LEBANON

HISTORIC PRESERVATION
DESIGN GUIDELINES TN

June 2025

ACKNOWLEDGMENTS

Lebanon Historic Preservation Commission

Meghan Michel, *Chair*
Phillip Allison
Marilyn Bryant
Greg Dugdale
Meghan Michel
Wayne Oakley
David Taylor
Dave Dixon
Alternate: David Pine

Lebanon City Officials

Tick Bryan
Camille Burdine
Fred Burton
Joey W. Carmack
Chris Crowell
Phil Morehead

Lebanon Mayor

Rick Bell

City Administration

Paul Corder, *Planning Director*
Kristy Barhite, *Planner*
Kathleen Vail, Planning Administrative Assistant III

Planning Consultant

The Lakota Group
Heritage Strategies

All photos by The Lakota Group and Heritage Strategies unless otherwise noted.

THE LAKOTA GROUP. ALLIES IN PLACE

Funding

This Historic Preservation Design Guidelines document was made possible by a Certified Local Government Grant financed with Federal Funds from the National Park Service, U.S. Department of the Interior, and administered by the Tennessee Historical Commission, to support local communities in their efforts to help preserve, protect, and increase awareness of our unique cultural heritage, helping communities save their irreplaceable historic resources. The City of Lebanon is a participating community in the Certified Local Government program. The contents and opinions of this Historic Preservation Design Guidelines document do not necessarily reflect the views or policies of the Department of the Interior, the Tennessee Historical Commission, or the City of Lebanon. Nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior, the Tennessee Historical Commission, or the City of Lebanon.


ARCADE
Coffee Shoppe

TABLE OF CONTENTS

Ch.1: Guidelines Introduction

Using the Historic Preservation Design Guidelines 09
Historic Preservation Terminology Defined 11
Local Landmarks and Districts versus the National Register of Historic Places 13
Financial Incentives 13
Promote Preservation Best Practices 15
Secretary of the Interior's Standards for the Treatment of Historic Properties 18
Lebanon Historic Preservation Program 22
Project Planning and Design Review 23

Ch.2: Lebanon Building Materials

Material Maintenance Log 29
Wood 30
Masonry 34
Stucco 37
Metal 39
Glass 41
Paint 42

Ch.3: Residential Buildings

Foundations 48
Roofs and Roof Features 50
Doors and Door Openings 53
Porches 55
Garages and Accessory Buildings 57
Reintroducing Missing Historic Features 58

Ch.4: Commercial and Institutional Buildings

Façades 64
Historic Storefronts 66
Upper Floor Façades 70
Awnings and Canopies 72
Americans with Disabilities Act (ADA) Compliance - Accessibility 74

Ch.5: Windows & Openings

Windows - Residential 78
Windows - Commercial & Industrial 82
Window Repair and Replacement Evaluation Sheet 87
Material Longevity Comparative Study 88

Ch.6: Weatherization and Energy Efficiency

Weatherization 93
Energy Efficiency Systems 95

Ch.7: Flood Measures for Property Owners

Flood Measures 103

Ch.8: Additions and New Construction

General Principles for Residential Additions and New Construction 109
Residential Additions 109
Residential New Construction 113
General Principles for Commercial Additions and New Construction 117
Commercial Additions 117
Commercial New Construction 121
Demolition and Relocation 125

