

City of Franklin Historic District Design Guidelines

Franklin, Tennessee
2009

Acknowledgments

The Franklin Design Guideline Manual was revised in 2009 to assist property owners and the Historic Zoning Commission and to guide appropriate rehabilitation, new construction, and other improvements within the city's local historic districts. The resulting Historic District Design Guidelines was completed in cooperation with the City of Franklin Department of Planning and Sustainability, and thanks are due to Long Range Planner Erin Reinders and Historic Preservation Officer Steve Valley for their project coordination. The project was completed in association with LandDesign of Nashville, Tennessee and Charlotte, North Carolina, and thanks go to Shaun Ferguson, Dwight Kiser, and Meg Nealon for their assistance.

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Design Guidelines and Historic Preservation

Introduction

The *City of Franklin Historic District Design Guidelines* are intended to provide the Franklin Historic Zoning Commission (HZC), residents of the City of Franklin's local historic districts, and managers of other properties governed by the HZC with guidelines for building rehabilitation, new construction, and other changes which would affect the overall appearance of Franklin's historic areas. The manual provides information on rehabilitation methods and parameters for new construction and demolition to guide property owners in planning and designing their projects.

The City of Franklin approved a historic preservation ordinance in 1986 and, in 1991, the *Franklin Design Guideline Manual* was adopted. This manual provides information on the design review process and recommended guidelines for property owners. The guidelines in the manual are administered by the HZC in their review of actions affecting historic properties within all of the overlay zones in the city. In 2008, the City of Franklin decided to update the guidelines to include additional illustrations and photographs as well as update the language regarding many aspects of HZC review. The guidelines that follow are to be followed by property owners prior to initiating work such as rehabilitation, new construction, demolition or any other actions reviewed by the HZC.

Legislation permitting historic district zoning in Tennessee was passed by the state legislature in 1965. The purpose of this act was to promote the educational, cultural, and economic welfare of people in the state of Tennessee by enabling municipalities and counties to preserve and protect historic structures, areas, and districts which serve as visible reminders of the history and cultural heritage of the state and country. Since the passage of this bill, over 40 communities across the state have passed ordinances to create local historic districts and historic zoning commissions to administer them.

Franklin's ordinance was passed in 1986. This ordinance created the Franklin HZC, which is composed of nine members consisting of a representative of a local patriotic or historical organization, an architect, a member of the local planning commission, and an alderman. The remaining members are appointed from the community in general. All members are required to complete yearly training. The HZC is appointed by the chief executive of the municipality and is subject to confirmation by the local legislative body. The responsibilities and duties of the Commission include: the review of applications for the designation of local historic districts and local historic landmark districts, and/or to submit to the Franklin Municipal Planning Commission and the Franklin Board of Mayor and Aldermen recommendations for the designation of local historic districts; adopt a set of specific design guidelines for established local historic districts; and grant or deny Certificates of Appropriateness with respect to the local historic districts.

The *City of Franklin Historic District Design Guidelines* are in accordance with principals and recommendations set forth by the National Park Service. The National Park Service, United

States Department of the Interior, is the federal agency responsible for the national program of historic preservation. It also sets professional guidelines for historic preservation which are used by state and local preservation programs. The *City of Franklin Historic District Design Guidelines* are based on the Secretary of the Interior's Standards for Rehabilitation, ten basic principles created to help preserve the distinctive character of a historic building and its site while allowing for reasonable change to meet new needs. The Standards were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). Communities across the country rely on the Secretary of the Interior's Standards for Rehabilitation for guidance on the appropriate treatment of properties in local historic districts. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken in the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

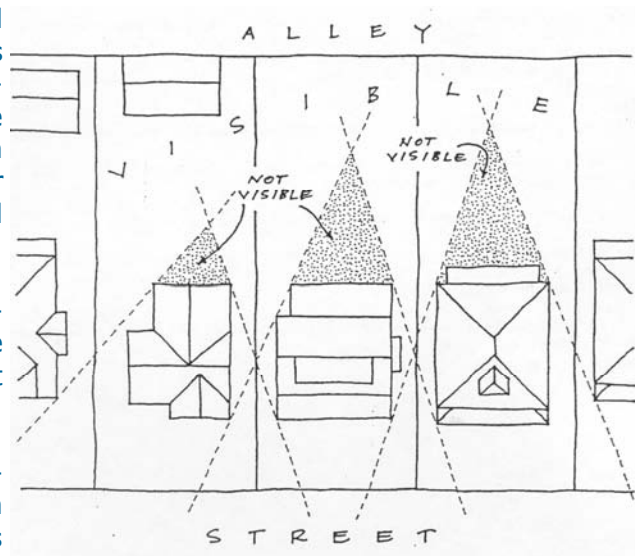
Design Guidelines Principles

The main façade of a building facing the street is a major factor in defining a property's style and design. These facades were generally built to reflect a particular architectural style. Walking down streets such as Second and Third Avenues, a wide variety of house forms and detailing are evident, and this variety creates the particular character and appearance of Franklin. Rear elevations, however, were more private spaces for the family and the areas where additions to residences most often occurred. The construction of extra

rooms for expanding families, additional porches, and ancillary buildings such as sheds were commonly built at the rear elevation or set back on side elevations where they would not be readily visible. Expansion on rear elevations continues to be popular today, with features such as carports and wood decks often added.

Visibility is important in design guideline issues. Guidelines are generally more flexible for rear elevations than for elevations that are readily visible.

The guidelines are written to provide flexibility in primary, secondary, and rear elevation issues. The visibility of elevations differs from property to property depending on factors such as location within a block, landscaping, setback, and a residence's overall form. Elements which are normally required for primary and readily visible secondary elevations may be interpreted differently for rear elevations without public visibility.



The shaded areas are not visible from the public right of way; they are appropriate places for additions.

The Design Review Process

In the City of Franklin's local historic districts and other reviewed properties the HZC may make determinations for the following actions:

1. alteration/repair of an existing building or structure (not routine maintenance)
2. new construction or addition to primary or accessory buildings
3. relocation
4. demolition
5. signs and awnings
6. fences and walls
7. window replacement

The HZC may not make determinations regarding:

1. exterior paint colors
2. interior arrangements or design as long as these arrangements or designs do not visibly effect the exterior appearance of a building or structure

No building permit for construction, alteration, rehabilitation, moving, or demolition to be carried on within a historic district shall be issued by the Building and Neighborhood Services Department until the project has been submitted to the HZC and receives a written Certificate of Appropriateness (COA). **Not all work requiring a COA requires a building permit Actions to all properties within the historic overlay districts must be reviewed including those built within the past fifty years.** Replacements and repairs in kind do not require a COA, however, owners should contact the Historic Preservation Officer before making repairs and replacements in order to insure that their project is exempted. COA applications must be procured from the Historic Preservation Officer in the Franklin Department of Planning and Sustainability in City Hall. The application will be re-

viewed by the HZC. If the applicant desires, they may schedule a pre-application consultation with the Historic Preservation Officer and/or a review by the HZC Design Review Committee prior to review by the full HZC. Both options may be arranged through the Historic Preservation Officer. Owners must attend the HZC meeting and present their application. **COAs remain valid for one year from their approval date.**

The Design Review Committee (DRC) of the Franklin Historic Zoning Commission has been established to guide applicants through the Certificate of Appropriateness (COA) process and answer questions about projects and/or potential projects in relation to the City of Franklin Design Review Guidelines. The DRC consists of three representatives from the Franklin Historic Zoning Commission and meets once a month. All applicants with new construction projects are especially encouraged to undergo design review. Please contact the Historic Preservation Officer to make an appointment.

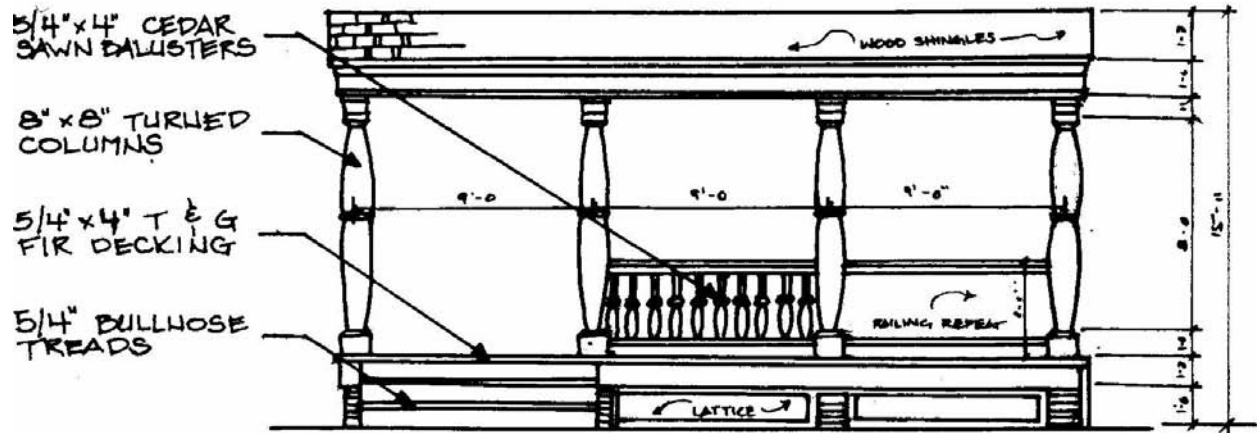
About the Design Review Committee (DRC):

- The DRC meeting is informal;
- Purpose is to discuss projects and/or potential projects in light of the City of Franklin Design Review Guidelines;
- All discussion is for the aid of the applicant only and is non binding on the DCR or on the Historic Zoning Commission;
- Applicant participation in the Design Review Workshop is strictly voluntary;
- Any changes made or suggestions taken by the applicant based on discussion from the DRC is the applicant's choice and the DRC makes no representation as to whether any changes or suggestions made during the Design Review Workshop will be approved by the Historic Zoning Commission; and
- The Historic Zoning Commission retains the responsibility and duty to approve all applications; therefore, the DRC will not make any binding decisions during Design Review Workshops.

Property owners must follow requirements provided in the Zoning Ordinance in addition to the Historic District Design Guidelines. If the Zoning Ordinance requirements cannot fully be adhered to, a variance may be requested of the Board of Zoning Appeals. However, in accordance with section 5.12.3 of the Zoning Ordinance, where Historic District Design Guidelines and Zoning Ordinance conflict as they relate to signage, the Guidelines shall take precedence within the Historic Preservation Overlay. Where the Guidelines are silent, the Zoning Ordinance shall govern. New construction and renovation must also follow regulations set forth in the International Building Code. This code specifies requirements for electrical and plumbing work, fire exits, building construction techniques, and other aspects of renovation and construction. Property owners must also meet these regulations before being issued a building permit. Where there is a conflict between the International Building Code and the City of Franklin Design Guidelines, the Building Official and the Historic Preservation Officer will use their judgment to resolve the situation.

If a property owner undertakes work without receipt of an approved Certificate of Appropriateness or Building Permit, a stop work order may be issued by the Building Inspector. The property owner shall then be required to document the work and state why a COA application or Building Permit was not previously applied for. Completion of a COA application and review may then be required by the Commission. COA applications approved by the Commission must be followed. If the actions specified in the COA application are not followed an owner may face fines and penalties as outlined in the Zoning Ordinance. Please contact the Preservation Officer for detailed information regarding the COA application and submittal process. COA applications should be accompanied by drawings of sufficient detail and scale

to allow the HZC members to readily understand the work proposed by the applicant. **An example of adequate documentation is shown below.**



COA applications must be accompanied by drawings of suitable scale and details to illustrate the proposed work.

Historic Preservation and Sustainability

Preserving and maintaining historic buildings is one of Franklin's best opportunities for sustainability. Sustainability is defined as, "the practice of meeting the needs of the present without compromising the ability of future generations to meet their own needs." Preserving historic buildings insures that the environmental resources that have already been expended continue to be used and protects those which have not been used. Reusing sound older buildings makes much better sense than abandoning or demolishing them. Preserving and using Franklin's historic resources is recycling on a community-wide scale.

Conserving buildings preserves embodied energy, and reduces the need for new materials. Embodied energy is the amount of energy associated with extracting, processing, manufacturing, transporting, and assembling building materials. In historic buildings, this includes the expense and effort used to fire bricks, cut and tool stone, transport and assemble the wood framing, and prepare and apply interior plaster. Buildings represent an enormous expenditure of energy. To demolish an historic building and replace it with a new energy-efficient building would require decades to recover the energy lost in the processes of demolition and construction.



A old growth wood window (left) has a longer life expectancy than most new vinyl windows.

Conserving buildings is more environmentally friendly than new construction.

Life cycle assessments are a tool to analyze the environmental impacts of buildings. Assessments examine and determine the impacts of material and energy usage at each stage of a building, including materials extraction, construction, use, and disposal. When completing an assessment, the cost of construction as well as the costs and energy required to operate the building during its life are examined. The quality of materials used is one of the key considerations in a life cycle assessment. The materials in historic buildings are often able to last indefinitely with proper care. Most historic buildings in Franklin have old-growth wood windows, brick-and-wood exteriors, and stone foundations that are at least a century old. Because of their high quality, these materials can easily last another century. Modern materials like vinyl and new-growth wood often require replacement after just 10 or 20 years.

Historic buildings were designed to be energy efficient and can be upgraded to increase energy conservation.

Historic buildings are often as energy efficient as new ones. The United States Energy Information Agency found that buildings older than 1920 have better energy efficiency than those built at any time until the past decade, when builders began a concerted effort to develop buildings with greater energy efficiency. Common historic features like tall ceilings that help to reduce heat in the summertime and brick and plaster walls that insulate well contribute to efficiency. Upgrades like the addition of attic insulation, storm windows, and more efficient heating and cooling systems can boost efficiency further. Repairing and weather stripping historic wood windows and adding storm windows is a powerful way to attain energy performance equal to new vinyl or aluminum windows and at a lower cost.

Preserving buildings reduces waste in landfills.

Construction debris accounts for 35 percent of annual landfill waste. Demolishing a single 2,000 square foot home results in an average of 230,000 pounds of waste. Demolishing sound historic buildings wastes existing materials and building efforts, and strains the limited capacity of landfills.



Running out of room. Over a third of most landfills are composed of debris from demolished buildings.

A Brief History of Franklin

The City of Franklin was created as the seat of Williamson County in 1799. Franklin was founded along the western bank of the Big Harpeth River and named in honor of patriot Benjamin Franklin. Franklin was originally part of a 640-acre tract purchased by Abram Maury, who laid out the original boundaries and sold town lots. Within the town of Franklin, 16 blocks were laid out with each block containing 12 lots. This original town plan remains in existence today, and the Franklin Historic District follows its boundaries.

The first courthouse was built around 1800 and was a one-story log building. It was replaced ca. 1806 with a two-story stone and brick building which stood until 1858; the present Greek Revival courthouse was built in 1859. In October of 1815, a city government consisting of a mayor and board of alderman was created and corporate boundaries were enacted. Franklin soon had several stores and taverns, as well as a number of residences. In 1820, a contract was let for the paving of the public square at a cost of \$1,600; these and other improvements established Franklin as the commercial center of the county. Brick and frame storehouses were built around the public square and along Main Street. Substantial residential areas also evolved in these years to the north, west, and south of the commercial area.

By the 1840s, Franklin was a busy governmental and commercial area of the state which was noted for its fine brick homes and public buildings. The city boasted a population of 1,500, five schools, four churches, three clergymen, eight doctors, seven lawyers, and various businesses. Federal style homes such as Clouston Hall and the John Eaton House were located just off the square while others were built in the Hincheyville area and on outlying streets and roads. Residences and public buildings with Greek Revival influences were constructed into the 1850s, such as the courthouse, Miller-Beasley House, and Cochran House. Of particular note was the Everbright mansion, which featured full-height Doric porticos on two facades (now demolished). The Italianate style was also popular before the war, and the John B. McEwen Home, at 912 Fair Street, and German House, at 123 Fifth Avenue North, are both fine examples of this style. By 1860, dozens of fine brick homes lined Franklin's streets, and many brick commercial buildings were located around the square.

Franklin was occupied by Union forces in 1862, and changed hands several times during the course of the Civil War. In 1863, the town was heavily fortified by Union troops, who built Fort Granger on the north side of the Big Harpeth River. Fighting occurred throughout the county, with major engagements occurring at Brentwood to the north and Thompson Station to the south. In November of 1864, the advance of Confederate troops under General John Bell Hood led to Franklin in pursuit of Union forces. On November 30th, Hood launched ill-advised assaults on the strong Union positions along



This 1891 illustration depicts the 1864 Battle of Franklin.

the southern edge of Franklin. Hood's attack was unsuccessful and sustained enormous casualties. Federal forces withdrew in the evening and over 5,000 wounded soldiers were crowded into Franklin's residences and public buildings. Following Hood's defeat at Nashville several weeks later, Franklin was again occupied by Union forces who held the town until the end of the war.

Franklin recovered quickly after the war and continued to be the dominant urban center of Williamson County into the late-19th century. In 1871, the town contained 66 businesses, including several carriage and wagon manufacturers and cotton and grist mills. Around the public square and along Main Street, dozens of new one- and two-story brick commercial buildings were constructed in the 1880s and 1890s, and three banks were chartered in these years. Expansion of the residential areas occurred to the south into the Hincheyville area and along Lewisburg Avenue. Harpeth Academy, the Tennessee Female College, Franklin Female Institute, and Battle Ground Academy were well-known schools in these



This ca. 1880 photograph of the public square shows the prosperous downtown at the center of rural Williamson County. (Courtesy Canaday Enterprises)

decades which provided education for Franklin students.

After 1900, Franklin's population increased as new roads and railroads connected the town with Nashville and adjacent counties. From 1900 to 1940, houses reflecting the Colonial Revival, Bungalow, and Tudor Revival styles were built in the Hincheyville area and along Lewisburg Avenue. Most of these houses were built on small lots, creating a dense and compact streetscape in the areas around the public square. No notable examples of the Art Deco or International style were built in the residential areas, but some commercial buildings in the downtown area have Art Deco inspired detailing. After 1940, the architecture in Franklin followed established national trends with most new construction occurring in subdivisions to the west, south, and east of the original sections.



The Williams Grocery was one of the Main Street businesses that operated in the early 20th century. (Courtesy Canaday Enterprises)



Along Lewisburg Avenue, where this picture was taken, was one of the early-20th century residential additions. (Courtesy Canaday Enterprises)

Since 1960, Williamson County has been one of the fastest growing counties in the state. The completion of Interstates 65 and 40 through the county and the growth of nearby Metropolitan Nashville has resulted in thousands of new residents. Between 1970 and 1980 the population of the county increased from 34,423 to 58,108, an increase of 68 percent. This enormous growth resulted in an expansion of Franklin's city limits and a population of 12,407 by 1980. Recently, many new industries and corporate headquarters have located in Franklin, and the 2008 population of Franklin was estimated at 60,052.

Despite Franklin's rapid growth and development in recent years, much of the historic and architectural character of the community remains intact. Franklin is recognized as possessing one of the largest and finest collections of historic architecture in Middle Tennessee. National Register districts include the Franklin Historic District, which was listed in 1973, the Hincheyville Historic District, listed in 1982, and the Lewisburg Avenue Historic District, listed in 1987. Other historic districts listed on the National Register in recent years include Adams Street and Natchez Street. Altogether the five districts include over 700 buildings and structures.

The Heritage Foundation of Franklin and Williamson County has been responsible for much of the preservation efforts in the community. Formed in 1969, the Heritage Foundation has taken an active role in the preservation and protection of the town's historic and architectural resources. The activities of the Foundation include preservation advocacy, research, planning, heritage education, and sponsorship of homes tours and multiple city-wide events. In 1987, the Foundation sponsored and assisted in the funding of a multiple property nomination to the National Register for eligible properties in the county. This nomination included an extension of the Franklin Historic District and the Lewisburg Avenue Historic District. In recent years, the Heritage Foundation has worked closely with the Franklin Department of Planning and Sustainability on streetscape improvements to the downtown area and protection of historic resources through the local zoning ordinance.



Teenage good times were to be had on Main Street ca. 1939. (Courtesy Canaday Enterprises)

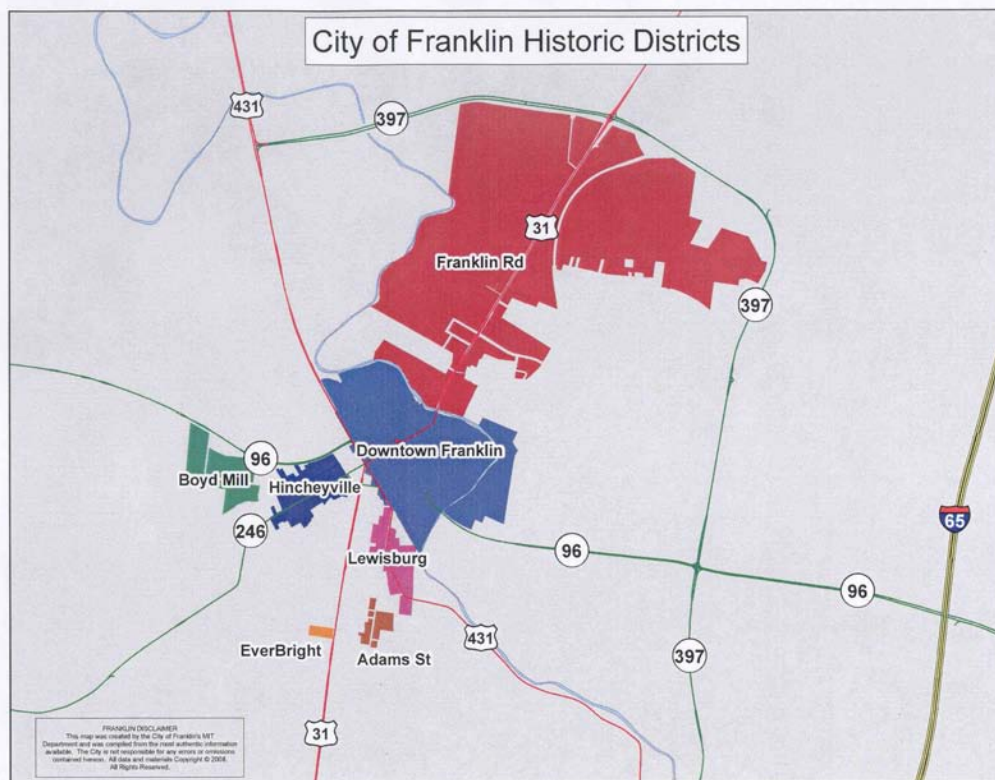


Franklin's historic districts continue to contribute to the quality of life so prized by its residents. (Courtesy Larry Yeiser)

Franklin's Local Historic Districts

Local historic districts are often confused with districts listed on the National Register of Historic Places, but the two are quite different. Listing in the National Register formally recognizes that a property has historical, architectural, or archeological significance to the local community, state, or nation. Listing does not include any restrictions on how private property owners use, treat, transfer, dispose of, or limit access to their property. The federal government uses the National Register as a record of properties deserving of preservation, and seeks to mitigate or avoid federal actions that adversely impact properties listed in or eligible for listing in it. Five National Register historic districts are in Franklin.

