and commercial buildings in ways similar to residential maintenance

- Keep wood elements (cornices, molding, trim, weatherboards) painted.
- Clean metal elements; leave aluminum and stainless steel unpainted, but paint cast iron.
- Maintain a waterproof roof and effective gutter system.
- Clean masonry gently—do not sandblast—and check for and repair mortar deterioration.
- Keep and maintain historic signage.

Store Fronts: Guidelines

1. **Retain and preserve** historic or original storefronts that contribute to the special character of the district.
2. **Repair historic materials** rather than replacing them. If original storefront elements must be replaced, replace in-kind, matching original or characteristic materials, configurations, and detailing.
3. **Fabric awnings** are appropriately used on historic storefronts when they are compatible in scale and form and when the awning does not damage character-defining details of the storefront.
4. **Respect the original or historic architectural character** of the commercial building and install appropriate features as needed. It is not appropriate to install an anachronistic storefront or other architectural feature to an existing building.

As with porches on residential buildings, added railings should be as simple and unobtrusive as possible. Doing so respects the original or historic architectural character of the building. For more information, please see "Porches + Stoops" on pages 34-35.

GLOSSARY

These definitions are for the purposes of these guidelines only and do not affect the zoning code.

alteration: change in the external architectural features or in the landscape features of any site or place in a local historic district

battered post: a post that is square in section and wider at the bottom than at the top; often seen in Craftsman buildings

block: parcels on both sides of that portion of a street that lies between two intersecting streets. Houses on corner parcels stand on the block that the primary facade of the house faces; the other block is a secondary block for such buildings.

capping: a metal covering at a roof ridge

casement: a window *sash* that swings open to the side

Certificate of Appropriateness (COA):document issued by the Franklin Historic Districts Commission, following a prescribed review procedure, certifying that the proposed actions by an applicant are found to be acceptable in terms of design criteria relating to the individual property or the local historic district

corbelling: a row of projections, often rendered in brick, that step up and outward from a wall to support a weight above, such as a *cornice*

cornice: the projection or molding at the top of a wall

Craftsman: an early twentieth-century architectural style characterized by sheltering eaves, deep porches, exposed beams and rafters, and rustic materials

cresting: ornamental work along a roof ridge; generally a low metal railing

demolition by neglect: abandonment or lack of maintenance that allows a structure to fall into a serious state disrepair

dentils: a line of small square blocks on molding

double-hung: a window with two movable *sashes*

elevation: one side or face of a building; the front elevation is also called the *facade*

facade: the front or main side or *elevation* of a building

fenestration: the arrangement of exterior openings, such as windows and doors, on a building

finial: an ornament that tops a gabled, hipped, pyramidal, or conical roof or other architectural feature

fixed-sash: a window *sash* that does not open

front yard: that area of the parcel that lies in front of the house if lines were drawn from the front corners of the house to the side edges of the parcel. The front corners of the house include only enclosed spaces on the house and do not include porches or stoops.

Greek Revival: an early to mid-nineteenth-century architectural style characterized by symmetrical facades, low-pitched gabled or hipped roofs, *pedimented* porticos or porches supported by Classical columns, and tall six-over-six *double-hung* sash windows

light: individual pane of glass in a window or door

lintel: the horizontal structural element that supports the wall above a window or door opening

mitered edge: corner formed when two obliquely cut members are joined

multilight: a window *sash* with many panes separated by wood or metal muntins

muntins: the thin pieces of wood that form a grid inside a window *sash* to hold the individual panes of glass, or *lights*, in place

pediment: triangular section outlined by molding; used above doors and windows or to finish the gable end of a building

profile: the shape and dimension of molding in side view. Often, the *profile* of molding on modern replacement windows is shallow and undefined; this is one of the ways in which new windows may not match the character of historic window details.

quartersawn-resawn: clapboards cut with a nearly vertical grain; more stable and less prone to warping than the alternative, flatsawn-resawn

rail: a horizontal element of a paneled door; see also *stile*

rear yard: that area of a parcel that lies behind the house if lines were drawn from the rear corners of the house to the side edges of the parcel. The rear corners of the house include only enclosed spaces on the house and do not include porches, decks, or stoops.

reveal: a vertical measurement of the amount of siding exposed when each board is installed

sash: a frame into which window glass is set

sawnwork: ornament made with a saw, rather than carved or *turned*; often curved, scrolled, or lacy trim or brackets seen on Victorian-era houses

shake: a hand-split wood shingle

side yard: those areas of a parcel that are neither in the *front yard* or the *rear yard*.

sidelights: narrow windows, generally with fixed *lights*, flanking a door or set of windows

simulated divided light: false *muntins* glued on to a larger piece of glass

spindlework: turned wood ornaments; often seen in Queen Anne architecture

stile: a vertical element of a paneled door; see also *rail*

transom: a small rectangular window directly above a door or window

true divided light: a window with individual panes that are held in place by *muntins* and a seal

turned ornament: wood ornament, such as a porch post, formed with a lathe; also known as *spindlework* and often seen in Queen Anne architecture

vernacular: the common building style of a period or place

woven wire: panels of wire knotted or welded together used historically in fencing to contain or exclude animals. Woven-wire fencing, which was commonly used historically, is not the same as chain-link fencing.