Ch.9: Landscape and Setting

Landscape and Setting 129
Streetscapes 130
Parking and Screening 131

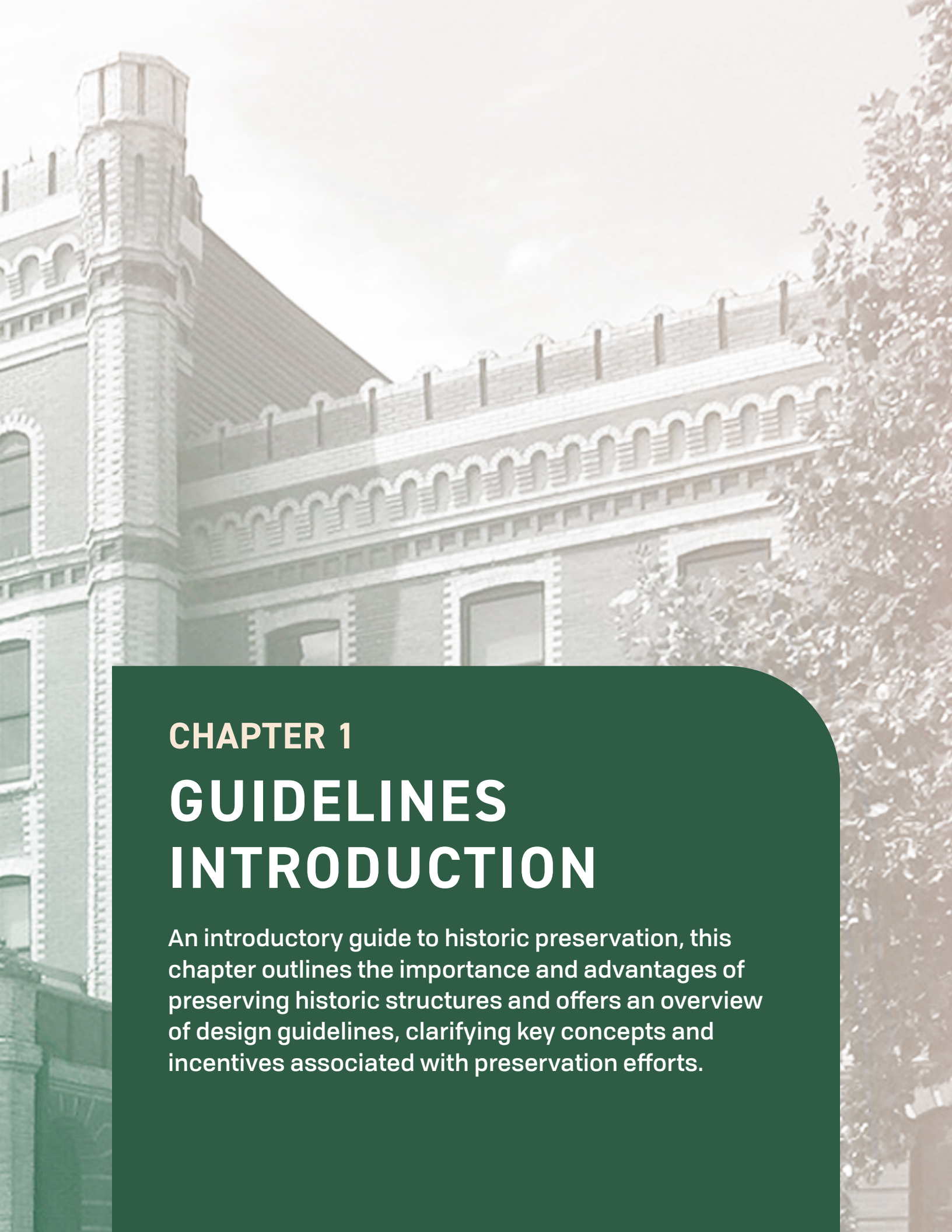
Ch.10: Signage

General Principles for Signage 135
Signage Guidelines 136
Residential Area Signage 138
Commercial Area Signage 140

Appendices

Appendix A | Lebanon Historic Architecture and Resources 150
Appendix B | Definitions 178
Appendix C | Lebanon Historic Preservation Ordinance No. 13-4325 188
Appendix D | Preservation Briefs, National Park Service 197
Appendix E | Additional Resources 199


CITY OF LEBANON



CHAPTER 1

GUIDELINES INTRODUCTION

An introductory guide to historic preservation, this chapter outlines the importance and advantages of preserving historic structures and offers an overview of design guidelines, clarifying key concepts and incentives associated with preservation efforts.

GUIDELINES INTRODUCTION

The City of Lebanon, established in 1819 and located in Wilson County and the Middle Tennessee region of the state, has a historical and architectural identity rooted in its agricultural beginnings, expanded as a center of education and county government in the decades ahead, and evolved as a home for new industries and businesses that spurred its growth into the 21st century. Lebanon's historic architecture represents the various phases of the community's development and contributes to the visual character that makes it an appealing and distinctive place to live and work.