The City of Franklin currently has seven different local historic districts, ranging in size from the five-parcel Everbright Avenue Historic District to the Franklin Road Historic District, which extends just under two miles on the city's northeast side. Local historic districts are adopted by ordinance at the Board of Mayor and Aldermen and include legal enforcement of compliance with the adopted historic district guidelines and regulations which follow here.



Adams Street Local Historic District

Located along Adams and Stewart Streets, the Adams Street Historic District contains dwellings constructed primarily between ca. 1890 and ca. 1960. Before becoming a neighborhood, the area was prime farmland and lay just outside of the original 1800 plat of the town. The majority of homes built along Adams Street are one-story frame houses built in Folk Victorian forms with Queen Anne and Italianate detailing. Bungalow styles were also built on Adams Street during the 1920s and 1930s. The Adams Street Historic District contains a significant collection of late-19th and early-20th century dwellings. This district is also listed in the National Register of Historic Places.

Key Characteristics

- One-story, detached houses predominate
- Largely minimal Queen Anne, Italianate, and Craftsman detailing
- Frame construction predominates
- Side and multiple gabled roofs common, some hipped or pyramidal roofs
- Porches common
- Sidewalks and streets are throughout
- Front, side, and back yards with lawns and grouped and individual trees
- Walkways from sidewalks to entrances
- Gravel driveways in side yards
- Historic and modern wooden fences
-

Design Goals and Policies

- Preserve and maintain historic buildings
- Preserve the neighborhood's residential character
- Maintain the historic scale of a neighborhood of relatively small, simple houses
- Insure that new landscape elements support existing character



The appearance of the house and setting at 1312 Adams Street is typical of the district. The house has one story, limited detailing, frame construction, and a gabled and hipped roof. Its yard includes grass and trees, and adjoining the lot are the sidewalk and street.



The house at 1333 Adams Street shows the influence of the Ranch style as dwellings continued to be constructed in the neighborhood into the 1950s.



Boyd Mill Avenue Local Historic District

Dwellings located in the Boyd Mill Avenue Historic District consist of a diverse collection of Colonial Revival, Folk Victorian, and Bungalow residences that were constructed in the early-thru-mid-20th century. These plots were originally sold off from the estates of the White and Bushi families. The exception to this is Magnolia Hall, an 1840 residence in Italianate style built by banker William S. Campbell. The historic district received its name from the Boyd Mill, located on the turnpike that connected Franklin with Old Hillsboro Road.

Key Characteristics

- One- and two-story detached houses
- Mix of styles present, including Queen Anne, Craftsman, Colonial Revival, and Ranch
- Deeper lot placement used with newer houses
- Sidewalk on one side of the street
- Front, side, and back yards with lawns, some retaining walls, and grouped and individual trees
- Walkways from sidewalks to entrances
- Driveways generally in side yards
- Includes Magnolia Hall, estate-like house and yard

Design Goals and Policies

- Preserve and maintain historic buildings
- Preserve the neighborhood's residential character
- Insure that new landscape elements support existing character



The house at 413 Boyd Mill Avenue is an example of the vernacular Pyramid Square plan.



Magnolia Hall, at 600 Boyd Mill Avenue, includes a large yard, a pond, several outbuildings, and the 1840 main house.



At 508 Boyd Mill Avenue is an example of Colonial Revival architecture.



Downtown Franklin Local Historic District

The Downtown Franklin Historic District is composed of sixteen blocks of residential and commercial properties in the oldest section of the town. Within the district are Franklin's oldest residential and commercial buildings, including the public square and courthouse. The majority of the structures were built in the 19th century. Residences in the historic district run the gamut of architectural styles. Early homes were often built in the Federal style and many show through their later additions and renovations the evolution of building styles, techniques, and sophistication in Middle Tennessee, including Greek Revival, Italianate, and Victorian styles. The many styles of architecture exhibited in both public buildings and private residences in the Downtown Franklin Historic District compose one of the finest concentrations of such buildings in Tennessee, and illustrate the continued evolution of Franklin as the governmental and commercial center of Williamson County. The Downtown Franklin Local Historic District is also listed in the National Register of Historic Places.

Key Characteristics

- Includes historically commercial, institutional, cemetery, and residential sections

Commercial Characteristics

- Flat roofs
- Brick construction
- Two and three story buildings
- Lower storefronts and upper windows
- Shared side walls and flush location of facades along blocks
- Sidewalks and street
- Trees and occasional sidewalk elements like seating and tables, trees, lighting standards, and flower boxes



The historic buildings and their relationships to each other are key characteristics of the commercial part of the Downtown Franklin Local Historic District; buildings and relationships should be retained.



The Franklin Presbyterian Church was designed in the Gothic Revival style and helps to anchor the Five Point area.

Design Goals and Policies

- Preserve and maintain historic buildings
- Preserve the area's commercial character
- Maintain the traditional placement on lots and relationship between neighboring buildings
- Continue to use traditional designs and materials in new buildings
- Insure that new building and landscape elements support existing character

Institutional Characteristics

- Use by churches or government
- Brick construction
- Multiple stories
- Gothic Revival architecture for churches

Design Goals and Policies

- Preserve and maintain historic buildings
- Insure that new buildings support the existing character of the surrounding area

Cemetery Characteristics

- Surrounding historic low stacked-stone walls
- Individual trees
- Grave markers consisting of simple headstones, cast monuments, and above-ground tombs

Design Goals and Policies

- Maintain historic elements

Residential Characteristics

- Variety of 19th- and 20th-century architectural styles including Greek Revival, Italianate, and Victorian
- One- and two-story buildings
- Brick, stone, and wood-sided exteriors
- Gabled, hipped, and complex roofs
- Porches
- Detached buildings
- Front, side, and rear yards with lawns and trees
- Sidewalks and streets

Design Goals and Policies

- Preserve historic buildings
- Preserve the historic residential character and scale of the district



Stacked stone walls like this one at the City Cemetery are a key characteristic of the district cemeteries.



Historic buildings like these in the 200 block of Second Avenue South should be preserved, and replacement buildings should support the existing character and scale.



Everbright Avenue Local Historic District

The Everbright Avenue Historic District is composed of 1920s Craftsman residences which were originally part of the campus of Battle Ground Academy, which was built in 1889. The land was part of Congressman Richard Bostick's Everbright estate, and passed thru the hands of Samuel Graham, of Pinewood fame, and Franklin Mayor John B. McEwen before being sold. This district includes some of the finest Craftsman buildings in Williamson County.

Key Characteristics

- One-story detached houses
- Craftsman style predominates
- Front, side, and back yards with lawns and grouped and individual trees

Design Goals and Policies

- Preserve and maintain historic buildings
- Preserve the neighborhood's residential character
- Insure that new landscape elements support existing character



The house at 103 Everbright Avenue displays the Craftsman character the district is known for.





The buildings at 105 and 107 Everbright Avenue were designed in the vernacular Pyramid Square plans of the period with Colonial Revival detailing. They collectively create a distinct streetscape in the city.

Everbright Avenue Local Historic District



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 Historic District
 Parcels
1 inch equals 150 feet



Franklin Road Local Historic District

The Franklin Road Historic District is located on the north bank of the Harpeth River southwest of Mack Hatcher Memorial Parkway. Included in this district are several historic properties that are listed in the National Register of Historic Places including Jamison Grove, Wyatt Hall, Riverview, Creekside, Roper's Knob, The Factory, and Harlinsdale Farm. Construction dates for these properties range from the early 1800's thru the 1950's, and the properties represent an array of architectural designs including Federal, Greek Revival, Folk Victorian, Neoclassical, and Bungalow. In 2006, Ordinance 2006-73 was passed to add additional properties on Franklin Road, Winslow Road, Myles Manor and Hooper Lane, due to their linkage in significance to the Franklin Road corridor. This included the Myles Manor subdivision, which is an early example of Franklin's subdivision that has retained its integrity of scale and design.

Key Characteristics

- Residential and/or agricultural buildings from the 19th and 20th centuries
- Industrial complex
- Early local subdivision
- Variety of architectural styles
- Harlinsdale Farm and related buildings a defining element
- Mixture of rural, roadside, and suburban development
- Major transportation artery Franklin Road

Design Goals and Policies

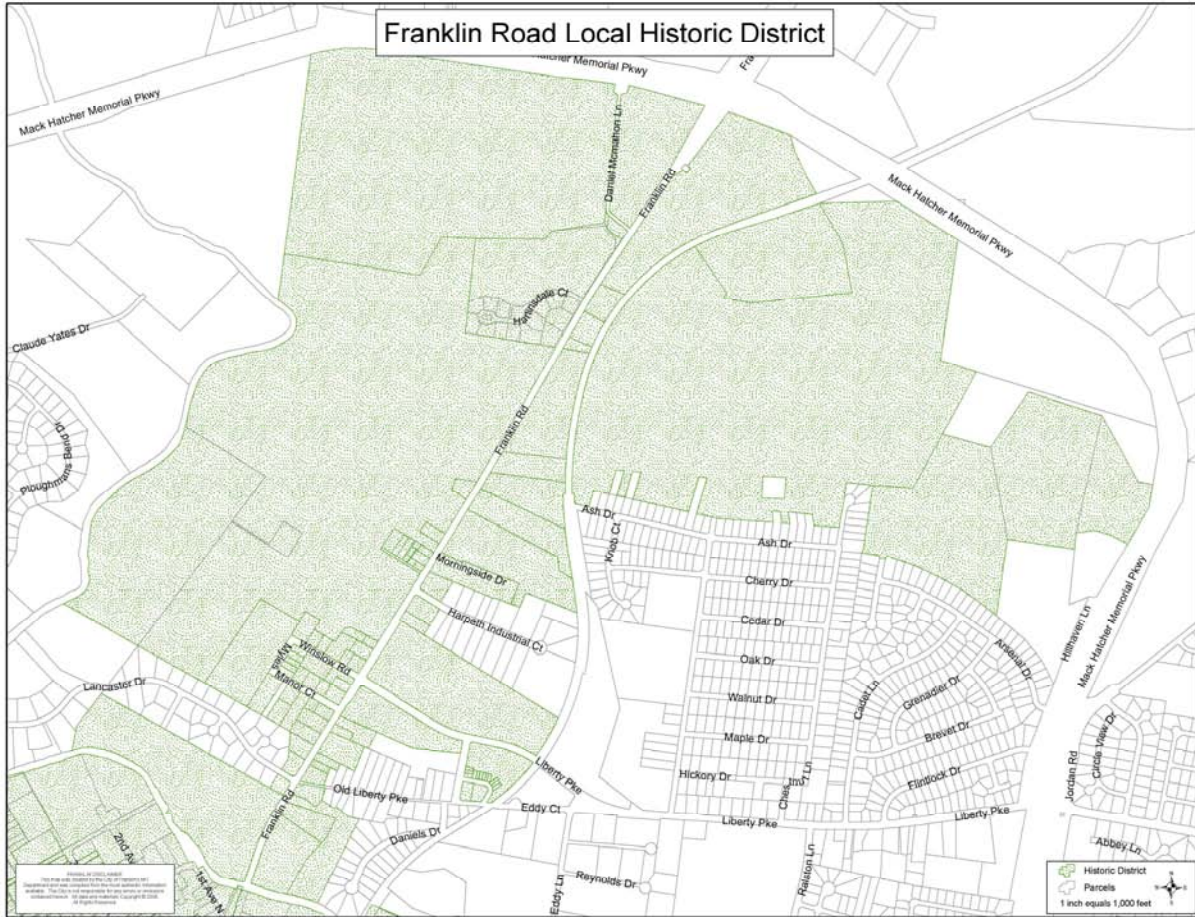
- Preserve historic buildings
- Preserve historic landscape of Harlinsdale Farm
- Provide an uncongested gateway into central Franklin that emphasizes the historic character of the community
- Insure that new construction maintains a balance of buildings and roads and open space.



Harlinsdale Farm, managed by the City of Franklin as a park, is an important district resource.



Hooper Lane and the houses along it contribute to the historic landscape of Harlinsdale Farm.



Hincheyville Local Historic District

The Hincheyville Historic District is Franklin's first residential addition and is named for Hinchey Petway, a wealthy merchant. The district is primarily comprised of single-family residential buildings ranging in construction from ca. 1828 to the 1930's and represents the influence of Federal, Greek Revival, Victorian, Italianate, Queen Anne, Eastlake, Four Square, Bungalow, Tudor Revival, and Ranch residential styles. Hincheyville stands as an architecturally rich district representative of the major residential building trends evolving from the Federal period to the early 1930s in mid-sized towns of Middle Tennessee. The Hincheyville Local Historic District is also listed in the National Register of Historic Places.

Key Characteristics

- 19th and early-20th century buildings of various period styles
- Frame and brick construction
- Two-story buildings common, one-story buildings also present
- Detached houses
- Historic garages and other small out-buildings
- Front, side, and rear yards with lawns and trees
- Central walkway from sidewalk to street common
- Gravel driveways in side yards common
- Streams
- Streets and sidewalks with dividing grass or planted margin
- Historic hitching posts and steps and retaining walls
- Historic and modern metal and wooden fences

Design Goals and Policies

- Preserve historic buildings
- Preserve historic landscape elements
- Preserve historic residential character
- Insure compatible additions and infill development



This district encompasses Franklin's oldest residential addition and includes houses from the 19th and early-20th century, such as this one at 1004 Fair Street.



The house at 903 West Main Street reflects the Greek Revival style of the mid-19th century.

Hincheyville Local Historic District



Lewisburg Avenue Local Historic District

The Lewisburg Avenue Historic District consists of an outstanding collection of late-19th and early-20th century residential architecture located adjacent to the original town of Franklin boundaries. Since 1935, there has been little construction, which has helped the district retain its original appearance and character. During the 1880s and 1890s, many homes were built along this section of Lewisburg Avenue. Residences built in the district in the late-19th century included examples of the Queen Anne, Italianate, and vernacular forms of the period. Extensive construction within the district continued into the early-20th century, and several fine Colonial Revival, Tudor Revival, and Bungalow-influenced residences were built before 1935. The Lewisburg Avenue Local Historic District is also listed in the National Register of Historic Places.

Key Characteristics

- 19th and early-20th century buildings of various styles including Queen Anne, Colonial Revival, Tudor, and Craftsman
- Frame and brick construction
- One-story buildings common, two-story buildings also present
- Detached houses
- Historic garages and other small out-buildings
- Front, side, and rear yards with lawns and trees
- Central walkway from sidewalk to street common
- Driveways in side yards common
- Streets and sidewalks with dividing grass or planted margin

Design Goals and Policies

- Preserve historic buildings
- Preserve historic landscape elements
- Preserve historic residential character
- Insure compatible additions and infill development



This Tudor Revival house at 116 Lewisburg Avenue is part of the district.



122 Lewisburg Avenue is a modest example of the Bungalow style.



Design guidelines help protect the unique character of historic neighborhoods like the one along Lewisburg Avenue.

Lewisburg Avenue Local Historic District



Other Properties Reviewed by the HZC

Some significant properties in Franklin are not contained within one of these local districts, but are individually reviewed by the Historic Zoning Commission. These are:

- **Seward Hall**, or John Ewing Hill House, on Liberty Pike. The property exemplifies rural Williamson plantations operated by wealthy owners. On the property is also a two-story, brick, central-hall, Greek Revival house.
- **Fort Granger**, off of Liberty Pike. After the United States took over Franklin in February of 1863, federal troops began constructing this 900-foot-long earthen fort with walls averaging six to eight feet in height on Figuers' Bluff. It was used for two-and-a-half years to control movements north to Nashville.
- **Carnton Plantation**, off Lewisburg Avenue on Confederate Cemetery Lane. Randall McGavock established Carnton in 1825. At the center of a grove was the house, built initially with Federal and Georgian influences and later including Greek Revival additions. The property became a major hospital site following the 1864 Battle of Franklin; following the battle the McGavock Confederate Cemetery, now the largest private military cemetery in the country, was established on its acreage.
- **Carter House**, 1140 Columbia Pike. This property was the United States headquarters and also the site where Confederate forces briefly broke through United States lines during the 1864 Battle of Franklin. Remaining on the once-vast farm is the Classic Revival brick home of the Carter family, smoke house, and plantation office.
- **Albert Lotz House**, 1111 Columbia Avenue. This property was hotly contested ground during the 1864 Battle of Franklin, and the house, one of the few antebellum frame houses remaining in Franklin, was a hospital following the fighting.
- **John Herbert House**, or Breezeway, on Clovercroft Road. The house at this property is a notable example of an early -19th-century double-pen log building with a central breezeway (since enclosed).
- **William Harrison House**, on Columbia Avenue. The house on his property became the headquarters for Confederate General John Bell Hood during the 1864 Battle of Franklin, and is also a notable example of Greek Revival architecture.
- House on Eagle's Glen Drive.

Franklin's Architectural Styles

FEDERAL STYLE, ca. 1800 – 1840

Distinguishing Characteristics

Plan - rectangular or square.

Roof - gable and hipped.

Chimney - both interior and exterior.

Entrance - paneled wood doors with side-lights and fanlight transoms.

Windows - numerous small lights such as 12-over-12 or nine-over-nine with rectangular wooden sashes, sometimes in tripartite arrangement.

Materials - brick in Flemish or common bond, weatherboard siding on frame buildings.

Porches - Few original porches remain, most were added in the late-19th century. Some dwellings such as the Eaton House and Clouston Hall appear to have been built without a porch on the primary elevation.

Details - decorative lintels or pediments over windows, dentils or modillion blocks at roof eaves.



As the oldest section of town, the Downtown Franklin Local Historic District possesses some examples of Federal architecture. The ca. 1833 Walker Fisher House at 402 Bridge Street retains the multiple-light rectangular wooden windows typically used with the Federal style.



The Hincheyville Local Historic District possesses some examples of Federal architecture. This one at 724 Fair Street demonstrates the rectangular plan, side-gabled roof, and entry arrangement with paneled wooden doors and side lights common to the style.



Wyatt Hall, at 334 Franklin Road, also displays the Federal style.

GREEK REVIVAL STYLE, ca. 1830 – 1870

Distinguishing Characteristics

Plan - rectangular or square.

Roof - gable and hipped.

Chimney - both interior and exterior.

Entrance - paneled wood doors with sidelights and rectangular transoms.

Windows - rectangular nine-over-six, six-over-six, or other combination of small lights.

Materials - brick in Flemish or common bond, weatherboard siding on frame buildings.

Porches - large full height porches with square or round columns in Doric, Ionic, and Corinthian orders. The second floor of porches often have railings with square or round balusters.

Details - decorative lintels over windows, dentils or modillion blocks at roof eaves.



The ca. 1820 former factory store, now housing Landmark Booksellers, at 114 Main Street retains many of its Greek Revival features like a two-story portico, gabled roof, wide band of trim on the gabled pediment, paneled wooden door with sidelights, and multiple-paned windows.



Like the Main Street building, Creekside, on Franklin Road, also has a two-story portico, a second-story balcony with a railing, a gabled roof, a gabled pediment with wide trim, and multiple-light windows.



The ca. 1850 house at 1014 West Main Street demonstrates a simpler version of the Greek Revival style. Its cornice line is emphasized with a wide band of trim in the eaves. Italianate brackets, like those found here, were often added to southern Greek Revival houses built after 1850. The slightly recessed entrance and surround with square transom and sidelights is also a Greek Revival feature.

ITALIANATE STYLE, ca. 1840—1885

Distinguishing Characteristics

Plan - square, rectangular, or asymmetrical.

Roof - generally hipped, sometimes gabled.

Chimney - generally interior.

Entrance - paired or single doors, often with a large glass pane; rectangular, arched, or segmentally arched; and elaborate crowning.

Windows - rectangular or arched, elaborate crowns, often grouped.

Materials - brick or wood sided.

Porches - common, simply designed, often small.

Details - dentils and braces in eaves, crowns at openings.



The arched, crowned openings on 805 West Main Street are typical Italianate features.



The arched openings and window hoods at 114 Lewisburg Avenue give this house an Italianate feel.



The ca. 1875 Bennett House at 134 Fourth Avenue North has Italianate elements including overhanging eaves with brackets, grouped arched windows with crowns, and paired single-light doors below an arched transom.



The small porch on a side elevation, paired wooden doors with large single panes, and arched openings on 123 Fifth Avenue North are all Italianate features.

GOTHIC REVIVAL STYLE, ca. 1840—1885

Distinguishing Characteristics

Plan - rectangular or asymmetrical.

Roof - gabled.

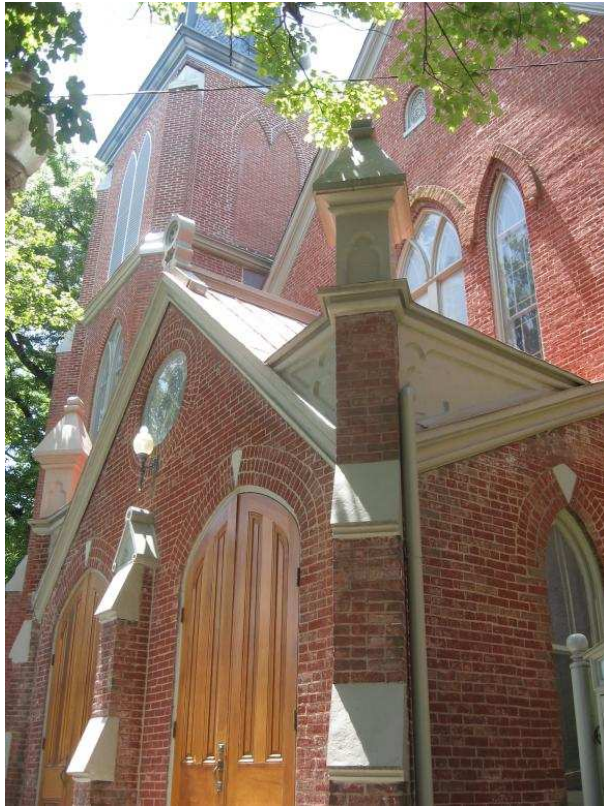
Chimney - often interior.

Entrance - often centered, arched, and with decorative surround.

Windows - often with pointed arch shape, clustered or single, sometimes projecting, often topped or surrounded with molding.

Materials - often brick or masonry on institutional buildings.

Details - multiple arches, gable trim, wall surfaces and windows continuing uninterrupted into gables, castellated edges.



The Gothic Revival style predominates for churches in Franklin. The First United Methodist Church on Fifth Avenue South has the arched doors, arched and grouped windows with occasional decorative mullions, and spires common to the style.



The tower with battlements on the Historic Franklin Presbyterian Church at 435 Main Street is a distinctive Gothic Revival feature.



In the arches and spires of the Franklin Cumberland Presbyterian Church at 615 West Main Street are elements of the Gothic Revival style.

QUEEN ANNE STYLE, ca. 1880 - 1905

Distinguishing Characteristics

Plan - irregular

Roof - gable and hipped

Chimney - both interior and exterior with decorative corbelling.

Entrance - ornate milled designs with large glass lights, sidelights, and transoms.

Windows - one-over-one rectangular sash, use of stained or beveled glass.

Materials - weatherboard siding, wood shingles in gables, eave vergeboard and milled panels.

Porches - full width, sometimes extending on two to three elevations in "wraparound" fashion, use of milled columns, balusters, and friezes.

Details - often extensive use of milled panels, wood shingles, eave vergeboard, and decorative brick.



The house at 150 Franklin Road, now part of Battle Ground Academy, is a restrained example of the Queen Anne style. It has varied surface planes, one-over-one windows, and full-width porches with milled trim and posts.



This house at 206 Main Street shows a mix of influences. Queen Anne features include its irregular plans and various surface planes, corbelled chimneys, and milled porch trim and posts.



The house at 1002 exhibits the heavy use of trim, variously projected bays, and wrap-around porches common to Queen Anne houses.



The exuberant designs crafted from wooden shingles and trim at 936 Fair Street are typical of Queen Anne houses.

Towers and turrets like the ones on 932 West Main Street were also popular Queen Anne features.



TUDOR REVIVAL STYLE, ca. 1890-1940

Distinguishing Characteristics

Plan - rectangular or irregular.

Roof - gable.

Chimney - massive and elaborate.

Entrance - Renaissance detailing; quoin-like effect through masonry work common; rectangular, round arched, or Tudor arched.

Windows - wooden or metal casement windows common, double-hung sash windows also common, windows are often grouped.

Materials - variety of materials, patterned masonry.

Porches - generally absent, small, or placed on the side.

Details - steep gables, half timbering.



The grouped windows and quoin-like entrance surround at 810 West Main Street, as well as variously projecting bays, are typical Tudor Revival features.



The house at 809 Fair Street includes many Tudor Revival features; the multiple steep gables and varied surface treatments are prime examples.



The Hincheyville Local Historic District contains a concentration of Tudor houses like this one at 916 Fair Street, with its half timbering, grouped windows, partial porch, and round-arched openings.

COLONIAL REVIVAL STYLE, ca. 1895 - 1930

Distinguishing Characteristics

Plan - rectangular, square, sometimes irregular.

Roof - often hipped with hipped or gable dormers.

Chimney - both interior and exterior with corbelled brick detailing.

Entrance - single-light glass-and-wood designs, framed by pilasters and engaged columns, large transoms and sidelights, use of beveled or leaded glass.

Windows - one-over-one rectangular sash, sometimes use of Palladian window designs.

Materials - weatherboard siding, wood shingles in gables.

Porches - full-width with Colonial-influenced columns such as Doric, Ionic, Corinthian, and Tuscan orders, milled or square balusters, eave details such as modillion blocks and dentils.

Details - eave modillion blocks, dentils, in Neoclassical designs large porticos on primary elevation, oval-shaped attic windows.



The ca. 1890 house at 412 Bridge Street is an early example of a Colonial Revival-influenced house. Its symmetry, hipped roof, and dentils are all Colonial Revival features.



The house at 110 Lewisburg Avenue's Colonial Revival features include its rectangular plan, symmetrical façade, side-gabled roof with dormers, and entry sidelights.



This house at 1022 West Main Street is a type of Colonial Revival house, identified by its symmetrical, two-story form, hipped roof, and one-story porch, sometimes called an American Foursquare.



This house at 102 Lewisburg Avenue is a brick example of the Colonial Revival style. Stylistic features include its symmetry, side-gabled roof, shutters, multiple-paned windows, and classically inspired entrance surround.

BUNGALOW (CRAFTSMAN) STYLE, ca. 1910 - 1940

Distinguishing Characteristics

Plan - rectangular or square with a horizontal emphasis.

Roof - low hipped or low gable, sometimes with dormers on each facade.

Chimney - both interior and exterior with corbelled brick detailing, also use of stone and concrete.

Entrance - multi-light glass and wood designs, use of beveled or leaded glass.

Windows - three-over-one rectangular sash with the upper sash having vertical divisions, often paired or grouped together.

Materials - weatherboard siding, shiplap siding, wood shingle siding, use of brick veneer in various shades and textures.

Porches - full width shed or gable designs with tapered frame posts on brick or stone piers, square balusters, large eave brackets.

Details - wood shingles in the gables, large knee-brace brackets at eaves, exposed eave rafters.



Stylistic elements at 404 Bridge Street include half timbers in stucco surfaces, tapered porch posts on square piers, a square pier without a post, varied textures and materials, and a wide porch.

Grouped porch posts like those at 1006 West Main Street were popular features on Bungalow, often called Craftsman, houses.



The house at 148 Fifth Avenue North shares many features with the one on Bridge Street. It also evidences the multiple-light-over-single-light window arrangement popular for Bungalow houses.



The Everbright Avenue Local Historic District contains a small concentration of Craftsman houses, such as this one at 111 Everbright Avenue.

MINIMAL TRADITIONAL STYLE, ca. 1935–1950

Distinguishing Characteristics

Design - modest versions of the Colonial and Tudor Revival styles with streamlined detailing.

Plan - one-story compact rectangular, often with a slightly projecting front-gabled component.

Roof - often side gabled.

Chimney - interior or exterior.

Entrance - solid or single-light or multi-light glass-and-wood designs.

Windows - multiple-light double-hung windows, often placed individually.

Materials - often wood sided, may have brick veneer.

Porches - partial-width or entry porches with simple detailing common.

Details - minimal use of detailing.



This house, at 1302 Adams Street, has a rectangular form, multiple façade bays, and a small porch. It references the Tudor Revival style in its projecting gabled bay and arched door opening.



This house, at 217 Lewisburg Avenue, has a rectangular form, simple façade, stone exterior, and entry porch with simple detailing.



This property, at 921 Fair Street, reflects the Colonial Revival style in its symmetry and entrance with side-lights.

RANCH STYLE, ca. 1935–1975

Distinguishing Characteristics

Plan - one-story rectangular with a horizontal emphasis.

Roof - often side gabled.

Chimney - interior or exterior or no chimney.

Entrance - solid or single-light or multi-light glass-and-wood designs.

Windows - multiple-light double-hung windows, often placed individually; picture windows.

Materials - often wood sided or with brick veneer.

Porches - partial-width patios or entry porches with simple or no detailing common.

Details - minimal or none.



This house at 1251 Adams Street has the horizontal emphasis, rectangular form, and simple exterior of the Ranch style.



The house at 1323 Adams Street displays a window arrangement typical of the Ranch style: a wide inner window flanked by narrower operable windows.



Ranch was a popular choice for infill construction in the Boyd Mill Avenue Local Historic District; this house is at 410 Boyd Mill Avenue.



Its neighbor at 412 Boyd Mill Avenue has a similar appearance. Reflecting changing aesthetic and transportation preferences, these houses are both set deeper within their lots than are their older neighbors.



On Everbright Avenue, also, Ranch houses were popular later additions. This dwelling is at 109 Everbright Avenue.

COMMERCIAL BUILDINGS, ca. 1875 - ca. 1910

Plan - rectangular.

Roof - flat or sloping roof.

Storefront - large display windows on frame or brick bulkheads, transoms above display windows, display windows and entrances divided by cast iron or brick piers.

Entrance - often recessed arrangement with large single-light glass-and-wood paneled door and transom above.

Windows - two-over-two or one-over-one sash. Windows from the late-19th century were often arched while those on buildings from the early-20th century were rectangular in design.

Materials - Storefronts were usually of wood and glass with cast-iron or brick support elements. Upper facades were of common bond brick. Sheet metal used at cornices and as hood molding over windows.

Details - decorative brick bonding patterns, sheet metal cornices, corbelled brickwork at rooflines, sometimes beveled or prism glass in storefront transoms.



The buildings in the 300 block of Main Street show the rectangular plans, flat roofs, lower storefronts, sash upper windows, brick construction, and cornices so common to commercial buildings of the late 1800s and early 1900s.



The building at 346-348 Main Street adopted the Second Empire style for its design, while retaining common commercial features like the lower storefront and upper windows and façade placement within the block's continuous wall of facades.



The recessed entryway, transom, large display windows, cast-iron columns, and wooden door and window frames are all typical storefront elements.

COMMERCIAL BUILDINGS, ca. 1910 - ca. 1930

Plan - rectangular.

Roof - flat or sloping roof.

Storefront - large display windows on marble, tile, or brick bulkheads, transoms above display windows, display windows and entrances divided by brick piers.

Entrance - often recessed arrangement with large single light glass and wood paneled door and transom above.

Windows - one-over-one sash set within rectangular openings. Windows often had brick soldier coursing or concrete in the lintels and sills.

Materials - Storefronts were usually of brick, tile, stone, and glass with brick support elements. Upper facades were of common bond brick. Concrete and brick were often laid in decorative patterns on the upper facade. Cornices were left simple with concrete parapets or minimal brick corbeling.

Details - decorative brick bonding patterns, corbelled brickwork at rooflines, sometimes beveled or prism glass in storefront transoms.



The commercial building at 342-344 Main Street uses elements of the Art Deco style, like a vertical emphasis and stylized geometric brickwork. It also incorporates distinctively commercial design elements like the divide between upper and lower façade portions.



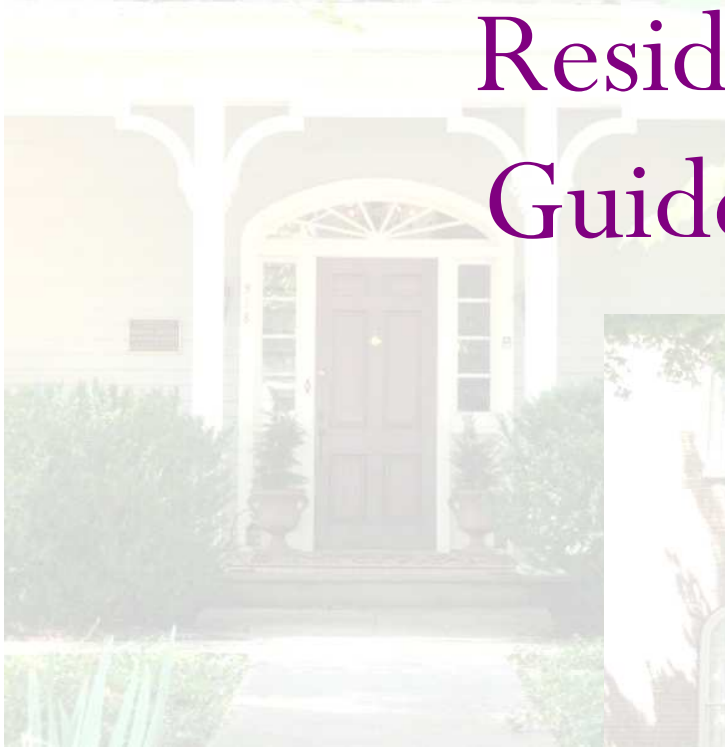
The flat roof, simple cornice, decorative brick work, concrete window lintels and sills, rectangular openings, and lower storefront mark the building at 438 Main Street as an early-20th century commercial building.



The Franklin Cinema at 419 Main Street conforms to the uniform placement of facades, general height standard, and separate upper and lower façade portions prevalent along the downtown blocks. Its simple appearance is more typical of commercial buildings from the 1910s and later than of earlier buildings.



Residential Guidelines



Residential Guidelines Approach and Format

Of primary importance in the approach of design guidelines is the emphasis on preservation over replacement. The frequent use of terms such as retain, maintain, and preserve demonstrates this emphasis. Historic buildings, landscapes, and components should be preserved and well maintained. If they become damaged, they should be repaired. If the damage is too severe for repair, the minimal area necessary should be repaired using materials and designs that match the historic appearance.

Following are design guidelines for residential properties, defined as buildings constructed for use as residences. Even if a building was constructed as a house but is now used for an alternative use or commercial purpose, it should still conform to the Residential Guidelines.

Guidelines are grouped to cover historic building components, landscape components, infill construction, building relocation, and building demolition. Within the first two categories, guidelines are arranged alphabetically. Illustrations are included to help provide clarity, and terms are defined in the appendices.

The guidelines emphasize the public parts of buildings and settings, defined as those visible from public right of ways in front of the property. Building front elevations, or facades, often contain the elements that define a building's style, and these elements should remain visible and unaltered. If changes are desired, they should be situated behind buildings and out of public view. Property owners and managers are encouraged to refer to the guidelines when undertaking construction, rehabilitation, or everyday maintenance.

In reference to general, routine property maintenance and in kind repairs within the Historic Preservation Overlay, the design and materials should be appropriate to the age of the building they support. Repair and replacement in kind does not require a Certificate of Appropriateness, but all work must match the existing architectural design and elements. Owners planning work on existing structures should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

All other construction activities are required to be reviewed by the Historic Zoning Commission and all of the guideline references will be applied as necessary for the principle of the construction project (new construction, infill, alterations or additions).

The Secretary of the Interior's Standards for Rehabilitation

These guidelines are based on standards established by the National Park Service and titled The Secretary of the Interior's Standards for Rehabilitation. The Standards are used throughout the country by review boards and preservation commissions as the basis for design review and for projects utilizing federal funding or tax credits. (For more information about tax credits, see <http://www.nps.gov/hps/tps/tax/hpcappl.htm>)

If property owners wish to undertake tax credit projects, they should discuss their projects with the Tennessee Historical Commission before beginning work, as THC requirements may supersede the requirements of these guidelines.) The Standards were initially published in 1977, and were revised in 1990 as part of Department of the Interior regulations. The Standards are applicable to historic buildings of all ages, types, sized, materials, and occupancy and can be applied to the exterior and interior of buildings, as well as landscapes and new construction. The Standards are listed on page 2 of this document.

Architectural Features

Architectural features help define a building's style and historic character. Historic architectural features should be preserved and maintained, and new architectural features should not be added.

Normally Required

1. Do not remove or change historic architectural features.



Historic features like the metal hood on this dormer window at 1003 West Main Street contribute to the building's architectural style and the district's historic character.

2. Add architectural features only if they are based on physical evidence like historic photographs or variation in surface fading.



Adding architectural features to this house would be inappropriate, and would damage its simplicity of design and Craftsman-influenced character.

3. Repair damaged features as needed. Use epoxy to strengthen or fill in damaged wood. Piece in replacement sections for severely damaged wood.



If a portion of the wooden trim at 206 Main Street becomes damaged, the individual piece should be repaired if possible or removed and replaced with a matching piece, as opposed to the entirety of the rim being removed or replaced.

4. If repair is not possible, use replacements that match the original appearance and materials.



If details like these at 134 Fourth Avenue North are too damaged for repair, they should be replaced with matching details.

5. Clean features only in response to serious staining. Use water, mild detergent, and brushes.



Original architectural features should be preserved and maintained. Replacement of original features should be with materials that match the original. (First United Methodist Church)

6. Use a wire brush and hand scrape features that are lightly rusted. Follow immediately with priming and painting.



If rust accumulates on metal features like the finial on this house at 1051 West Main Street, hand scraping with a metal brush may be used to clean it. Immediate priming and painting will help protect it from further damage.

7. Assisted by a professional, use low-pressure grit or sand blasting or chemical treatments for heavily rusted features. Cover adjoining materials for their protection. Follow immediately with priming and painting.



Architectural details such as fish scale wood shingles in the gable, vergeboard panels at the eaves, and spindled corner friezes are highlights of the dwelling at 210 Lewisburg Avenue.

Awnings

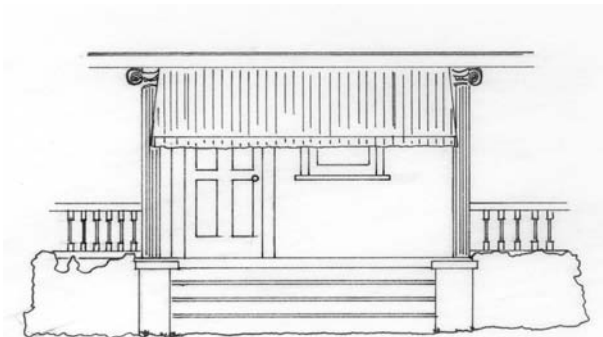
Awnings were commonly used as means of climate control in the late-19th and early-20th centuries and are appropriate for use in Franklin's local historic districts. They should be added as desired and in accordance with these guidelines.

Normally Required

1. Add awnings at traditional locations such as over windows and doors and attached to porches.



This awning, at 1319 Adams Street, is placed appropriately.



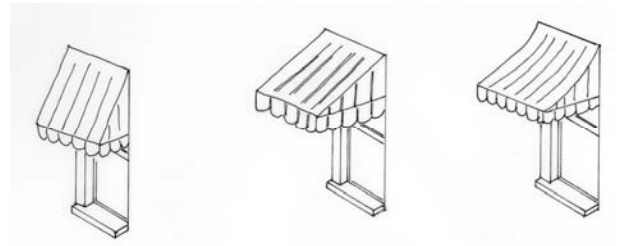
It is also appropriate to install awnings on porches, between columns or posts.

2. Do not damage the building or its architectural features through awning installation.

3. Use fixed or operating awnings.

4. Use canvas duck or cotton and polyester blends with or without acrylic treatment. Do not use vinyl awnings.

5. Insure that awnings fit the opening and do not cover architectural details.



These examples all fit their openings and mimic their opening's shape. Squared awnings are best used with squared openings, while arched awnings go best with arched openings.

6. Use an awning colored to complement the house.

7. Clean awnings with a dry broom, clean water, and/or a soft brush and soap (not detergent), and rinse and dry them adequately. Provide for professional cleaning and waterproofing as necessary.

8. Do not install awnings on the primary elevations of Federal or Greek Revival style houses. The use of awnings postdated these architectural styles.

Chimneys

Chimneys contribute to a building's historic and architectural character, and should be maintained and preserved in accordance with the guidelines for masonry.

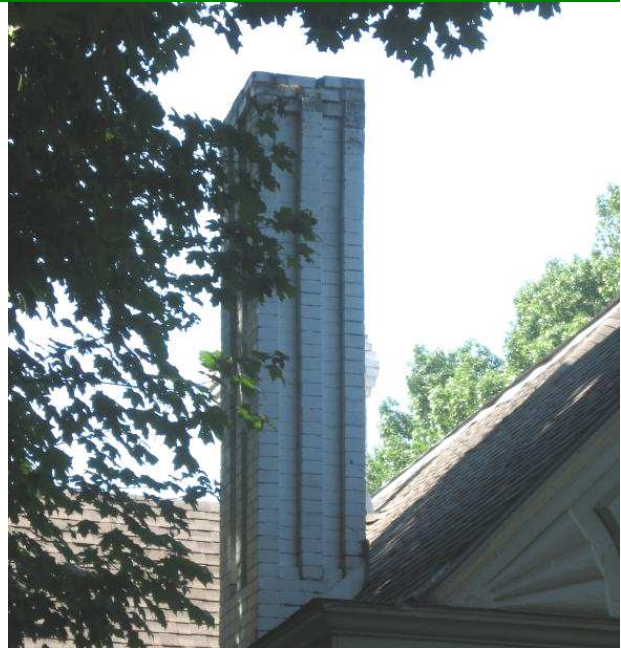
Normally Required

1. Do not remove or alter historic chimneys.



The chimneys at 724 Fair Street contribute to the balance so important to the house's Federal style.

2. As needed, repoint chimneys to match their historic appearance and materials.
3. If chimneys are collapsed or unstable, reconstruct them to match their original appearances, if known. If not known, use designs and materials typical for the age and style of the building.



The distinctive chimney at 930 West Main Street should be reconstructed to match its historic appearance if it needs extensive repairs or replacement.

4. If chimney caps are desired, use caps made of clay, slate, metal, or stone.
5. Do not cover chimneys with stucco or any other treatment.



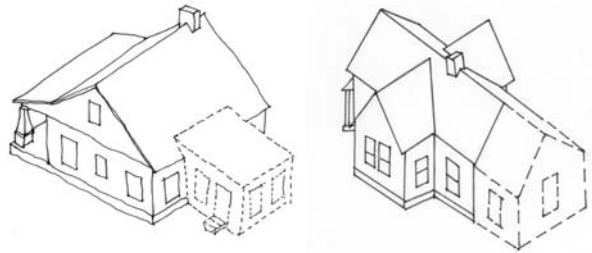
The exterior stone chimney at 148 Fifth Avenue North contributes to its Craftsman style.

Enclosed Additions

Enclosed additions should support the historic character of the district by not being readily visible.