Residents and stakeholders recognize Lebanon's unique historic identity and value the preservation of the city's history and architecture, recognizing that by protecting historic and architectural assets, those efforts in turn, protect civic and community identity. This Historic Preservation Design Guidelines document is an important tool for residents and owners of historic buildings, the Lebanon Historic Preservation Commission, Lebanon Planning Commission, City planning staff, and the Lebanon City Council to help inform decision-making.

The Guidelines include a summary of historic preservation concepts and definitions, an overview of Lebanon's historic preservation program, and procedures and ordinances that guide the Historic Preservation Commission's decisions. A brief history of architectural development in the community puts Lebanon's architectural styles and vernacular forms and their significance in context, helping residents understand why it is important to prioritize appropriate preservation and repair of historic building features and materials and follow best practices for additions and new construction in historic districts. The Guidelines include appropriate repair methods, information about substitute materials, sustainable design strategies, financial benefits of historic preservation, making repairs to buildings after a flood, and historically appropriate rehabilitation of commercial storefront buildings predominantly located around the Square. Text, photographs, and graphic illustrations provide this information in a clear, readable format.

The benefits of historic preservation are varied and all residents of Lebanon benefit from local landmark designation and design review. Historic districts promote a vibrant community identity that draws new residents, businesses, and visitors, stabilizes, and strengthens property values, and contributes to a more sustainable future through the reuse and continued use of existing buildings and historic materials.

Using the Historic Preservation Design Guidelines

The ***Lebanon Historic Preservation Design Guidelines*** is an important resource for City staff, City leaders, Historic Preservation Commission members, and most crucially, owners of historic properties, and residents. The Design Guidelines will:

Educate | The Guidelines help to educate and advise all residents but are particularly helpful to owners of historic properties, architects, contractors, realtors, and local stakeholders to understand Lebanon's historic architecture, locally designated historic landmarks and districts, National Register designated properties and districts, and appropriate preservation, maintenance, and rehabilitation procedures.

Explain | The Guidelines explain the Historic Preservation Commission review process. When an owner is considering or proposing a project for a historic resource, the Design Guidelines are a reference for understanding the Certificate of Appropriateness review and permit process. This information provides predictability and consistency, so applicants know what to expect.

Clarify | The Guidelines describe in clear language appropriate maintenance, preservation, and rehabilitation practices supplemented with photographs and illustrations.

Encourage | The Guidelines encourage high-quality and compatible design of additions and new construction in Lebanon's historic neighborhoods, respecting the existing historic character without sacrificing historic identity.

Historic preservation is primarily a product of local community initiatives fostered by many decades of interest and effort by private citizens. Over the past 50 years, federal, state, and local governments have established a framework that aids and encourages local community preservation efforts. The City of Lebanon has taken significant steps in using preservation planning tools and methodologies in documenting and preserving its significant historic building and landscape resources.

When consulted early in the process, the information provided in the Design Guidelines will help with project design, ensuring it meets the requirements of the Lebanon Historic Preservation Commission. Projects that will benefit from the Design Guidelines include general building maintenance or rehabilitation, preservation of site features, and design direction for additions or new construction in a historic district.

The Design Guidelines describe best practices for these types of projects, as well as provide examples of appropriate and inappropriate actions. Best practices are based on guidance from the National Park Service (NPS) and the ***U.S. Secretary of the Interior's Standards for the Treatment of Historic Properties***, especially the ***Standards for Preservation*** and the ***Standards for Rehabilitation.*** The ***Standards for Rehabilitation*** acknowledge the reality of sometimes needing to alter a building to allow a new use while retaining historic design and material features that define its historic character. The Tennessee Historical Commission (also known as the Tennessee State Historic Preservation Office, or SHPO) and the NPS use the ***Standards for Rehabilitation*** in the review of projects seeking Historic Rehabilitation Tax Credits.

These design guidelines seek to incorporate preservation planning concepts and methodologies into Lebanon's long-term growth management strategies and processes. It seeks ways to continue accommodating growth and change while preserving and enhancing historic buildings and landscape resources.