Normally Required

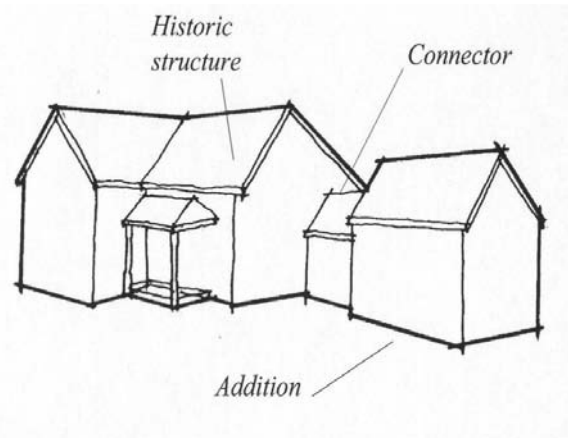
1. Do not place additions to buildings on primary elevations.
2. If documentation exists for a historic addition, it may be replicated. Otherwise, design additions to be clearly contemporary and compatible with the proportions, form, materials, and details of the building.
3. Limit the square footage of additions to no more than half of the square footage of the original building.



These are good models for appropriate placement of additions. They also appropriately use forms that relate to the historic building and are sized so as not to compete with it.



This new addition is properly placed at the rear of the dwelling and is distinguishable from the original in its materials and fenestration.



The use of small connector wings to attach additions on rear elevations is also appropriate.

Entrances

Original entrance location and elements should be preserved and maintained, and screen and storm doors should match the design of the entrance.

Normally Required

1. Do not enclose or alter entrances on primary or readily visible secondary elevations.



This historic door and transom at 1312 Adams Street are typical 19th- and early 20th-century entry elements.

2. Do not add new openings to primary elevations or readily visible secondary elevations.
3. Preserve and maintain original doors, transoms, sidelights, and surrounds.
4. If removed, save original doors in case replacement is desired by later owners.
5. Do not replace original doors unless significant deterioration is demonstrated.
6. Use designs appropriate for the building's style and age for replacement doors.



The central placement of this front entrance contributes to the symmetry that defines the house at 1018 West Main Street; removing or altering it or adding additional entrances would damage the house's character.



The original elaborate arched entrance and glass-and-wood doors at 812 West Main Street contribute to the house's historic character and should not be altered.

7. Do not replace original doors with modern solid-core wooden doors and similar variations.
8. Do not install doors with ornate designs of wrought-iron or similar metals.
9. Preserve and maintain historic wooden

screen doors.



The arched entrance and door panes at 123 Fifth Avenue North support the house's Italianate character.

10. If screen doors are desired, install aluminum screen doors with anodized or baked enamel finishes or that have been primed and painted.

11. Paint screen doors with colors to complement the entrance.



Should replacement doors be necessary, six-panel wood doors are appropriate models for many Colonial Revival and Minimal Traditional dwellings.



These screen doors are historic elements of the house at 720 West Main Street and should be retained; they are also appropriate models for replacement screen doors, should those be required.

Recommended

12. Leave unpainted doors unpainted.

13. Add wooden screen doors with large expanses of screening.

14. Use screen doors which match the rail and stile arrangement of the primary door.

Fire Escapes

Exterior staircases and other means of modern access may detract from a building's character and should not be visible from in front of the building.

Normally Required

1. Place exterior staircases only on rear or secondary elevations with low visibility from public right of ways in front of the building.



This location, largely along the back elevation and out of view from the street, is appropriate.



This placement on the primary façade is inappropriate and alters the appearance of the building.

2. Construct fire escapes of metal, as required by the Building Code.



Placement and design make the exterior staircase on 202 Fifth Avenue South appropriately unobtrusive.

Foundations

Original foundations should be preserved and maintained.

Normally Required

1. Preserve and maintain original foundations.



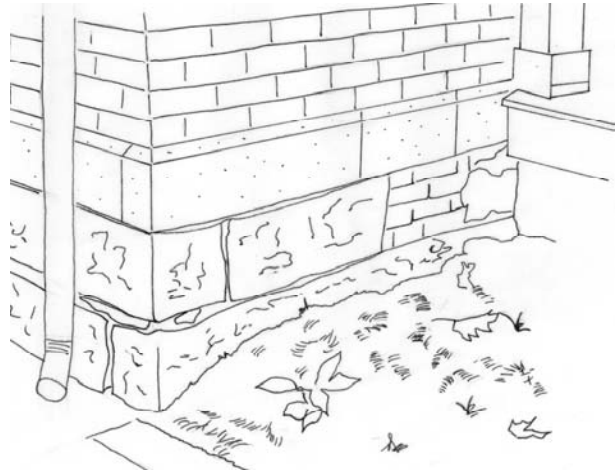
Above-ground foundations using materials different from the building walls are typical features in historic buildings, and contribute to historic character.

2. Do not apply artificial materials such as stone veneers, aluminum, or vinyl siding or otherwise obscure historic foundations.

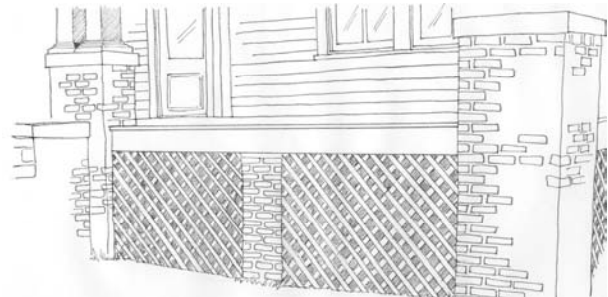


The foundation at 709 Fair Street is a significant part of the house's Craftsman character; covering it would degrade this character and be inappropriate.

3. If enclosure is desired, enclose pier masonry foundations with masonry to match the original, but leave the original piers visible.



Foundations are evidence of a house's age and method of construction, and shouldn't be obscured. .



Lattice provides another appropriate way to enclose pier foundations.

4. If a close match is not possible or if concrete blocks are used, paint the entire foundation a uniform color or use a stucco wash.

Gutters and Downspouts

Using and maintaining gutters and downspouts helps protect buildings from water damage. Their design and materials should be appropriate to the age of the building they support. Gutter repair and replacement in kind does not require a COA, but gutters will be reviewed as part of an infill or addition project. Owners planning work on existing gutters should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

1. Use and maintain gutters, downspouts, and splash blocks.
2. Preserve and maintain historic gutters.
3. If gutters are missing or too damaged to repair, use half-round gutters or, if the building dates from after the 1930s, ogee gutters as replacements.

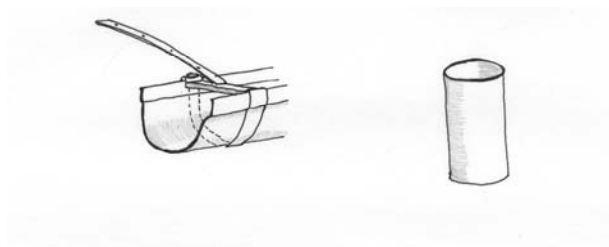


The gutter at 117 Seventh Avenue North uses an appropriate half-round design.

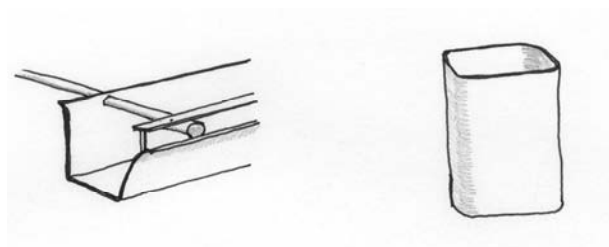
4. Locate downspouts away from architectural features and on the least public elevation.



The downspout on 143 Fourth Avenue North uses placement at a corner and coloring that matches its adjoining surface to minimize its visual effect.



Half-round gutters (left) and round downspouts (right) are preferred.



Ogee gutters and downspouts, like those shown here, are less appropriate.

Light Fixtures

Historic light fixtures should be preserved and maintained and new light fixtures should be simple in appearance. Fixture repair and replacement in kind does not require a COA, but fixtures will be reviewed as part of an infill or addition project. Owners planning work on existing fixtures should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Recommended

1. Preserve and maintain original light fixtures on pre-1960 buildings.
2. If new lights are needed, use simple fixtures that are appropriate to the scale of the house and constructed of historically prevalent materials, and avoid ornate carriage lights or fixtures reflective of the 18th century.
3. Place new fixtures in the porch ceiling or adjacent to main entrances on exterior walls.



The traditional design and materials of the hanging light at 812 Fair Street make it an appropriate model for new light fixtures.



These fixtures, at 1010 West Main Street and 404 Bridge Street, use materials and designs that are appropriate for new wall-mounted light fixtures.



Both the wall and ceiling fixtures at 1001 Fair Street are appropriately placed.

Masonry

Original masonry should be preserved and maintained, abrasive cleaning of exterior masonry shall not occur, and masonry repointing should match the original. Masonry repair and replacement in kind does not require a COA, but masonry will be reviewed as part of an infill or addition project. Owners planning work on existing masonry should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

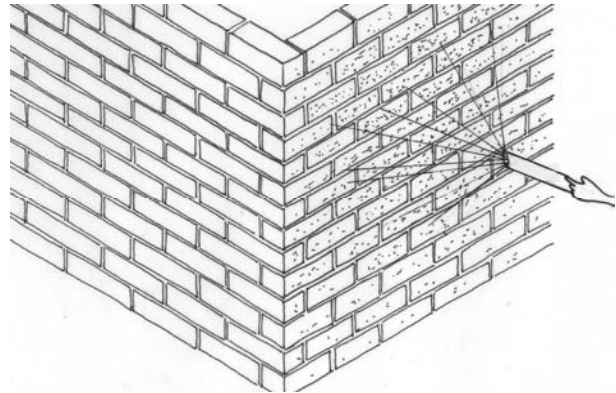
1. Preserve and maintain original exterior masonry walls and details.



Brick is one of Franklin's primary historic building exteriors (724 Fair Street).

2. Repair and replace damaged masonry with new masonry which matches as closely as possible the historic color, texture, and profile.
3. Do not paint masonry walls that have not been previously painted except for walls which have had extensive patching or repointing, resulting in a patchwork of masonry surfaces.
4. Clean masonry using only the least abrasive methods possible, preferably detergent or steam cleaning. Chemical cleaning may be used if detergents and steaming are ineffective. Sandblasting can cause severe deterioration of masonry. This can be especially pronounced in bricks, as sandblasting removes the exterior hard patina and exposes

the soft inner core. Never use sandblasting or other abrasive cleaning methods on masonry surfaces.



Abrasive blasting is very damaging to brick surfaces and is prohibited for Franklin's historic buildings.

5. Use low-pressure water cleaning and rinsing only if the pressure is kept below 500 to 600 pounds per square inch.
6. Use mortar to match the original composition and appearance in repointing.
7. Rake mortar joints to match the original profile.



Mortar is applied using various profiles; new mortar should match the appearance and composition of the old.

Recommended

8. Do not apply stucco or Exterior Insulating Finishing Systems (EIFS) materials. Exceptions may be made for rear elevations which are in poor condition or for walls which have been sandblasted.

Paint

Paint and paint colors help define a dwelling's architectural character. The painted finish of materials like wood and metal is also an important means of preservation. Paint replacement in kind does not require a COA, but paint will be reviewed as part of an infill or addition project. Owners planning work on existing painted surfaces should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

1. Maintain the painted surfaces of historically painted buildings or features.



The house at 717 Fair Street is typical in its use of paint to color and protect its wooden elements like siding, posts, molding, and shutters.



The paint on this historic vergeboard at 1324 Adams Street maintains historic character and helps with physical preservation.

2. Paint and maintain the painted finish of replacement building features of the type that were historically painted, like wood siding and trim.
3. Do not paint historically unpainted buildings.



The contrast between various exposed masonry elements and painted wooden elements contributes to the Tudor Revival character of this house.

4. Do not remove paint if it is protecting damaged bricks or other materials.
5. If paint removal is desired, use hand scraping or non-abrasive methods like chemical cleaning or electric head guns or plates. Use the latter with caution due to the fire hazard they possess.

Recommended

6. **Paint colors are not reviewed by the HZC but owners are encouraged to use paint colors and schemes typical of the age and style of the building.** Following are appropriate colors and schemes for various historic architectural styles. Consult with the Historic Preservation Officer regarding sources and suggestions.

Recommended Historical Paint Colors

Federal

Body: unpainted bricks or light colored wooden siding
Trim: dark colors

Greek Revival

Body: unpainted bricks or white wooden siding
Trim: dark colors, often shades of green

Italianate

Body: unpainted bricks or light plant- and soil-based shades of gray, yellow, tan, and pink wooden siding
Trim: darker plant- and soil-based shades of gray, yellow, tan, and pink



Unpainted masonry was common for Italianate buildings like this one at 123 Fifth Avenue North.

Gothic Revival

Body: unpainted bricks or, for earlier buildings, plant- and soil-based gray, yellow, tan, and pink wooden siding transitioning to deep, jewel-like colors on wooden siding for later buildings
Trim: contrasting shades of the same colors used for bodies, with the darkest colors on the window sashes

Queen Anne

Body: unpainted bricks or deep colors including brown, olive, orange, and red wooden siding
Trim: contrasting shades of the same colors used for bodies, with the darkest colors on the window sashes



Victorians favored using many deeply colored paints on houses, like this one at 936 Fair Street, to accentuate their different patterns and textures.

Tudor Revival

Body: unpainted bricks common
Trim: dark browns, maroons, olives and greens

Colonial Revival

Body: unpainted bricks or white, gray, gray-blue, gray-green, or yellow wooden siding
Trim: white trim and window sashes and dark shutters and doors



This Colonial Revival house at 102 Lewisburg Avenue uses a typical color pattern.

Bungalow

Body: earthy tones
Trim: contrasting earthy tones

Minimal Traditional

Body: unpainted stone or light-colored siding
Trim: dark

Ranch

Body: unpainted bricks or concrete blocks, or lightly-colored siding
Trim: darker, often a darker version of the color used in the body

Porches

Original porch locations, configurations, and elements should be preserved and maintained.

Normally Required

1. Preserve and maintain the location and configuration of original porches.



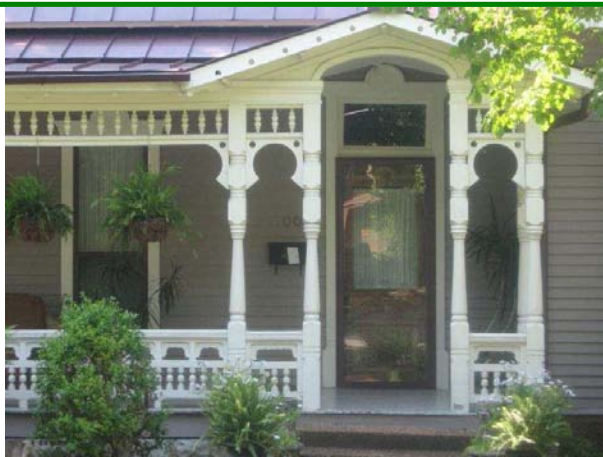
The projecting brick porch with arched openings at 916 Fair Street contributes to its Tudor Revival style and historic character.

2. Do not remove original porch elements such as columns, floors, railings, and decorative trim.



The Queen Anne-influenced porch trim at 1312 Adams Street is an important visual component of the house.

3. Repair deteriorated porch elements as needed and with materials that match the original.



Retaining historic material on porches like at 1004 Fair Street enables buildings to retain integrity.

4. Do not enclose porches on primary elevations with screens, glass, or any other material.

5. If enclosure of porches on side or rear elevations is desired, use screen or glass panels with the minimum number of vertical and horizontal framing members needed to support the screening and recess panels behind existing porch columns and rails. Use wooden frames only and do not remove any historic elements.



Shown at 238 Third Avenue South is a model for enclosing a porch with minimal alteration or obstruction to its structural or decorative elements.

6. Do not add porches to primary or secondary elevations visible from the street if they did not exist historically. If architectural or historical evidence exists which supports the previous existence of a porch, it may be reconstructed.

7. If desired, add porches or decks to rear or secondary elevations where they are not readily visible from the street.



Adding a full-scale porch to the front of the house at 116 Lewisburg Avenue would dramatically alter its appearance. Adding a porch to the rear elevation may be appropriate.

8. Maintain and preserve original porch floor materials such as wood and concrete.

9. Do not replace wooden porch floors with concrete or other materials.

10. Repair deteriorated or cracked porch floor areas with matching materials.

11. Repair porch columns as needed unless extreme deterioration makes repair impossible.



This wrap-around porch and its multiple columns contribute to the historic character of the house at 143 Fourth Avenue North.

12. Use wooden or brick columns or posts that match the original in replacement on primary elevations. Do not use metal or aluminum replacements. Aluminum or metal replacements are discouraged but may be used to replace deteriorated wood porch columns on rear facades.

13. If replacement of porch railings or other details is required, use replacements made of materials to match the original.

14. Do not install porch railings to porches where railings were not historically present unless required for safety or access reasons. Replacement railings should be simple in design with square balusters.



Adding railings to this house at 404 Bridge Street would be detrimental to its Craftsman character.

15. Preserve and maintain original concrete, brick, or wooden stairs leading to a porch or entrance.

16. If needed, repair or replace original wooden, brick, or concrete stairs with matching materials.

17. If pre-cast or pre-formed concrete stairs are desired, use them only on rear or secondary elevations where they are not readily visible.

18. Avoid wrought-iron or other metal porch or stair rails in favor of wood. Simple rail designs should be used with, if of wood, square balusters.

19. Ramps must comply with the requirements of the adopted Building Code, Zoning Ordinance and Municipal Codes by the City.

Ramps and Lifts

Ramps and lifts should be located on rear or secondary elevations and must comply with the Building Code, Zoning Ordinance, and Municipal Codes.

Normally Required

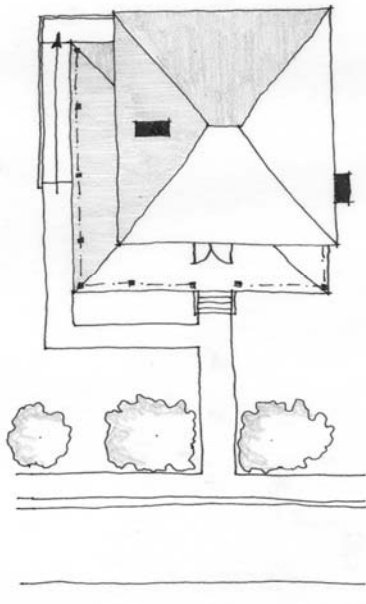
1. Locate ramps and wheelchair lifts on rear or secondary elevations which are not readily visible.

Recommended

2. Use wooden ramps with detailing similar to the building detailing.
3. Consider the use of temporary or portable ramps rather than more permanent structures.
4. Ramps and lifts should be designed to be reversible, have minimal impact, and not involve removal of historic features.



The design of this ramp is simple and rectangular, similar to the historic detailing on the house.



YES - Ramps should be placed along a side elevation to access the property. A rear or side entry is recommended over main facades.



The use of temporary or portable ramps such as this one has minimal visual impact on a dwelling.

Roofs

Roof shape and materials contribute to building style and historic character, and roofing sections on main and other visible elevations should remain unaltered. Roofing replacement in kind does not require a COA, but roofs will be reviewed as part of an infill or addition project. Owners planning work on existing roofs should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

1. Retain historic roof shape and materials.



Tall, steep roofs like this one at 1315 Adams Street were commonly used on late 19th and early 20th century houses.



The roof at 720 West Main Street is an important part of the house's gable-and-wing form.



The metal roofing materials at 1327 Adams Street contribute to the house's historic character.



Retaining historic roof elements like the crestring and end ridge caps on 906 Fair Street helps to preserve historic character.

2. If localized damage occurs, replace the damaged materials only.
3. If partial or wholesale replacement is needed, use materials whose composition and appearance match the historic materials.



Careful selection of the raised-seam metal used in this rehabilitation project at 204 Franklin Road enabled the roof to retain its historic appearance.

4. Do not add dormers or other additions to front or highly visible elevations.
5. If panels, dishes, or other modern equipment is desired, place it out of view from public right of ways whenever possible.

Recommended

6. If dormers, decks, or other modern rooftop features are desired, add them only to rear or side elevations with minimal visibility and use designs, materials, and scale in keeping with building character.

Siding

A building's exterior materials are essential to its architectural character. Siding replacement in kind does not require a COA, but siding will be reviewed as part of an infill or addition project. Owners planning work on existing siding should contact the Historic Preservation Officer before beginning work to insure that a COA is not required. Vinyl or similar synthetic siding materials are not allowed.

Normally Required

1. Maintain historic weatherboard, shingle, board-and-batten, and other siding.



The decorative siding on the house at 819 West Main Street contributes to its Queen Anne character.



The horizontal wood siding at 1012 West Main Street supports the house's historic character.

2. Replace deteriorated siding with siding that matches the original siding. Do not install vinyl or other synthetic siding.



Property owners are encouraged to remove synthetic siding and restore the original wood siding (1326 Adams Street).

Recommended

3. Remove synthetic siding and restore the house's appearance through restoration of the original siding materials.

4. The use of cement wood siding (shown below) may be appropriate for replacement of deteriorated wood siding on rear elevations or for new construction.



Why Franklin Says No to Most Synthetic Siding Materials in Historic Districts

- The appearance of wooden siding helps create the sense of a bygone time and place possible in historic districts. Synthetic sidings look different and definably modern, at odds with historic character.
- A major problem with the addition of artificial sidings is that they do not allow air to permeate buildings. Moisture is trapped between the original and added artificial sidings resulting in deterioration to the wood siding and building structure. Wood expands and contracts with the heating and cooling process. Artificial sidings prevent this natural process from occurring by creating a sealed barrier between the original siding and outside air.
- A growing body of evidence also suggests that the application of artificial sidings may not be cost effective. Artificial sidings weather like other materials and the lifespan of some types of artificial sidings appear to be around 20 to 25 years. After this period of time the exterior finish may fade, mottle, or peel. So many buildings with artificial siding now require updating that several major paint companies now market paints specifically for aluminum or vinyl siding. The expense of installation and potential for later maintenance and painting is often not economical in comparison with continued maintenance and painting of the original wood siding.
- In terms of resale value, wood siding also has the economic advantage. A study by *Remodeling Magazine* finds that property owners do not recapture one out of every three dollars invested in aluminum siding when they sell their house. Real estate appraisers across the country have also recorded increased resale values when historic building owners retain original wood siding.
- Wood and synthetic materials perform fairly equally in terms of energy conservation.
- Vinyl siding gets brittle with age and tends to crack and break after ten years.
- Vinyl siding is made from polyvinyl chloride and creates toxic byproducts during its manufacture, use, and disposal.
- Vinyl siding cannot be recycled, causing it to occupy space in landfills.

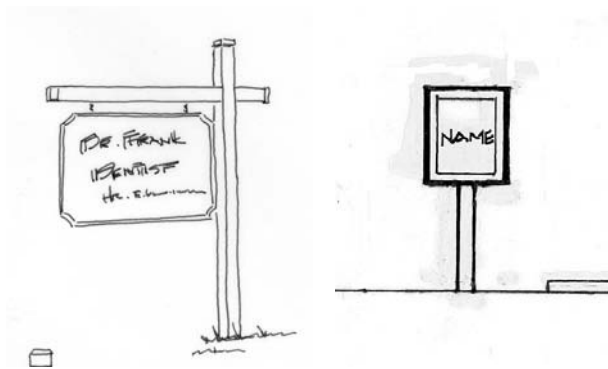
Signs

Signs in residential neighborhoods shall not detract from the residential character of the area and shall follow the city's sign ordinance. Signage within the Historic Preservation Overlay shall be reviewed and approved by the Historic Zoning Commission to assure the intent of the guidelines are met.

Normally Required

1. Size and place signs according to the following stipulations:

- Post and arm: nine square feet for total sign surface and eight feet for total post height
- Monument: 12 square feet for total sign surface and six feet for total height

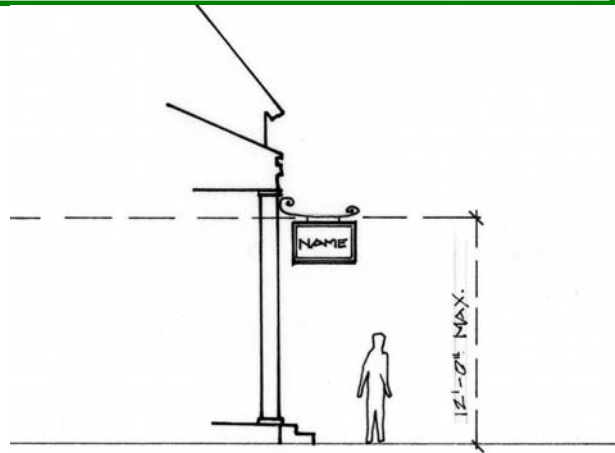


On the left is a post-and-arm sign and on the right is a monument sign.

- Wall signs: four-and-a-half (4.5) square feet for total sign surface and 12 feet for total height. Signs must also be below the second story.
- Projecting arm: four-and-a-half square feet for total sign surface and 12 feet for total height.



Neon window signs are not appropriate for use.



Shown is an appropriate projecting-arm sign.



Twelve feet or less is an appropriate height for projecting signs.

2. Design signs to have a dark background and light lettering.
3. Do not use neon window signs.
4. Do not use materials such as plywood, plastic substrates, and unfinished wood for signage materials.



Above are appropriate models for free standing signs.



This sign at 202 Church Street is appropriate.



This sign at 414 Bridge Street is appropriate.



This sign at 400 Main Street is appropriate.



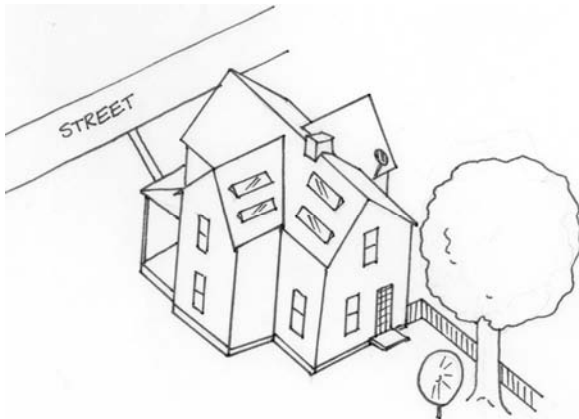
This sign at 134 Fourth Avenue North is appropriate.

Utilities

Utilities should be placed and screened in order to minimize their impact on the district. Utility replacement in kind does not require a COA, but utilities will be reviewed as part of an infill or addition project. Owners planning work on existing utilities should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Recommended

1. Retain plants, trees, and other landscape features that shade houses and disrupt wind; these features help minimize the need for heating and cooling systems.
2. Use the smallest size possible for satellite antennae and dishes, and place them out of view.
3. Use placement, landscape, and/or fencing to hide trash containers, heating and air-conditioning units, and utility meters.



Satellite dishes should be mounted at rear elevations where they are not readily visible from the street.

4. Locate window mechanical systems on side or rear elevations.
5. Place solar panels and solar shingles on elevations that can not be seen from the front of the house.



The use of solar shingles may be appropriate for rear elevations.



Solar panels should only be added at rear elevations or rooflines not readily visible from the street.

6. Avoid harming character-defining elements of buildings and landscapes.

Windows

Original windows and window openings should be preserved and maintained. Storm windows should match original windows in dimensions and proportions.

Normally Required

1. Preserve and maintain historic window openings.



The arched opening and multiple-pane window at 920 Fair Street is an important component of the dwelling's Tudor Revival style and character.



Fixed windows with decorative glass and one-over-one double-hung windows like these on 1002 Fair Street were popular during the Victorian era.

2. Do not enclose, reduce, expand, conceal, or otherwise obscure historic windows.

3. Do not add new window openings to the primary or readily visible secondary elevations.



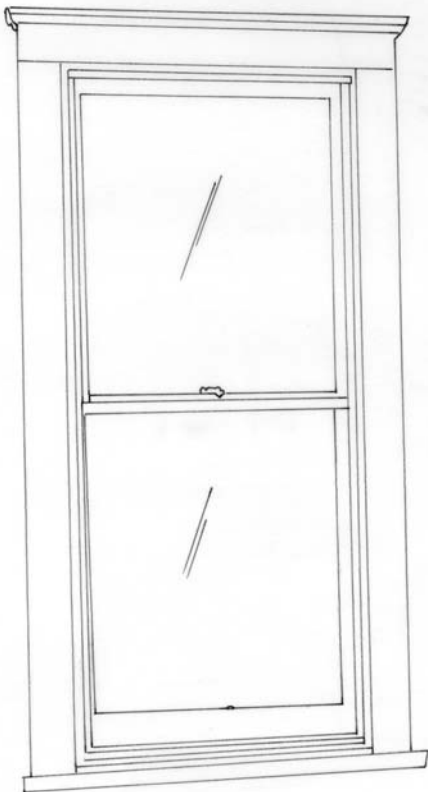
The number and placement of the windows at 1008 Fair Street helps create the house's symmetry.

4. Do not use snap-in muntins in sash replacement.

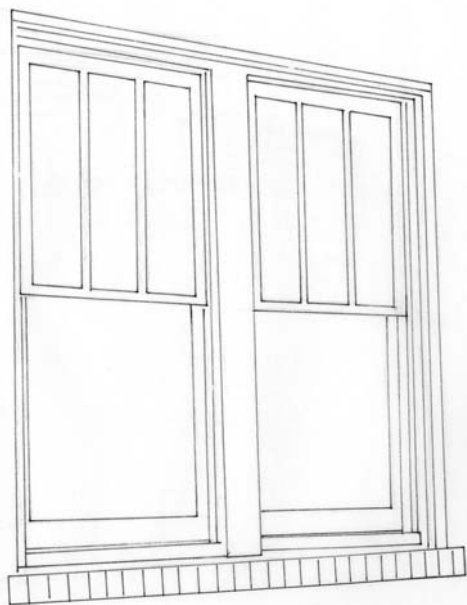
5. Use clear glass in replacement panes on the primary and readily visible secondary elevations.



Clear glass panes were typical in historic windows, like these at 1010 West Main Street.



One-over-one wooden windows like this one are commonly found on Italianate, Queen Anne, Tudor, and Colonial Revival houses.

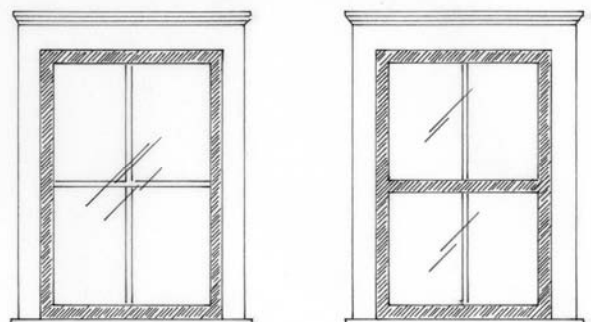


Craftsman style houses make frequent use of three-over-one wooden windows like these.



Storm windows should be full view design to allow the viewing of the original window beyond, as at 214 Third Avenue South.

6. Install only storm windows that match the original window in proportion and dimension. Use storm windows with meeting rail locations that match those of the original windows or that have single panes.



These are appropriate models for storm window design.

7. Use storm windows of baked enamel or anodized aluminum in dark colors or that are primed and painted.

Recommended

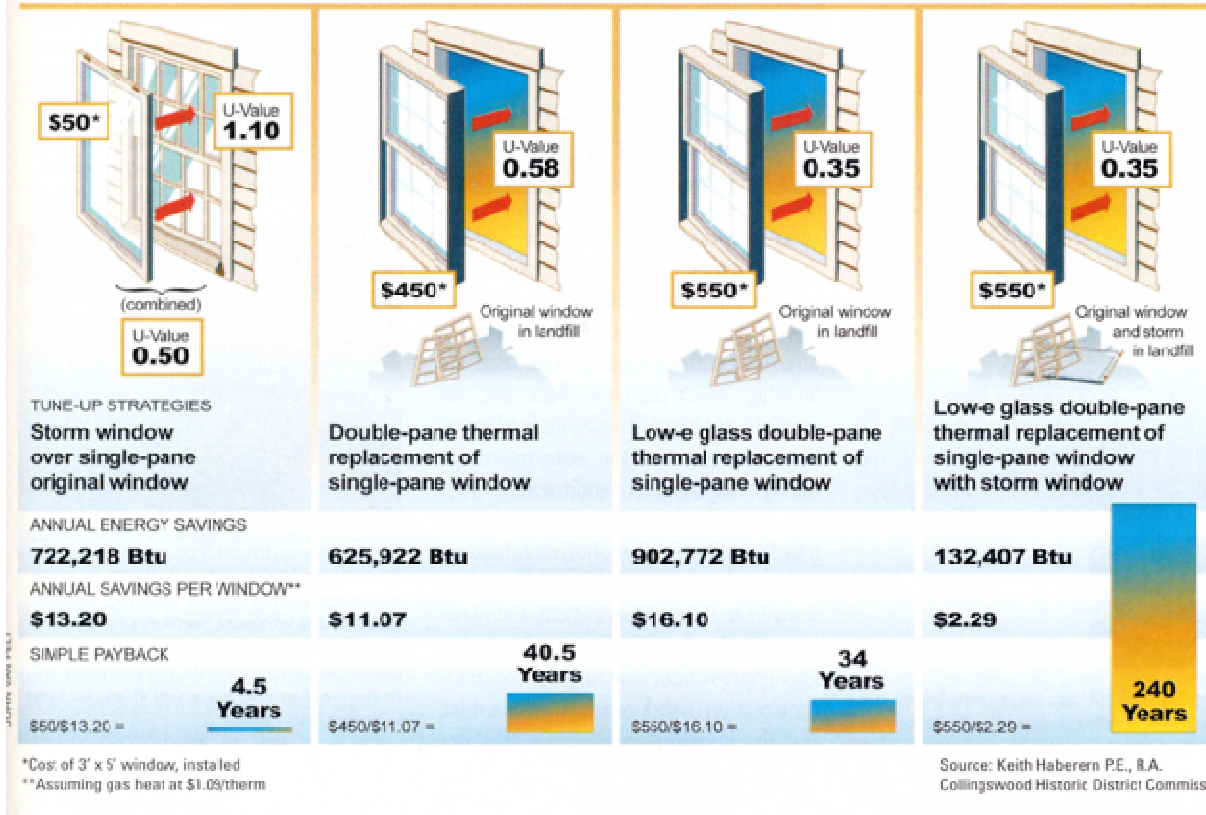
8. Use clear or, if desired, tinted or shaded glass in replacement panes on rear or secondary elevations not visible from the street.

9. Use window sashes and frames that are darker than the body of the house to provide contrast and depth to the window openings.

Why Franklin Says No to Most Modern Window Materials in Historic Districts

- Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation. A comprehensive window study in Vermont in 1997 found that a weather-stripped wood window with an added storm window was as energy efficient as most new vinyl thermo-pane windows. Several other studies since this time have supported these findings. (Sources: Home Energy Magazine Online, September/October 1997 "Creating Windows of Energy-Saving Opportunity" and APT Bulletin 36:4, 2005 "What Replacement Windows Can't Replace: The Real Cost of Removing Historic Windows.")
- In most cases, windows account for only about one-fourth of a home's heat loss. Insulating the attic, walls and basement is a much more economical approach to reducing energy costs.
- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl. Old-growth windows have a tighter grain and better quality than most new-growth wood windows.
- All windows expand and contract with temperature changes. However, vinyl expands more than twice as much as wood and seven times more than glass. This often results in failed seals between the frame and glass and a significant performance reduction. Vinyl windows have a high failure rate – more than one-third of all windows being replaced today are less than ten years old.
- Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most houses, it would take decades to recover the initial cost of installation and with a life expectancy of 25 years or less, installing new vinyl or aluminum windows does not make good economic sense.
- Most vinyl windows don't look like historic wood windows; their texture and thinness are inappropriate for Franklin's historic buildings. A more acceptable alternative, if the original windows are beyond reasonable repair, are aluminum clad wood windows with baked enamel finishes.
- Historic wood and metal windows are sustainable. They represent embodied energy, are made of materials natural to the environment, and are renewable.

Let the Numbers Convince You: Do the Math



Adding storm windows over historic wood windows is a cost-effective approach that preserves the original window and provides energy savings equal to new replacement windows. The payback to the owner is much better as well. (*Old House Journal*) Homeowners may also want to consider the installation of interior, insulating storm windows. These custom-fit designs have proven effective in drastically reducing energy consumption and in solar heat gain. They reduce noise infiltration by 67% and air leakage by 75%. Installation requires no disruption to existing windows.

When replacing windows, it is important to understand U-value specifications of available products. The U-value is a measurement of heat transfer through a material, such as window glass. The lower the U-value, the better the insulation. A U-value of .40 or lower is recommended for a North/Central and South/Central climate. Manufacturers are required to label their windows' U-values.

Wood

Exterior wooden elements should be preserved and maintained and should not be concealed. Replacing wooden elements in kind does not require a COA, but wooden elements will be reviewed as part of an infill or addition project. Owners planning work on existing wooden elements should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

1. Maintain and preserve historic wood siding and shingles.



Historic wooden siding and details are important to the character of the house at 1015 West Main Street.



The wooden details on 930 West Main Street are important aspects of its Queen Anne character.

2. Paint, repair, and provide other regularly needed maintenance to frame residences.

3. Do not cover or conceal historic wooden elements.

4. Should historic exterior wood siding require repair or replacement, the resulting materials, profiles, and designs should match the historic configuration.



Should wooden siding like that at 202 Church Street require replacement, the historic materials should be used as a model.

Recommended

5. Minimize the replacement of wood siding to elements that are so severely damaged that replacement is the only option. If only a small area of siding or ornamentation is deteriorated, repair or replace only the damaged section rather than an entire board or architectural detail. Do not replace more than 25 percent of the facade's total square footage of siding unless significant deterioration can be demonstrated.

Fences and Walls

Historic fences and walls should be preserved, and new ones should support the historic character of the district.

Normally Required

1. Preserve and retain historic fence and retaining wall materials and designs.



Historic stone walls like this one on Fourth Avenue North around the City Cemetery should be preserved.



Metal fences like the one at 908 West Main Street were popular Victorian landscape elements.



The stone retaining wall in the 100 block of Lewisburg Avenue is a historic feature of the neighborhood.

2. Build new retaining walls of stone or brick rather than concrete blocks, poured concrete, wood timbers, or cross ties.

3. Erect fences as desired along all property lines of a residence. Wooden picket fences are the most appropriate fencing material for the primary yard. Other appropriate fence materials for the primary yard are open-weave brick designs or cast iron.



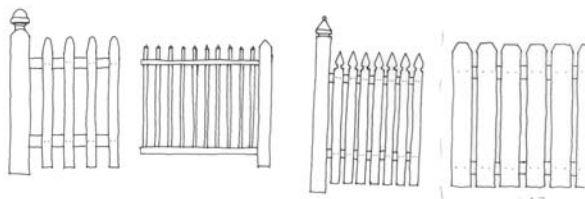
The metal fence at 720 West Main Street is an appropriate model for new metal fences.



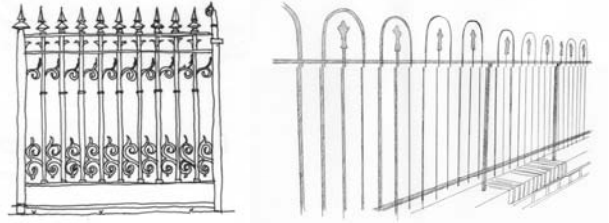
Wooden picket fences like the one at 1002 West Main Street are good choices for enclosing front yards.



The fence at 134 Fourth Avenue North is also an appropriate model for design.



The three picket-fence designs on the left are traditional, and therefore appropriate for historic districts. The one on the right is not.



Cast-iron fences like these are appropriate for front or back yards.

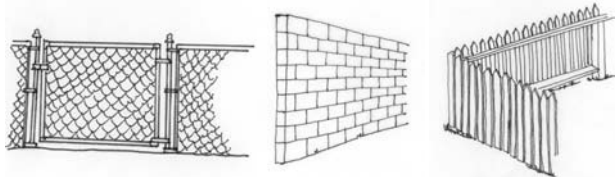
4. Do not place wooden plank fences, solid brick fences, chain-link fences, or other metal fences besides those made of cast iron in primary yards.



Solid fences should only be used in side and back yards, as at 1022 West Main Street.



Solid walls like this one at 1059 West Main Street are only acceptable for rear and side yards.



Fences like these should be used only in rear or side yards and be recessed from the façade.

5. Recess wooden plank fences, split rail fences, solid brick fences, chain-link fences, and other metal fences at least 20

feet from the plane of the residence's primary facade.



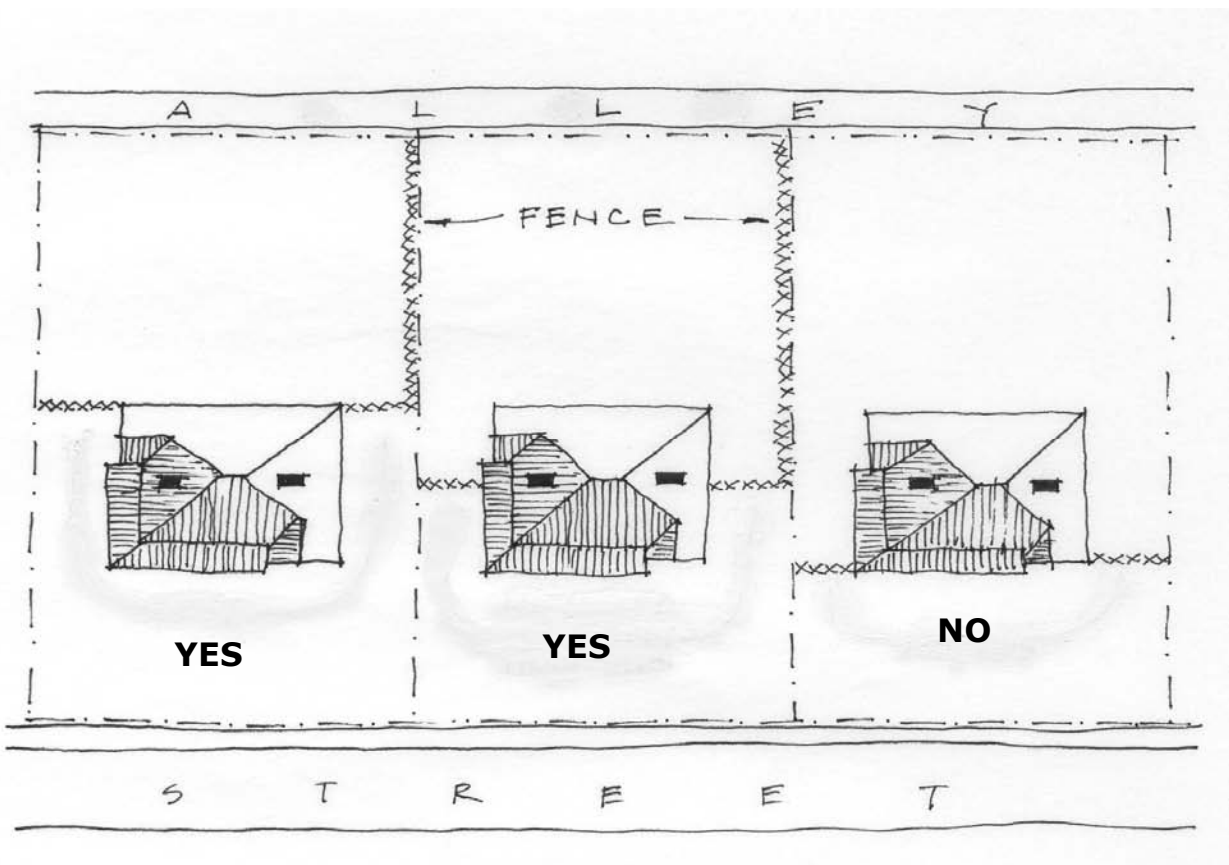
This solid fence at 1308 Adams Street is appropriately used in the back yard and is recessed from the façade.

6. If desired, use wooden plank fences and solid brick fences on the side yards of corner-lot residences; do not use chain-link or similar metal fences.