While these Design Guidelines work in cooperation with the ***Secretary of the Interior's Standards for Rehabilitation***, and the Lebanon Historic Preservation Ordinance, approved by City Council in July 2013, the Historic Preservation Ordinance shall take precedence in all matters. Further, use of the Design Guidelines shall not replace consultation with City of Lebanon Planning Department staff, the Lebanon Historic Preservation Commission, or qualified architects, engineers, or contractors when planning work to locally designated landmarks or in locally designated historic districts.

122 S. Greenwood Street, c. 1938, in the Cumberland University Historic District

Historic Preservation Terminology Defined

Historic preservation uses concepts and terms that may be unknown to some, and only somewhat familiar to others. Demystifying and defining these concepts and terms helps ensure that City staff, Historic Preservation Commission members, property owners, and other stakeholders are communicating with each other clearly.

Architectural and Historic Resources.

An architectural or historic resource is a building, structure, site, or object of architectural, cultural, or historical significance to Lebanon. Typically, a historical or architectural resource must be 50 years old or older and retain a high level of physical integrity.

622 W. Main Street, c. 1911, is a Contributing Resource within the West Main Street Historic District.

Certificate of Appropriateness (COA).

A document issued by the Historic Preservation Commission that indicates the Commission has reviewed a scope of work, agrees that the work meets the requirements of the Historic Preservation Ordinance, and approves the work to commence. Once the Commission approves a COA, the property owner may obtain other necessary building permits.

COA Review.

The COA review is the process by which the Historic Preservation Commission evaluates and approves or disapproves a proposed building project in a public meeting and in accordance with the Historic Preservation Ordinance and adopted design standards and guidelines.

Contributing or Noncontributing Resource.

A contributing resource is a building, structure, object, or site within a historic district or a land parcel, that adds to the historical, architectural, and archaeological value of the parcel or district. Alternatively, a noncontributing resource does not add to the historic associations, architectural qualities, or archaeological values for which the property or district is significant, is of recent construction, or has lost integrity due to substantial alterations and exterior changes.

Demolition by Neglect.

A failure to properly maintain a building, allowing it to deteriorate until it becomes a safety hazard, demolition becomes necessary, or rehabilitation unreasonable.

Design Guidelines.

A set of recommendations or procedures that help a property owner or COA applicant meet a particular design standard. Guidelines also present best practices for the preservation, repair, and rehabilitation, of a historic resource. A design guidelines publication may include both sets of design standards and guidelines.

Design Standards.
A design standard is a mandatory requirement for any project to meet when undergoing design review. This publication uses the U.S. Secretary of the Interior's Standards as the principal design standards to ensure a minimum baseline quality for all projects, including new construction.

Economic Hardship.
An argument for demolition that requires the building owner to prove and substantiate that meeting design standards would deny "all reasonable and beneficial use of the property," a standard defined by law.

Historic Authenticity.
A building, resource, neighborhood, or community that retains historic materials and design that is historically authentic or genuine. If a building has had its original materials replaced, it has lost historic authenticity.

Historic Features or Materials.
A historic feature or material may date from the original date of building construction or comprise a later change or alteration that has since gained significance due to the passage of time or for its importance to understanding the historical or architectural evolution of the property or resource.

Historic Identity.
A building, resource, neighborhood, or community that retains appearance from its historic period.

Historic Integrity.
Historic integrity is a measure of design, features, and materials from the historic period, as they relate to a building, resource, neighborhood, or community. High integrity defines a historic resource that retains the features and materials from the historic period; low integrity defines a historic resource that has lost its features and materials from the historic period.

Local Landmark or District.
A Local Landmark is an individual property that has architectural, historical, or cultural significance, meeting the requirements of Lebanon's municipally adopted Historic Preservation.

Historic Preservation Ordinance (HPO).
A Local Historic District is a collection of resources within a defined boundary that composes a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or architecturally by plan or physical development, and where the resources, as an ensemble, are significant and worthy of preservation. In Lebanon, the Historic Preservation Commission designates local landmarks and historic districts under the Historic Preservation Ordinance. A local landmark or a local historic district may simultaneously be listed in the National Register of Historic Places.