7. Do not use fences higher than three-and-a-half feet on front yards or higher than seven feet on side or rear yards.

Recommendations

8. Plant ivy, vines, or shrubs to cover or screen chain-link fences.



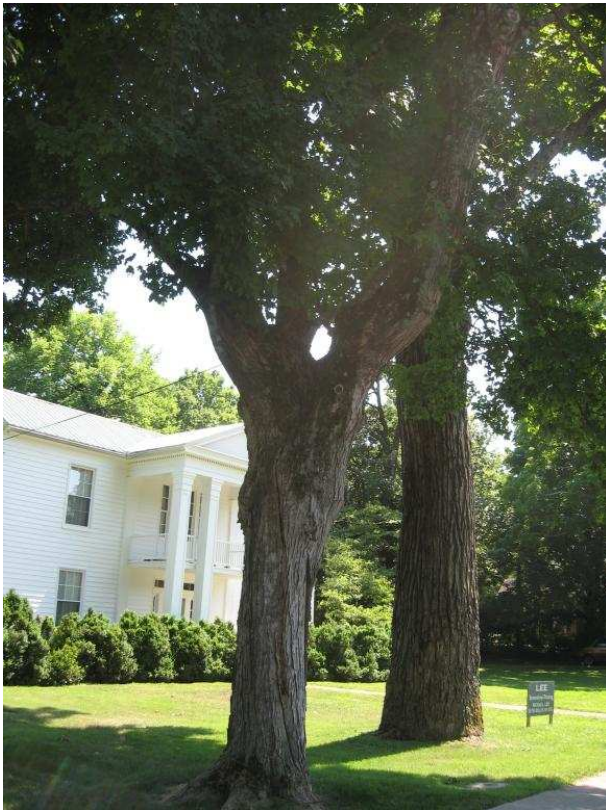
Privacy fences should be placed at the rear or sides of dwellings rather than in line with the main façade.

Landscaping

Original landscape features and configurations should be maintained. Landscaping replacement in kind does not require a COA, but landscaping will be reviewed as part of an infill or addition project. Owners planning work on existing landscaping should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Recommended

1. Follow the zoning ordinance for and seek to preserve existing trees.



Trees, like these at 901 and 903 West Main Street, are part of the historic character of the residential portions of Franklin's historic districts.

2. Use native non-invasive plants in landscaping as much as possible.
3. Do not allow landscaping to conceal or obscure the primary elevation.



These steps at 720 West Main Street are a historic Hincheyville feature.



Stone posts and trees at the corner of West Main Street and Tenth Avenue contribute to Hincheyville's historic character.



The carriage block at 1004 Fair Street references past means of transportation.

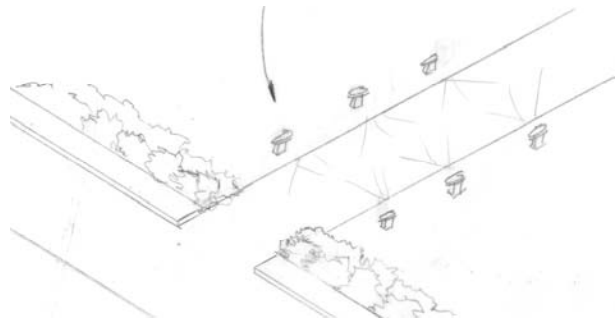


This historic waterway between 712 and 720 West Main Street contributes to neighborhood character.



Trees are a common landscape element on rural lanes such as Hooper Lane.

5. Use concealed exterior lighting or fixtures common to the building's style and period of construction.
6. Use small footlights for driveways and walkways instead of large freestanding post-mounted lights.
7. Do not use post-mounted lights taller than 10 feet' in height and insure that they are of brass, copper, painted steel, or other painted metal.
8. If possible, mount security lighting only on eaves or on the rooflines of secondary or rear elevations.



Small footlights placed along existing pathways are appropriate means of landscape lighting.

Outbuildings

Historic garages and other outbuildings were common landscape features before the middle of the 20th century, and they contribute to the historic character of the district and should be preserved and maintained. New outbuildings should follow the guidelines for new construction and must also conform to the requirements of the Franklin Zoning Ordinance.

Normally Required

1. Preserve and maintain historic outbuildings.



Outbuildings, like this garage at 1011 Fair Street, were common in the early 20th century.

2. As needed, repair or, if repair is not possible, replace historic features like windows, siding, and doors. When features are visible from the street, use matching replacements.



Details like original doors and windows contribute to the character of this outbuilding at 1004 Fair Street.

3. Do not move outbuildings from their original locations unless moving is the only way to preserve them.



The placement of this garage at 1009 Fair Street, alongside and recessed from the house, is typical.

4. If desired, retrofit historic doors with modern hardware and custom openers.



Remaining original doors like these on 137 Fourth Avenue North should be retained and may be retrofitted to accommodate modern conveniences.

Parking and Driveways

Parking and driveways should follow historic patterns and be located along rear or side elevations and should be landscaped to mitigate its impact on the district's historic character. Replacement in kind does not require a COA, but parking and driveways will be reviewed as part of an infill or addition project. Owners planning work on existing parking and driveways should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

1. Do not locate parking areas in primary yards unless set back at least 50 feet from the street or sidewalk.



The parking area at 1328 Adams Street is appropriately located behind the house.

2. Do not construct circular driveways in primary yards.



Alongside the house, as shown here at 1315 Adams Street, is the typical placement for driveways, and the one that should continue to be used.

3. Construct new driveways in accordance with the minimum standards set forth by the Zoning Ordinance.

4. Introduce, if possible, more than the minimum required landscape elements.

5. Meet the requirements for material stipulated in the Zoning Ordinance.



Gravel is a common material for district driveways, such as this one at 1011 Fair Street.



Split driveways like this one at 108 Lewisburg Avenue are common historical designs and are also helpful in addressing the problems of runoff.

Infill Buildings: Primary

Infill buildings should be differentiated from historic buildings except in cases of replication of a particular building. Infill buildings should be compatible with their historic neighbors. Buildings must also adhere to the Guidelines and Zoning Ordinance pertaining to set backs and height.

Normally Required

1. Differentiate new construction from historic buildings.
2. Design new construction to be compatible with the massing, scale, size, and architectural features of adjacent buildings.



New buildings constructed on the 200 block of Second Avenue South should have two façade plains, one-and-a-half stories and similar height to these, three façade openings, be deeper than they are wide, and include partial-width porches.

3. If reconstructed buildings are desired, construct only those that are clearly documented through plans, photographic evidence, or other documentation and construct them on their original site.
4. Designate reconstructed buildings as such through a marker applied to the exterior of the building, freestanding sign, or other method of designation.
5. Make new construction compatible in height with adjacent structures. New construction should vary no more than 10 percent with the average building height along its block.



Similar heights predominate along blocks, like this one on North Margin Street, in historic neighborhoods.



This line of houses demonstrate uniform heights.

6. Make new buildings compatible with adjacent structures in floor-to-ceiling heights. Appropriate heights for new construction are from eight feet to 10 feet.



New construction should maintain floor-to-ceiling heights.

7. Give new buildings foundation heights of at least one foot above grade on the primary elevation. Adhere to the Building Code and Municipal Code.
8. Delineate the foundation level of brick buildings through some type of belt course such as soldier or sailor coursing.



Above ground foundations defined by an alternate material from the exterior walls, such as this one at 724 Fair Street, were common on historic buildings.

9. Make new buildings compatible with adjacent buildings in porch configuration and placement using the design, location, and height of adjacent building on the block as



Front porches predominate in this line of houses. New construction should continue this pattern.

models.

10. Design porches with depths of at least six feet and simple columns and balusters. Use square or round columns with a minimum of eight inches and a maximum of twelve inches in diameter. Do not use ornate milled columns, variations of Greek orders, or Craftsman style columns on porches.

11. Maintain the rhythm and spacing of window and door openings of adjacent

structures.

12. Do not have blank walls as primary elevations.

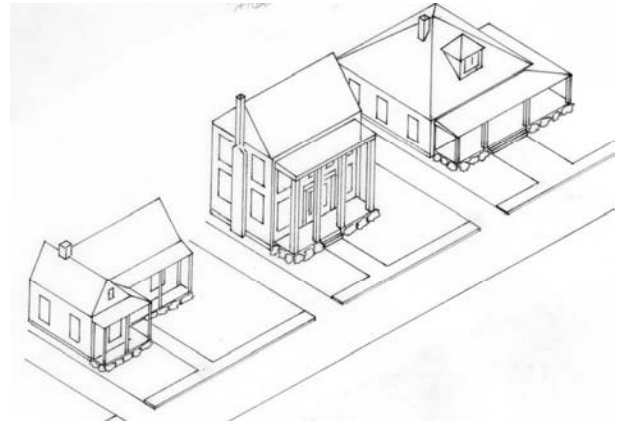
13. Do not exceed the height and width ratios for windows and doors of adjacent



This collection of buildings maintains a similar pattern of opening spacing and dimensions.

buildings by more than 10 percent.

14. In compliance with the Zoning Ordinance, reinforce and maintain the existing



Maintain existing setbacks for any new construction as well as orientation to the street.



The side yard setback between these houses is appropriate.

setbacks of adjacent structures.

15. Design new buildings to have their main entrances located on the primary or street elevations.

16. If desired, provide entrances on both street elevations.

17. Reinforce and maintain roof forms and orientation of adjacent structures.

18. Use a minimum roof-slope ratio of six to 12 and a maximum of 12 to 12



Make sure the roof slope is appropriately similar to surrounding roofs.

19. Include eaves of at least eight inches.
20. Do not use vinyl siding for new construction in the historic districts. The use of cement wood siding or similar materials is appropriate,
21. Follow the guidelines for historic buildings for treatment of individual elements on infill buildings such as awnings, fire escapes, gutters, etc.
22. The maximum height for Special Area 1 is three stories or 42 feet. PUD may be up to four stories or 56 feet with transitional features.
23. The maximum height for Special Area 2 is two stories or 35 feet. PUD in the north-western portion may be three stories or 42 feet with transitional features.
24. The maximum height for Special Area 3 is three stories or 42 feet. PUD may be four stories or 56 feet with transitional features, but this is discouraged.
25. The maximum height for Special Area 4 is three stories or 42 feet. PUD may be four stories or 56 feet with transitional features, but this is discouraged.
26. The maximum height for Special Area 5 is two stories or 35 feet. PUD and Civic/Institutional building may be flexible,
27. The maximum height for Special Area 6 is three stories or 42 feet. PUD may be up to four stories or 56 feet with transitional features.
28. The maximum height for Special Area 7 is two stories or 35 feet. PUD may be three stories or 42 feet with transitional features.
29. The maximum height for Special Area 8 is two stories or 35 feet.
30. The maximum height for Special Area 9 is two stories or 35 feet.



This block of E. Main Street lacks any historic buildings and provides opportunities for more varied new construction.

Recommended

22. Use frame or brick construction.
23. Use weatherboard, clapboard, or shiplap siding.
24. Match surrounding historic masonry in width of the mortar joints, size and scale of the bricks, color, and texture.
25. Porch elements should be of wood, however, use brick or metal if desired.
26. Use brick, concrete, or stucco or painted concrete blocks for foundations.
27. Use asphalt or fiberglass shingles or standing-seam metal as roof coverings. Do not add wooden shingles.



This house, part of the Harlinsdale Manor subdivision on Franklin Road, uses traditional design and materials.



This new house, under construction on Evans Avenue Lot Seven, appropriately uses massing, roof shape, elements like a front porch, and materials traditionally used in its surrounding blocks.



131 Third Avenue South, the central building of these three, appropriately modeled its width and height on the surrounding building, positioned itself similarly close to the street, and used the square form so common to ca. 1900 buildings.

Infill Buildings: Secondary

Secondary infill buildings should be subordinate in placement, size, and intricacy to the primary buildings they support.

Normally Required:

1. Build outbuildings only in rear yards and set back at least 60 feet from the front lot line.



Behind the house is the traditional location for sheds and garages, as shown at 1308 Adams Street.

2. Place secondary buildings in traditional locations such as behind and to the side of houses for garages.

3. Make outbuildings smaller than primary buildings.

4. Design outbuildings simply, and use forms reflective of the adjacent primary building.

5. Use components typically used in historic equivalents, such as wooden paneled doors for garages.

6. If new buildings lack historically appropriate detailing, such as in prefabricated carports, locate them so they are not visible from vantages in front of the building.

7. Do not use strictly modern siding materials like vinyl, fiber cement, or pressed wood.

8. Meet the set back requirements set forth in the Zoning Ordinance.



The garage apartment at 1016 West Main Street demonstrates traditional doors and other details.



The small size relative to the house, traditional detailing and materials, and placement behind and to the side of the house make this garage at 217 Fourth Avenue South an appropriate model for infill garages.

Relocation

Historic buildings should not be relocated from a district. The relocation of historic buildings into a district may be appropriate.

Normally Required

1. If desired, relocate a historic building into a district if it does not result in the loss of a historic building on the site to which it is moved.
2. If desired, relocate a historic building into a district if it maintains and supports the district's architectural character through its style, height, scale, massing, materials, texture, site, and setting. The building must be architecturally compatible with adjacent structures on its new site.

Recommended

3. Do not remove a historic building or structure from a historic district if it retains its architectural and historical integrity.



Historic buildings like this one at 1008 Fair Street contribute to the historic character and comprehensive identity of their surrounding districts and should not be moved or relocated.

4. If desired, move a building that does not contribute to the architectural and historical character of a district if its removal would result in increased historic character.
5. Identify buildings that have been relocated into a district through a plaque or

marker stating the original construction date, original location, and moving date.



Lots in residential areas such as this one on Boyd Mill Avenue are appropriate locations for placement of relocated buildings that support district character.

Demolition

Demolition of historic buildings in the city's districts should not occur.

Normally Required

1. Do not demolish historic buildings or structures.

Demolition may only be approved if the HZC deems if one or more of the following conditions are met:

- If a building has lost its architectural and historical integrity and its removal will not adversely affect the district's historic character.
- If the denial of the demolition will result in an unreasonable economic hardship on the applicant as determined by the Historic Zoning Commission.
- If the public safety and welfare requires the removal of a structure or building.
- If the structural instability or deterioration of a property is demonstrated through a report by a structural engineer or architect. Such a report must clearly detail the property's physical condition, reasons why rehabilitation is not feasible, and cost estimates for rehabilitation versus demolition. In addition to this report there should be a separate report which details future action on the site.

2. Conform to Zoning Ordinance 2.4.9 (6).



Demolition should only occur if it can be demonstrated that the building is beyond reasonable repair or if it has lost its integrity as a historic building.



Commercial Guidelines



Commercial Guidelines Approach and Format

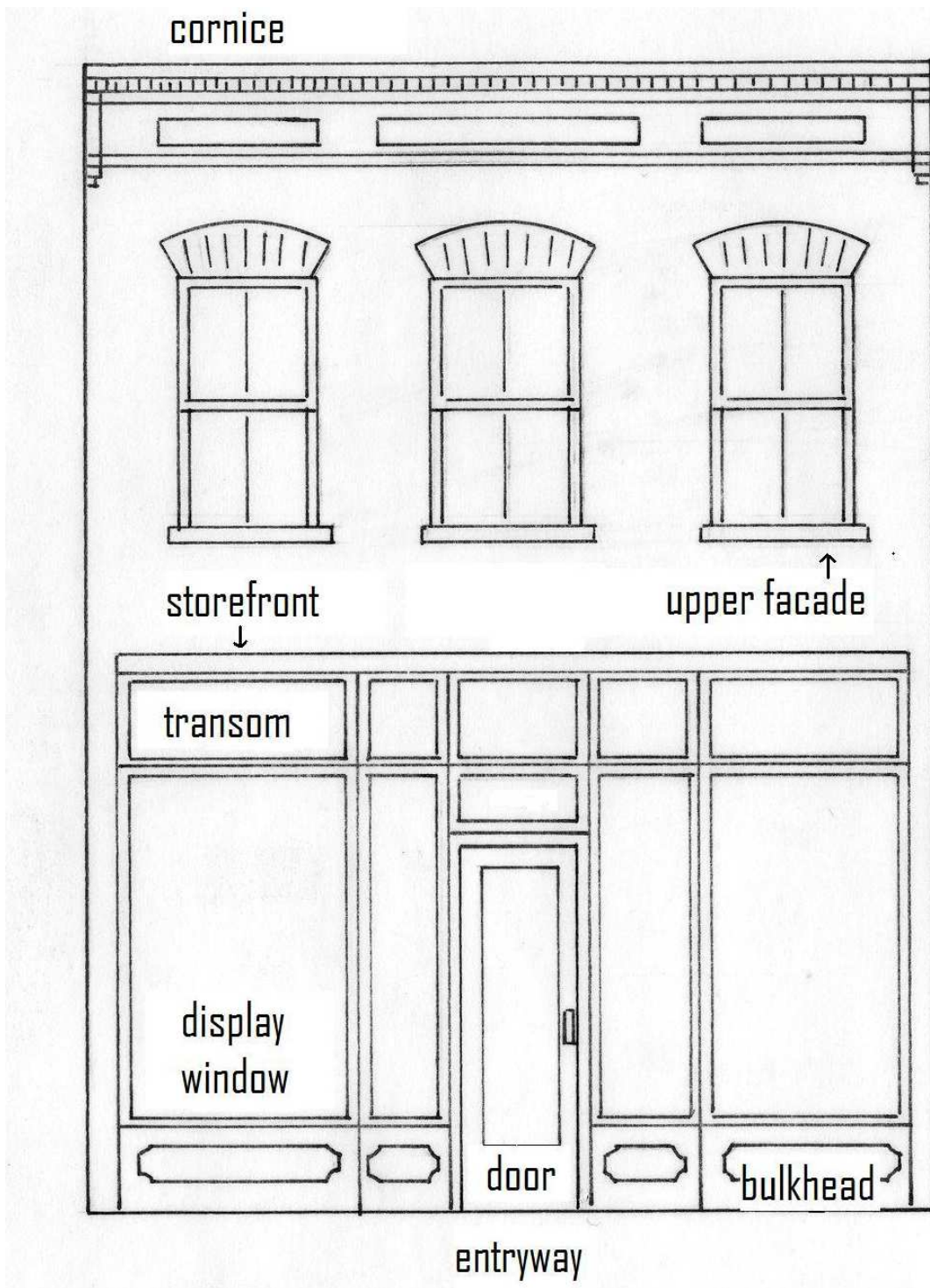
Of primary importance in the approach of design guidelines is the emphasis on preservation over replacement. The frequent use of terms such as retain, maintain, and preserve demonstrates this emphasis. Historic buildings, landscapes, and components should be preserved and well maintained. If they become damaged, they should be repaired. If the damage is too severe for repair, the minimal area necessary should be replaced using materials and designs that match the historic appearance.

Following are design guidelines for commercial properties. They are grouped to cover historic building components, landscape components, infill construction, building relocation, and building demolition. Within the first two categories, guidelines are arranged alphabetically. Illustrations are included to help provide clarity, and terms are defined in the appendices.

The guidelines emphasize the public parts of buildings and settings, defined as those visible from public right of ways in front of the building or lot. Building front elevations, or façades, often contain the elements that define a building's style, and these elements should remain visible and unaltered. For commercial buildings, the distinctive combination of lower storefront and upper façade found on the primary elevation also illustrates the building's function. If changes are desired, they should be situated behind buildings and out of public view. Property owners and managers are encouraged to refer to the guidelines when undertaking construction, rehabilitation, or everyday maintenance.

In reference to general, routine property maintenance and in kind repairs within the Historic Preservation Overlay, the design and materials should be appropriate to the age of the building they support. Repair and replacement in kind does not require a Certificate of Appropriateness, but all work must match the existing architecture design and elements. Owners planning work on existing structures should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

All other construction activities are required to be reviewed by the Historic Zoning Commission and all of the guideline references will be applied as necessary for the principle of the construction project (new construction, infill, alterations or additions).



Shown are elements almost universally included on commercial buildings constructed between ca. 1850 and ca. 1950. The type of building shown, with a lower storefront and private upper floors, is called a two-part commercial block building; it was the most popular design used for historic commercial buildings from this period. One-part commercial block buildings, consisting solely of the lower storefront, were also common.

Architectural Features

Historic architectural features should be retained, remain visible, and be kept in good repair.

Normally Required

1. Original and historic architectural features should be preserved and maintained.



The detail identifying the Harrison Building at 401-403 Main Street contributes to the building's historic character.

2. Original cornice elements should not be removed or obscured.



Metal cornices like the one on 334 Main Street were often used on commercial buildings from the late 1800s.

3. If repair is needed, use methods that allow features to retain their historic appearance and as much of their historic materials as possible.

4. For decayed wood, it is advisable to use epoxy to strengthen or fill in damaged or missing sections. For large areas of decay,

remove only the damaged section and replace it with a matching replacement.

5. For lightly rusted metal features, hand scraping with a metal brush followed immediately by priming and painting is advisable. If rusting is heavy, low-pressure grit or sand blasting or chemical treatment may be required and should be used with professional assistance only. Adjacent materials should be covered during blasting.

6. Architectural features should not be added if they did not exist historically.



Adding additional architectural features to buildings like this one at 342-244 Main Street would detract from their original styles and appearance.

Recommended

7. On buildings which have lost their original metal or wood cornices replacement based on historic evidence such as photographs or "ghosts" of cornice designs is recommended. If such evidence does not exist a simple cornice of wood or metal should be installed. Materials such as fiberglass may also be used.

8. New cornices should have similar dimensions as the original or as commonly found on buildings of similar age and size and scale.

Awnings

The use of canvas storefront awnings or canopies is appropriate.

Normally Required

1. Retain and preserve original wooden or metal awnings.



Historic metal awnings like these in the 300 block of Main Street should be retained if original.

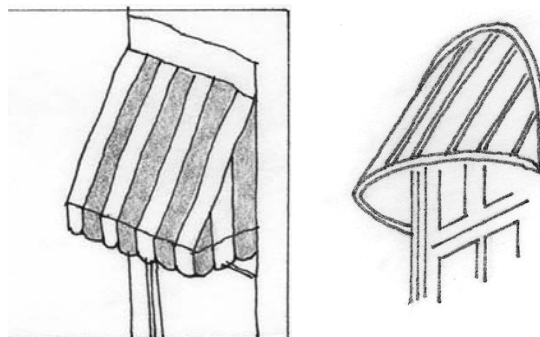
2. Do not install modern metal awnings on historic storefronts.



Canvas awnings like these on 438 Main Street are appropriate for use.

Recommended

3. Install retractable or fixed canvas, vinyl-coated, or acrylic awnings on storefronts or upper windows.
4. Awnings should cover only the storefront display windows or transoms and fit within their openings.
5. Do not obscure architectural details with awnings.
6. Apply a canvas overlay to existing metal awnings.
7. If possible, use standard or shed awnings. Also acceptable are circular or accordion designs. Box or casement awnings are more non-traditional and less desirable, however, these may be installed if requested. Use traditional valance patterns like scalloped, wave, or sawtooth designs.



Awnings like the one on the left are appropriate for square openings, while the one on the right is appropriate for arched openings.

8. Use an awning shape that matches the opening shape, i.e. rectangular awnings in rectangular openings and arched awnings in arched openings.

Decks

Decks are modern features, and, if installed, should be located on the rear elevation or otherwise out of view from the street.

Normally Required

1. Locate decks on the rear elevation, low visibility side elevation, or on the roof. Use plants or fencing, if placement is not sufficient, to screen from view.
2. Construct decks of wood or metal.
3. Stain or paint decks so that their colors are compatible with those of the building.
4. Design decks simply. Use wood balusters that are less than three inches apart and less than two inches in width and depth.



These decks on 408 and 410 Main Street provide additional space for building occupants while their rear placement allows the building's main façade to retain its historic façade.



This deck at 420 Main Street used a simple design.



Likewise, this deck in the 400 block of Main Street is not visible from the front of the building.

Enclosed Additions

Additions to rear elevations or roofs may be appropriate.

Normally Required

1. Place ground additions on rear elevations.



Additions to visible rooftop locations of commercial buildings like these on the 300 block of Main Street would damage their individual historic character and relationship to each other.

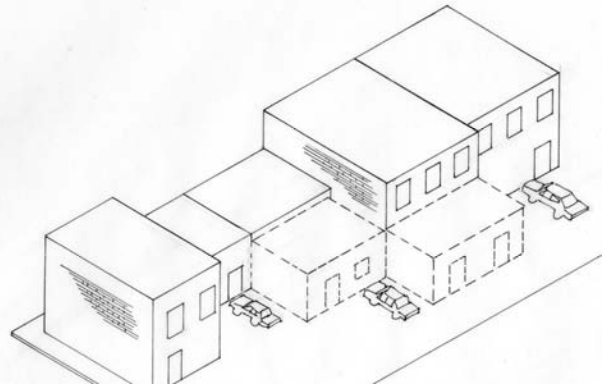
2. Keep rear additions simple and do not designate them as the primary entrance to a building.
3. If possible, use frame or brick construction for additions. If this is not possible, use concrete or metal and glass.



The metal-and-glass construction of the addition at 108 Fourth Avenue South is appropriate.

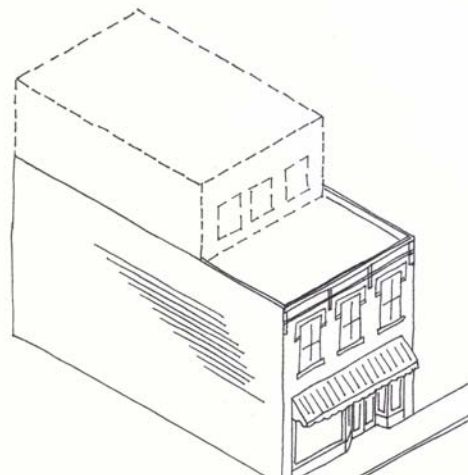
4. Do not remove sections of historic walls to accommodate additions unless significant

structural deficiencies can be demonstrated. Design additions so that owners may remove the additions and restore the original elevation if so desired.



The rear placement, small size, and simple forms of these additions are appropriate.

5. Recess rooftop additions so that they are not readily visible from the street.



On the roof and recessed to be out of view from the street is also appropriate placement for additions.

6. Scale additions so that they are not readily visible from within a one-block area surrounding the building.
7. Design additions to be identifiable and distinguished from the original structure.

Entrances

Original entrances and elements should be retained.

Normally Required

1. Do not remove or replace original entrance elements such as doors and transoms unless extensive deterioration is evident.



Wooden doors with a single glass pane and transoms with clear or decorative glass and wooden frames, like these at 209 Main Street, were typically used in historic commercial construction.

2. Do not enclose or remove original entrance openings.
3. Do not add unfinished aluminum doors to storefronts; if historic doors are so deteriorated that replacements are required, use wooden single-light doors if possible. If metal is desired, use doors with a dark bronze or anodized aluminum finish.
4. Retain historic designs and dimensions of recessed entrances.
5. Preserve and maintain historic transoms and transom openings.
6. Do not enclose or conceal transoms.
7. Preserve and maintain historic transom materials such as prism or leaded glass.



Single-light glass and wood doors are appropriate designs when rebuilding traditional storefronts (408 Main Street).

Recommended

8. Use the historic design in entrance rehabilitation if evidence is available such as historic photographs or discoloration indicating original doors. If such evidence is not available, use new wooden doors with a single glass pane.
9. Do not add new entrances on storefronts. If an additional door opening is required by codes, add it on the rear elevation.
10. Keep new entrance openings simple and use detailing similar to that used on the historic entrance. In general, install single-light glass-and-wood doors in new entrances.
11. If new transom glass is required, use clear glass. If repairing or replacing destroyed prism glass, use clear or tinted glass.

Fire Escapes

Fire escapes and staircases are modern features and should be located on rear or side elevations out of view from primary right of ways and use unobtrusive designs and materials.

Normally Required

1. Locate fire escapes and staircases on rear elevations or at a location where they are not visible from public right of ways in front of the building.
2. Do not damage architectural features through the installation of fire escapes and staircases.
3. Construct fire escapes of metal, in accordance with the Building Code.



Fire escapes on the front of buildings like these at 332 and 334 Main Street would dramatically disrupt their historic appearance.



These metal stairs at 408 Main Street use appropriate materials.

Gutters and Downspouts

Well-maintained gutters and downspouts help to protect buildings from water damage. Gutters replacement in kind does not require a COA, but gutters will be reviewed as part of an infill or addition project. Owners planning work on existing gutters should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

1. Use and maintain gutters and downspouts.
2. Retain and, as needed, repair historic boxed or built-in gutters.
3. If new gutters are used, use half-round or, if the building dates from 1940 or later, ogee designs.



Gutters and downspouts, like these on the courthouse, help protect buildings from water damage.



Historic gutters and downspouts like these in the 300 block of Main Street should be kept in good repair.



These downspouts at 338 Main Street are appropriately placed on the rear elevation and painted to blend in with the building.

Lighting

Historic light fixtures should be retained and maintained, and new light fixtures should be unobtrusive. Lighting replacement in kind does not require a COA, but lighting will be reviewed as part of an infill or addition project. Owners planning work on existing lighting should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

1. Retain and maintain historic light fixtures.



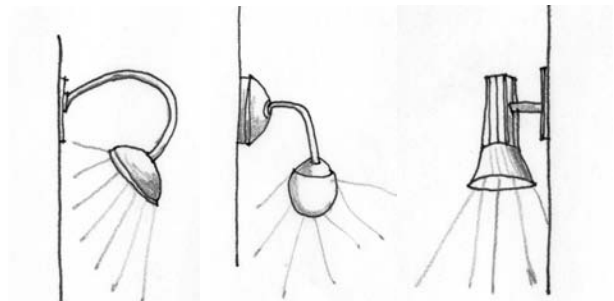
The modern lights used at this building to illuminate the sign and building use appropriate placement - along the roofline and above and directly aimed at signage, materials - dark metal, and design - simple and unobtrusive.



On pilasters flanking main entrances are also appropriate placements for modern light fixtures. Traditional materials and designs should be used.



The placement above a rear entrance and traditional design and materials used for this modern light fixture are appropriate.



Simple metal extended-arm fixtures like these above are appropriate for illuminating commercial buildings and signs.

Masonry

Original masonry should be preserved and maintained. Abrasive cleaning of exterior masonry shall not occur, and masonry repointing should match the original. Masonry replacement in kind does not require a COA, but masonry will be reviewed as part of an infill or addition project. Owners planning work on existing masonry should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

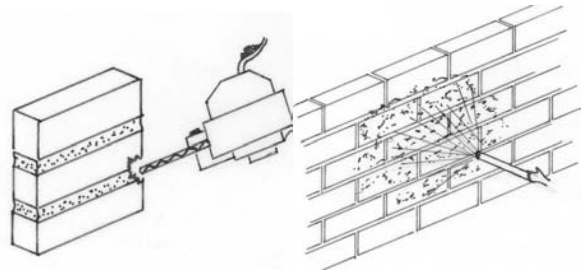
1. Preserve and maintain original exterior masonry walls and details.



The texture and colors, as well as the detailing, in the brick construction of the building at 117-119 Fifth Avenue North help define its appearance.

2. Repair and, if needed, replace damaged masonry with new masonry which matches historic masonry as closely as possible in color, texture, and profile.
3. Do not paint masonry walls that have not been previously painted unless walls have had extensive patching or repointing, resulting in a patchwork of masonry surfaces.
4. Clean exterior masonry using detergent or steam cleaning. If these are not effective, use low pressure (below 600 pounds per square inch) water cleaning and rinsing or chemical cleaners. Sandblasting can cause

severe deterioration of masonry. This can be especially pronounced in bricks as sandblasting removes the exterior hard patina and exposes the soft inner core. Do not use sandblasting and other abrasive cleaning methods.



Abrasive cleaning and power tools are both damaging to bricks and should be avoided.

5. When repointing is needed, use mortar to match the original in composition and appearance.
6. Rake new mortar joints to match the original profile.

Recommended

7. Do not apply stucco or drivit surfaces to historic buildings. Exceptions may be made for rear elevations which are in poor condition or for walls which have been sandblasted.
8. Select colors to complement the dominant existing colors of dark red and similar hues.

Metal

Cast iron pilasters, columns, cornices, and hood moldings are common features on commercial buildings. They should be preserved and maintained, and if repair or replacement is needed, it should be with materials that match the original and will not promote corrosion. Replacement in kind of metal objects does not require a COA, but metal elements will be reviewed as part of an infill or addition project. Owners planning work on existing metal elements should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

1. Preserve and maintain historic cast-iron and sheet metal.



Metal cornices like the one on 334 Main Street were often used on commercial buildings from the late 1800s.

2. If desired, remove later materials to expose historic metal.
3. Keep metal painted and clean.
4. Use detergent for cleaning.
5. If needed, use abrasive methods to clean cast iron only if the pressure does not erode the surface. Test abrasive cleaning methods on a small area before using and cover adjacent surfaces for their protection.
6. Repair or, if item is too damaged to repair, replace item with compatible metals. If a substitute material can replicate the appearance of the damaged or missing item, it may be used if desired.



The painted finish of these cast iron columns at 347 Main Street helps to protect them.

Ramps and Lifts

Primary entrances to commercial buildings should meet ADA requirements. If this is not possible, alternative entrances should be available, clearly marked, and maintained to the same standards as the primary entrance. Simple concrete ramps or lifts are recommended for main entrances. Wood ramps may be used on rear elevations. As modern features, ramps and lifts should use inconspicuous design and placement. Ramps must comply with the Building Code, Zoning Ordinance, and Municipal Codes.

Normally Required

1. Construct ramps of concrete or wood, and paint them in colors compatible to the building.
2. Use simple designs.
3. Consider using a lift for access.
4. Screen lifts and ramps through plantings to minimize their visual impact,
5. If possible, position ramps and wheelchair lifts on rear or, in the case of corner buildings, side elevations.



If access is needed for corner commercial buildings, consider using a side ramp and railing.



Because so many of Franklin's historic commercial building are at ground level, ramps are generally not required (100 Fourth Avenue, North).



Wheelchair lifts may be appropriate to access rear elevations of commercial buildings or dwellings now used for commercial or office space.

Rear Elevations

Rear elevations should be kept simple in appearance.

Recommended

1. Maintain and preserve historic doors at rear entrances.
2. If new doors are required, use single-light glass-and-wood or other historically appropriate doors.
3. Maintain a simple appearance for rear entrances. Signs and awnings are appropriate for the identification of businesses.



These rear elevations on the 300 block of Main Street present an appropriately uncluttered appearance and do not compete with the front elevations for formality.

4. Screen HVAC units and service equipment through landscaping or wood and/or brick enclosures or place units and equipment on roofs out of view from the street.



Mounted to the wall or on the ground at the rear elevation are appropriate locations for service equipment and trash containers, as shown at 438 Main Street.



Rear entrances are common in the 400 block of Main Street.

Roofs

Roofs help define buildings as commercial, and their historic shapes should be retained as contributing elements to historic character. Replacing roof elements in kind does not require a COA, but roofs will be reviewed as part of an infill or addition project. Owners planning work on existing roofs should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

1. Retain the historic shape of roofs.
2. Retain and maintain roof-related features such as parapet walls, cornices, and chimneys.



Flat roofs are a hallmark of historic commercial buildings.



Parapets, coping, and ornaments, like those on 332 Main Street, contribute to historic character.

3. If modern roof elements like skylights, solar panels, decks, balconies, and satellite dishes are desired, install them so they are not visible from the street.
4. Maintain historic roof materials like slate and sheet metal.
5. The installation of "green roofs" on commercial buildings is appropriate as long as they are not readily visible from the street.



Solar panels are encouraged; they should be placed out of view from the street.



These skylights, in the 400 block of Main Street, are appropriately placed.

Signs

Historic signs should be preserved. New signs should be at traditional locations, minimal in number, traditional in appearance, and coordinated with their and surrounding buildings. Signs should follow the city's ordinance. Signage within the Historic Preservation Overlay shall be reviewed and approved by the Historic Zoning Commission to assure the intent of the guidelines are met.



Historic signs like this one at 332 Main Street contribute to district character.

Normally Required

1. Design all signs to have a dark background and light lettering.
2. Do not use wall signs that exceed the height of the building cornice.
3. Do not use more than one freestanding sign per street frontage.
4. Design wall signs to have one square foot per one (1) liner foot of width of the building façade or store front for wall signs (example: 30 feet of width—30 square feet of total wall signage). This will pertain to the total amount of wall signage for the first-floor façade, first-floor storefront, or first-floor tenant space.



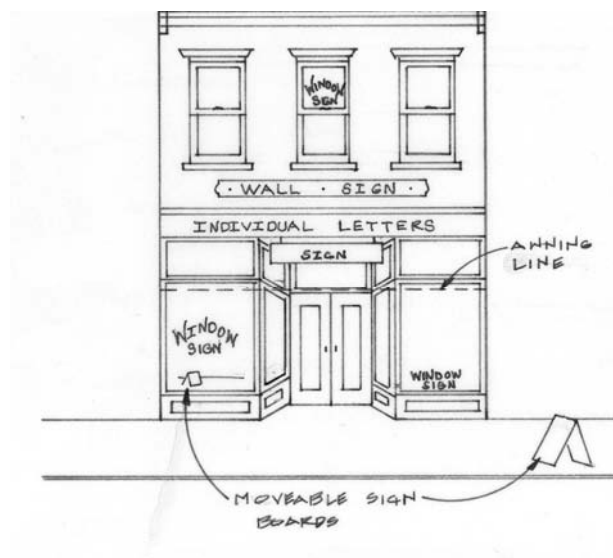
The sign for the Magli Realty Company shows appropriate placement and design for second-floor wall signs.

5. Temporary signs are required to have a dark background and light lettering. Contact the Preservation Officer for temporary (30-day limit) sign approval.
6. Size wall signs above the first floor to be a maximum of nine (9) square feet and to be proportionate to the building façade and other signage.



The awning sign for Lulu's uses an appropriate color scheme and lettering scale.

7. Design awning lettering to be a maximum of 12 square feet or 25 percent of the total square footage of the front-facing panel.
8. Use light lettering for window decal signs and do not allow them to distract from the building façade or engross the window.
9. Size sandwich-board signs to be nine square feet or less, and design them to have a dark background and light lettering.
10. Size projecting-arm signs to be a maximum of four-and-a-half square feet and hang them a minimum of eight feet from the grade surface (generally defined as the sidewalk).



Shown are appropriate sign placements and types.

11. Do not use materials such as plywood, plastic substrates, and unfinished wood in the downtown area.
12. Do not use neon window signs.

Recommended

13. Place painted or applied wall signs on the flat surface of the building.
14. Use traditional locations for wall signs such as above transoms, on cornice fascia boards, or below cornices.
15. Locate sign brackets for projecting signs no higher than second floor window sills.
16. Do not use more than three signs per building.
17. Construct signs of finished wood, brass letters, carved or sandblasted wood, gold leaf, or glass.
18. Use wood or painted or otherwise finished metal for sign brackets.

19. Mount signs such that they minimize damage to historic materials. Install mounting bolts through mortar joints rather than the face of the masonry.
20. Design signs to have no more than two or three colors.
21. Use sign designs based on styles from the mid-19th and early-20th century.
22. Avoid signs which reflect an earlier period of history such as colonial Williamsburg or New England.
23. Do not conceal or obscure original decorative designs or detailing with signs.
24. Do not cover or obscure transom glass.
25. Use traditional fonts like Serif.
26. Preserve and maintain historic wall signs painted on exterior masonry walls.
27. As desired, touch up historic wall signs with new paint as long as the paint and design matches the original.
28. Use concealed lighting if possible. If not possible, use projecting fixtures appropriate to the historic period of the building.
29. Use incandescent lights rather than spot or floor lights.
30. Do not use internally lit signs.
31. Select locations, sizes, and placement of signs to complement those of neighboring or adjacent buildings.
32. Avoid signs which are out of scale or have substantially different locations than signs on adjacent buildings.



Painted window signs, like at 404 Main Street, are appropriate.

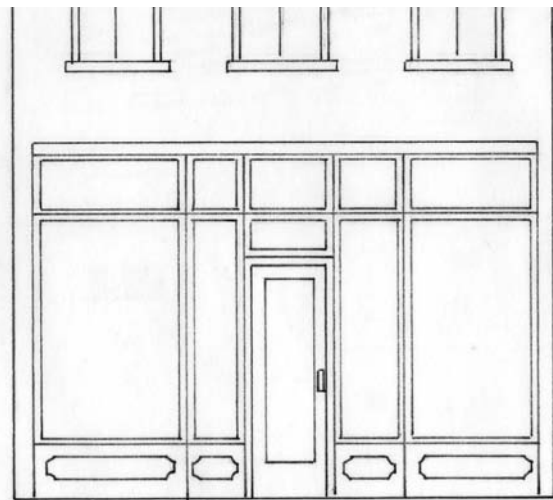
Storefronts

Historic storefronts were generally composed of a central or offset recessed entrance, flanking display windows resting on bulkheads, and large transoms. Most of the storefront was of glass to allow easy viewing of merchandise and window displays. Brick piers and cast iron columns were often used on the storefront to support the upper facade yet allow for the extensive use of glass.

In recent years many buildings in downtown Franklin have been restored or have had new storefronts added which are based on historic or traditional designs. Original details should continue to be incorporated into storefront remodeling. If no original detailing exists a new storefront based upon traditional or historic designs should be added. Historic photographs of downtown commercial buildings exist and these should be consulted when a new storefront is under design.

Normally Required

1. Maintain and preserve original storefronts. Do not remove original doors, bulkheads, display windows, transoms, decorative glass or other elements unless their deterioration can be demonstrated.
2. Replace original storefront elements that are clearly deteriorated with elements that match the historic design and materials.
3. Retain storefronts which were remodeled with decorative tile or pigmented structural glass like Carrara glass and are at least 50 years old.
4. If new storefronts are required, maintain traditional designs and arrangements. Restore remodeled storefronts to their original design or designs based on traditional storefront arrangements.



Both drawings show typical configurations for historic storefronts, and are appropriate models for storefront replacement.

5. Preserve and maintain original display windows.
6. Do not cover display windows or change their size.
7. Do not install tinted glass.
8. If new display windows are required, use windows that match the original dimensions.



Large display windows and bulkheads beneath them, like these at 401-403 Main Street, are traditional storefront elements.

9. Preserve and maintain original cast iron columns, brick piers, wood columns, and stone piers.

10. Do not conceal decorative cast iron elements or brick or stone piers.

11. Preserve and maintain original wood, brick, concrete, marble, metal, or tile bulkheads.

12. Do not alter or conceal original bulkheads.



At 347 Main Street are original columns and recessed entrance.



The building at 346-348 Main Street retains original storefront elements, including decorative transom glass.

Recommended

13. Do not use raw aluminum in display window mullions or muntins, instead use copper or bronze or painted aluminum.

14. Where original glass is missing, install clear insulated glass.

15. If privacy is desired, use interior shades or blinds, not tinted glass.

16. If original bulkheads are missing, install new bulkheads of wood or brick, stone, or metal bulkheads that match historic brick or are painted to complement other storefront elements.



The storefront at 408 Main Street has a traditional appearance.

Windows

Upper facades should retain their historic appearance and details.



Upper windows, like these at 342 Main Street, are defining elements of upper facades.

Normally Required

1. Preserve and maintain original windows, opening dimensions, and details.
2. Do not alter original window openings in any way, including by enclosing original openings or obscuring windows with added materials.
3. Preserve and maintain historic detailing such as terra cotta panels and decorative porches.

Recommended

4. If original windows are missing, install replacement windows that are appropriate for the period of the building. For antebellum structures, six-over-six or four-over-four sashes are appropriate. For late 19th century buildings, four-over-four, two-over-two, or one-over-one sash windows are preferred. For early 20th century designs one-over-one sashes should be installed. These windows should have distinct meeting rails and have the appearance of being operable.

Do not install windows with flush or snap-on mullions.

5. Use wooden, anodized aluminum with dark or bronze finishes, or aluminum with a white baked-enamel finish. Do not use raw or unpainted aluminum windows.

6. If storm windows are desired, use ones that match the original windows configuration and are of anodized aluminum or have a baked enamel finish.



Window elements like the metal hoods at 346-348 Main Street contribute to historic character.



The inset openings, corbelled brickwork, and concrete sills of the windows at 428 Main Street should be preserved and remain visible.

Parking

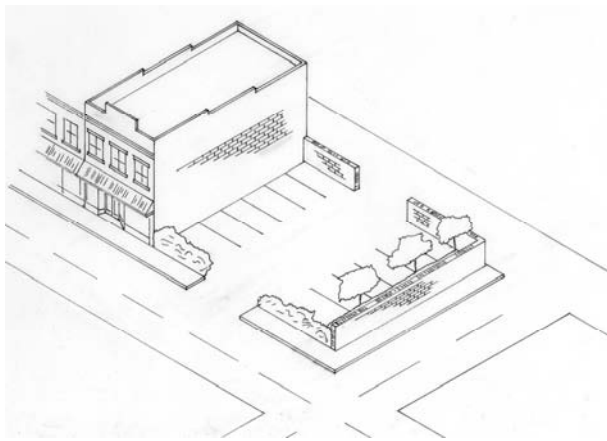
Screening should be provided for parking lots and parking lot placement should be consistent with building setbacks. Replacing parking in kind does not require a COA, but parking will be reviewed as part of an infill or addition project. Owners planning work on existing parking should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

1. Follow the minimum landscaping requirements for parking as set forth in the Zoning Ordinance. Landscaping beyond that which is required is encouraged.
2. Consider effects to existing trees in areas which are to be graded for parking lots, in accordance with the city's zoning ordinance.

Recommended

3. Design parking lots to be consistent with the general setback found along each block. Most buildings in the commercial area are flush with the sidewalk, and this consistent setback arrangement and rhythm should not be altered. Use landscape elements such as trees, hedges, low shrubs, earth berms, or brick or wood fences to retain this set-back pattern.



Behind buildings or out of sight from main thoroughfares is the preferred placement for parking lots, however, if they are constructed alongside buildings, plants and walls can help maintain a unified set-back



This parking lot on Fifth Avenue included plantings and a wall to continue the set-back pattern and street wall established by the building at the corner of Fifth and Main, which helps to lessen the lot's visual impact.



Locating parking behind commercial buildings, like at 342 Main Street, helps minimize its impact on the district. Parking lots should be landscaped to meet the requirements in the Zoning Ordinance.

Streetscape

Landscaping should complement buildings and sidewalk and street improvements should enhance downtown character. Replacement in kind of streetscape elements does not require a COA, but streetscape will be reviewed as part of an infill or addition project. Owners planning work on existing streetscape should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Recommended

1. Maintain trees in the commercial area. Shade trees were common for commercial areas during the late 19th and early 20th centuries. With the coming of the automobile, many communities removed trees to make way for wider thoroughfares and parking areas. Use trees between 15 to 25 feet, and consider dimensions to ensure trees do not damage historic fabric, block pedestrian



Trees, light standards, and sidewalks are streetscape elements along the 400 block of Main Street.

areas, or damage historic character.

2. Maintain the concrete sidewalks and period lighting introduced under the Franklin Streetscape Plan.

3. When introducing new streetscape elements, use compatibility with the downtown elements as an aim and insure that they support the traditional character of the commercial area. Do not introduce continuous metal or concrete canopies, oversized kiosks or gazebos, or ornate street furniture.



Simple benches provide a place to rest outside the county archives.



Trees, sidewalks, and information signs are streetscape features in the 300 block of Main Street.

Utilities

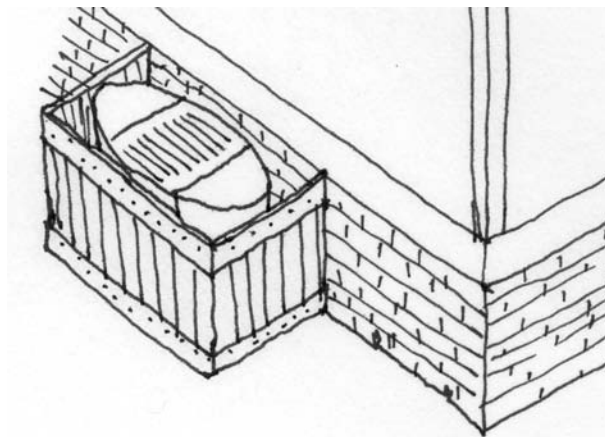
Utilities are important to the functionality of buildings. Because utilities are modern, they should be placed along rear elevations or otherwise out of view from the main street, and visibility should be further screened through landscaping or fencing. Utility replacement in kind does not require a COA, but utilities will be reviewed as part of an infill or addition project. Owners planning work on existing utilities should contact the Historic Preservation Officer before beginning work to insure that a COA is not required.

Normally Required

1. Place garbage containers behind buildings.
2. Screen garbage containers from view using plants or fencing.
3. Locate mechanical systems behind or on top of buildings.



The occupants at 432 Main Street appropriately located electronic and waste-disposal equipment on the rear elevation and screened it with fencing.



Placement along rear elevations and screening with fences or plants minimize the effects of equipment on district character.

4. Screen grounded mechanical systems from view using fencing or plants. Place roof-mounted systems such that distance or elements like parapets keep them from view.
5. Use window mechanical systems only on side or rear elevation where they are minimally visible.
6. Locate meters, conduits, and other equipment on rear elevations.
7. Satellite dishes and solar panels may be placed on roofs where they are not readily visible from the street.



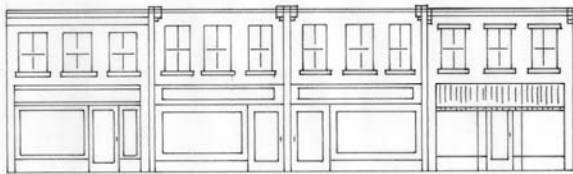
The building at 338 Main Street has appropriately placed meters and equipment on the rear elevation.

Infill Buildings

New construction should be differentiated from the old except that the reconstruction of historic buildings may be allowed.

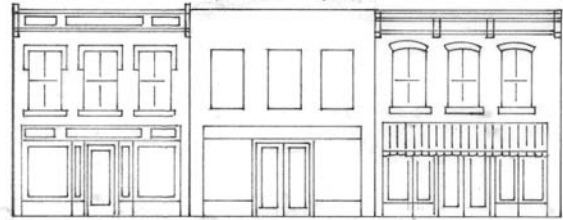
Normally Required

1. Differentiate new construction in the commercial area from the old.
2. Make new buildings compatible with adjacent buildings through massing, size, scale, and architectural features. Avoid historic reproductions.



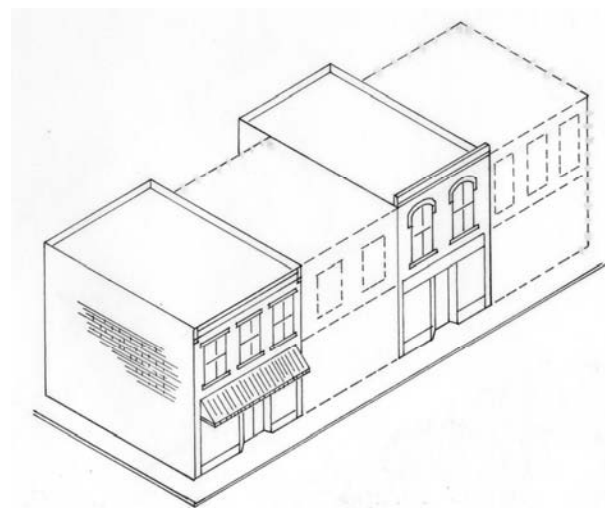
The new buildings in the center of this row appropriately reflect historic trends in massive, size, scale, and features.

3. Construct new buildings that are clearly of their own period. Avoid direct imitation of historic designs such as through window lintels or elaborate sheet metal cornices. Direct reproductions may cause observers to confuse the old with the new.
4. Reconstruct historic buildings, if desired, only if on their original site and if a direct copy.
5. Construct reconstructed buildings with materials, detailing, and decorative features to match or closely approximate the original building.
6. Clearly designate reconstructed buildings with a marker applied to the exterior of the building, freestanding sign, or other method of designation.
7. Retain and preserve freestanding facade walls which may be left following a fire or internal demolition, and encourage new construction which maintains the original design and appearance of the building.
8. Respect and maintain the existing configuration of storefront and upper facade arrangements.



The new building at the center respects the traditional division of the facade into upper and lower sections, and maintains the traditional arrangement of storefront and upper elements.

9. Reinforce the appearance and rhythm of historic vertical divisions to maintain consistent facade widths.



The width of these new buildings, shown with dashed lines, is appropriately similar to existing buildings.

10. Do not construct buildings with upper facades of solid brick or glass walls or strong horizontal lines.
11. Build buildings which are constructed over several lots or are 50 feet or more in width with designs to reinforce the spacing and arrangements of adjacent buildings.

This can be done through the introduction of architectural elements on primary facades such as vertical divisions, through stepping of building heights or widths, and through the use of differing textures or colors.



The new buildings at the center use design elements to maintain the existing rhythm of vertical divisions and building elements generally.

12. Continue the existing alignment and proportions of upper facade windows.

13. Use appropriate window shapes, rectangular and arched with vertical, rather than horizontal, proportions on new buildings. Do not use square windows, narrow width horizontal windows, and other designs out of keeping with traditional window forms and shapes.



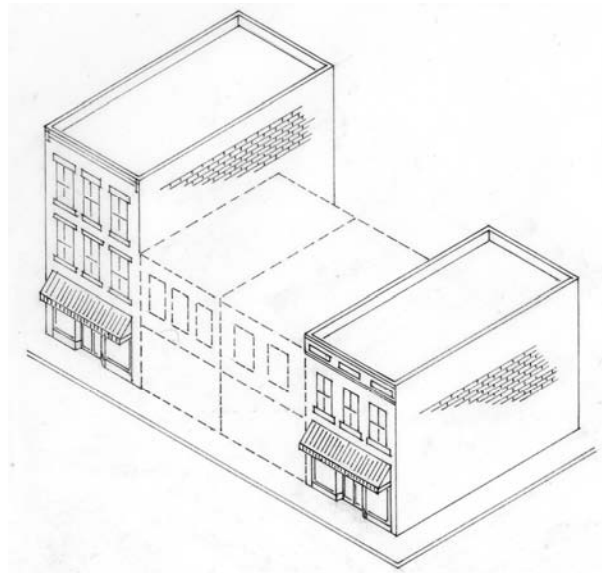
The shape and placement of these upper windows, as well as the storefront elements, in the new buildings shown do not reflect traditional patterns and are inappropriate.

14. Do not add historically typical details such as bay windows, window balconies, or sheet metal cornices to new buildings.

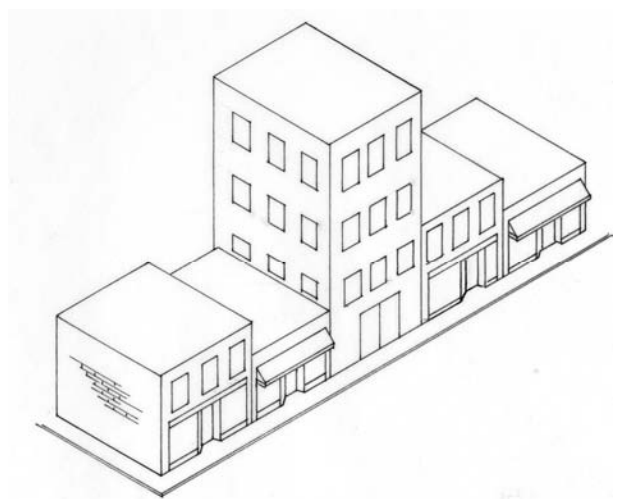
15. If desired, use minimal brick corbelling or banding of brick or concrete to define or decorate windows.

16. If desired, build new buildings on the edges of the commercial area or which do not share party walls with adjacent structures with minimal setbacks for landscaped areas or pocket parks.

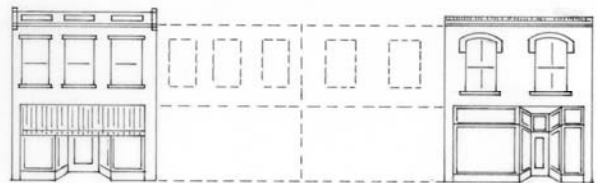
17. Do not exceed the average height of buildings on a block or neighboring blocks, by more than 10 percent.



The new buildings here are flush with the sidewalk, maintaining the traditional placement pattern.



This new building dwarfs existing buildings, and is inappropriate.



These new buildings respect the existing height pattern.

18. Use brick or masonry construction, not exterior surfaces of glass and metal, wood, vinyl, or stucco.



Bricks are the typical construction material for historic commercial buildings, as shown on the 300 block of Main Street, and should be used in new construction.

19. Use masonry materials which are compatible in size, profile, and detailing with historic materials.

20. In Special Area 1, the maximum height is three stories or 42 feet. PUD may be up to four stories or 56 feet with transitional features.

21. In Special Area 2, the maximum height is 2 stories or 35 feet. PUD in the northwestern portion may be up to three stories or 42 feet with transitional features.

22. In Special Area 3, the maximum height is three stories or 42 feet. PUD may be up to four stories or 56 feet with transitional features, but this is discouraged.

23. In Special Area 4, the maximum height is three stories or 42 feet. PUD may be up to four stories or 56 feet with transitional features, but this is discouraged.

24. In Special Area 5, the maximum height is two stories or 35 feet. PUD for Civic/Institutional building is flexible.

25. In Special Area 6, the maximum height is three stories or 42 feet. PUD may be up to four stories or 56 feet with transitional features.

26. In Special Area 7, the maximum height is two stories or 35 feet. PUD may be up to three stories or 42 feet with transitional features.

27. In Special Area 8, the maximum height is two stories or 35 feet.

28. In Special Area 9, the maximum height is two stories or 35 feet.



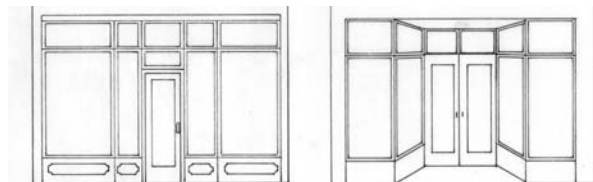
The downtown parking garage follows several historic commercial construction traditions, including brick construction, a flat roof, regularly spaced arched upper windows, and larger lower openings. It also respects the existing height pattern of surrounding buildings. By following these traditional patterns and using minimal detailing and some modern interpretations on the tower the building avoids dramatically disrupting district character while remaining identifiably modern.



For similar reasons, this building at 130 Ninth Avenue is appropriate infill construction.

Recommended

29. Use either flush or recessed storefronts.



Both storefront types were common historically and are appropriate for new commercial buildings.

Relocation

Constructing replacement buildings or moving existing historic buildings onto vacant downtown lots can support historic character. Moving historic buildings from the district is expensive and degrades district character; it should be considered only as a last resort prior to demolition and after trying all other means of preservation.

Normally Required

1. Only move a district building from its historic location if all other alternatives for preservation have been explored and failed.
2. Move buildings into the district if the building is appropriate for the surrounding styles, heights, scales, materials, setting, and lot placement.



Individual buildings like old factory store at 114 Main Street contribute to the overall district character, and should not be removed.

Demolition

Franklin's commercial buildings are physical evidence of its past development and the loss of any one of them negatively affects the overall historic environment. Demolition of historic buildings in the downtown area should not occur.

Normally Required

1. Do not demolish historic buildings or structures.

Demolition may only be approved if the HZC deems if one or more of the following conditions are met:

- If a building has lost its architectural and historical integrity and its removal will not adversely affect the district's historic character.
- If the denial of the demolition will result in an unreasonable economic hardship on the applicant as determined by the Historic Zoning Commission.
- If the public safety and welfare requires the removal of a structure or building.
- If the structural instability or deterioration of a property is demonstrated through a report by a structural engineer or architect. Such a report must clearly detail the property's physical condition, reasons why rehabilitation is not feasible, and cost estimates for rehabilitation versus demolition. In addition to this report there should be a separate report which details future action on the site.



Demolition of historic commercial buildings should only occur if it can be demonstrated that the building is beyond repair, if needed for public safety or if the property has lost its architectural character and integrity.



Guidelines
Specific to
Franklin Road
Local Historic District

Franklin Road

The Franklin Road Local Historic District encompasses a major gateway into downtown and contains significant resources, including the Harlinsdale Farm, which provides the only remaining glimpse into the historic conditions that predominated around the town. This significant landscape should continue to project an open, rural appearance.

1. Preserve the scenic view shed and defining topography and other landscape features in the rural landscape around Harlinsdale Farm.
2. Cluster construction in the rural landscape around Harlinsdale Farm.
3. Limit building size to one or two stories in the rural landscape around Harlinsdale Farm.



The open, rural nature of the land around Harlinsdale Farm is a defining feature of the Franklin Road landscape and an important indicator of Franklin's agricultural and equestrian heritage.



Low building heights in new construction will help protect the expansive views from Franklin Road.



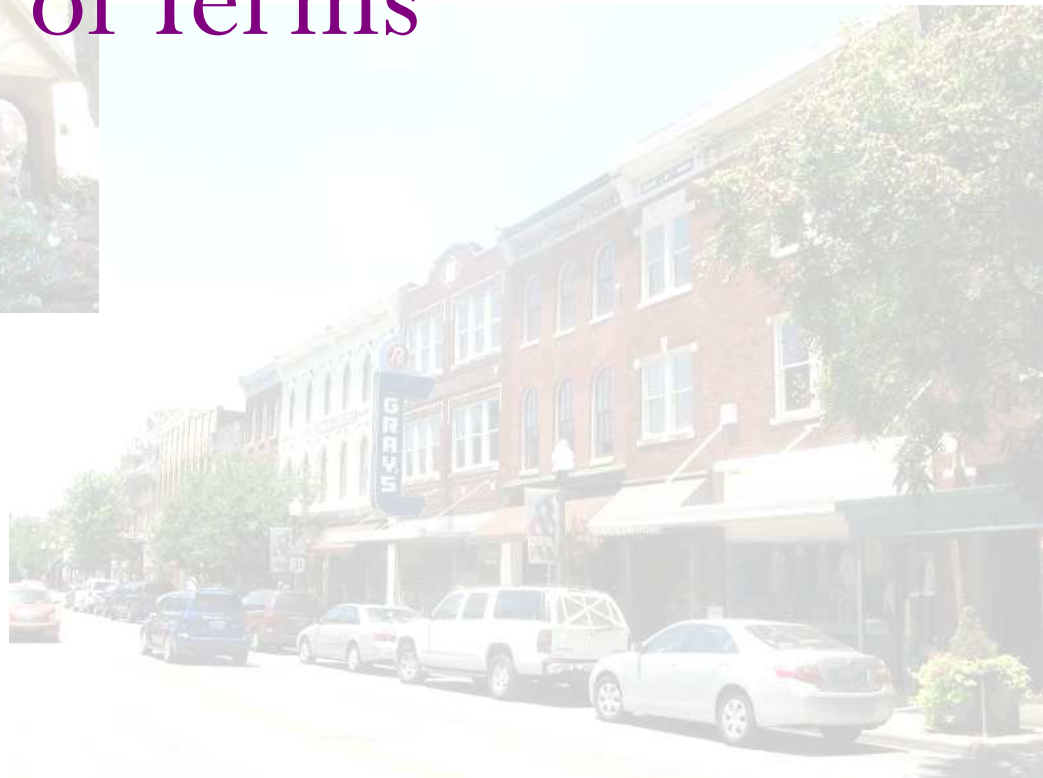
The upper picture, from Steve Bell rendering, demonstrates the Farmstead Compound concept. The lower, from New Town of St. Charles, IL, shows the Big House concept. Both are discussed in the Franklin Road Small Area Plan, which should be used to plan changes to this area.



Appendices

. List of References

. Glossary of Terms



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GLOSSARY OF TERMS

Addition New construction added to an existing building or structure.

Alteration Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

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

Arch A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch)

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

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

Balustrade An entire rail system with top rail and balusters.

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

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

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

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

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

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

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

Bungalow Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

Capital The head of a column or pilaster.

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

Certified Local Government Any city, county, parish, township, municipality, or borough or any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level.

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

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

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

Colonial Revival House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

Column A circular or square vertical structural member.

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

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

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

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

Craftsman An architectural style popular in the United States at the turn to the 20th century. It was influenced by an earlier, English, anti-industrial movement. It emphasized organic materials, asymmetry, and textures, and often included low-pitched roofs, brackets, and exposed beams.

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

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

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

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

Dormer window A window that projects from a roof.

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

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

Elevation Any of the external faces of a building.

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

Engaged column A round column attached to a wall.

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

Facade The face or front elevation of a building.

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

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

Fenestration The arrangement of windows on a building.

Finial A projecting decorative element, usually of metal, at the top of a roof turret or gable.

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

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

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

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

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

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

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

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

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

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

Ghosts Shadows of architectural features, such as porches, that no longer exist.

Greek Revival style Mid-nineteenth century revival of forms and ornament of architecture of ancient Greece.

Hipped roof A roof with uniform slopes on all sides.

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

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

Infill New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

Jack arch (see Flat arch)

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

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

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

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

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

Masonry Exterior wall construction of brick, stone or adobe laid up in small units.

Massing The three-dimensional form of a building.

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

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

Mortar A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

Mullion A heavy vertical divider between windows or doors.

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

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

Neo-classical style Early twentieth century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

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

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

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

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

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

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

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

Pigmented structural glass Material used on new and existing building exteriors and interiors between the beginning of the Great Depression and World War Two to create an up-to-the-minute Art Deco, Art Moderne, or Streamline appearance. The glass could be sculptured, cut, laminated, curved, colored, textured, and illuminated. Carrara glass, manufactured by the Penn-American Plate Glass Company, was among the most popular trade name and is now sometimes used to reference any pigmented structural glass.

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

Pitch The degree of the slope of a roof.

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

Portland cement A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old build-

ings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)

Preservation The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

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

Prism or prismatic glass Rolled glass one-eighth to one-quarter of an inch thick, one face of which consists of parallel prisms that refract the transmitted light, thereby changing the direction of the light rays. A well-known maker of this product was the Luxfer Prism Company, established in the late 1800s.

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

Queen Anne style Popular late nineteenth century revival style of early eighteenth-century English architecture, characterized by irregularity of plan and massing and a variety of texture.

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

Reconstruction The accurate recreation of a vanished, or irreplaceably damaged structure, or part thereof; the new construction recreates the building's exact form and detail as they appeared at some point in history.

Rehabilitation The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.

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

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

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

Sailor course A row or series of rows of upright bricks with their wider faces showing on the wall surface.

Sash The moveable framework containing the glass in a window.

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

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

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

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

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

Siding the exterior wall covering or sheathing of a structure.

Sill The bottom crosspiece of a window frame.

Soldier course A row or series of rows of upright bricks with their narrow faces showing on the wall surface.

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

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

Stucco An exterior finish, usually textured, composed of Portland cement, lime, sand, and water.

Streetscape The over facade, not of a single structure, but of the many buildings which define the street.

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

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

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

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

Turret A small slender tower.

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

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

Vernacular A regional form or adaptation of an architectural style.

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

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

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