National Register of Historic Places.
The National Register of Historic Places (NRHP) is this Nation's official list of historic places worthy of preservation. Historic properties may be of national, state, or local significance. The National Park Service administers the program, in partnership with the Tennessee Historical Commission, otherwise known as the Tennessee State Historic Preservation Office (SHPO). National Register listing is honorary and does not restrict the use or disposition of a historic property.

Ordinary Maintenance and Repair.
Ordinary maintenance and repair is work to any exterior feature that does not include a change in design, material, color, or any other outward appearance.

Local Landmarks and Districts versus the National Register of Historic Places

In Lebanon, historic properties can be designated as Local Landmarks or listed on the National Register of Historic Places (NRHP). Local designations are subject to Lebanon Historic Preservation Commission's design review, whereas the NRHP designation is honorary with no restrictions on property use. Local Landmarks and Districts are designated for their architectural or historical significance under local ordinance. The NRHP, managed by the National Park Service and administered locally by the Tennessee Historical Commission, lists sites of national significance. Lebanon has two NRHP historic districts and 10 individual listings. Historic districts classify properties as contributing or non-contributing based on their age, integrity, and significance to the district's historic character. Contributing properties must be at least 50 years old and maintain historical integrity, while non-contributing properties lack integrity or significance, though exceptions exist for exceptionally significant properties under 50 years old.

108 Pennsylvania Avenue, a c. 1933 Cape Cod, is a Contributing Resource within the Cumberland University Historic District

Financial Incentives

Federal Historic Preservation Tax Credit Program (Federal HPTC) The Federal Historic Preservation Tax Credit Program provides a 20 percent credit for the rehabilitation of income-producing historic buildings listed or considered eligible for the National Register of Historic Places. The building must be listed in the National Register of Historic Places, either prior to project commencement or by the time the rehabilitation project has concluded. The Tennessee Historical Commission administers the Federal HPTC and is subject to additional conditions and requirements.

Certified Local Government (CLG) Grant Program. Certified Local Governments are eligible to apply for a grant from the Tennessee State Historic Preservation Office, funded through the Federal Historic Preservation Fund (Federal HPF). Grants may be used to restore National Register-listed historic buildings that are in public use. These CLG grants are subject to additional conditions and requirements.

The Historic Lebanon/Lebanon Main Street Program Façade Improvement Grant funds façade rehabilitation projects for historic properties on Lebanon's Public Square. These grants are subject to additional conditions and requirements and funding is determined year-by-year, dependent on Historic Lebanon receiving a grant from the Tennessee Main Street program.

Benefits of Historic Preservation

The benefits of historic preservation reach far beyond the physical preservation of our built and cultural heritage. Historic preservation offers financial benefits and incentives, addresses sustainability and environmental issues by offering attainable solutions, improves quality of life by encouraging high-quality design and walkable communities, and nurtures our sense of community.

1. **Foster Community Identity |** Historic places connect us to our past and distinguish our community, preserving its unique identity through Local Landmarks and Historic Districts.

2. **Promote Lebanon's Heritage |** Preserving historic sites showcases Lebanon's unique history, attracting tourists and benefiting the local economy.

3. **Reflect Community Values |** Historic preservation reflects Lebanon's pride in its history and community character, showcasing shared values and priorities.

4. **Encourage Historically Appropriate Design |** Preservation retains quality craftsmanship and materials in historic buildings, setting a standard for new construction to maintain neighborhood character.

5. **Provide Economic Benefits |** Rehabilitation of historic buildings is cost-effective, stimulates local investment, creates jobs, and offers financial incentives, enhancing neighborhood appeal.

6. **Strengthen Sustainability |** Reusing historic buildings is sustainable, reducing landfill waste and energy consumption, and promoting walkable neighborhoods for a cleaner environment.

Promoting Preservation Best Practices

Successful preservation programs follow professional best practices: strategies and recommendations outlined in these design guidelines that practitioners in the field have developed and honed over the decades. Preservation is a practical discipline that can accommodate growth and change while continuing to preserve the characteristics that make a place unique. Historic preservation principles recognize the importance of preserving authentic historic fabric to the maximum extent possible. Building uses come and go, but original historic fabric, once lost, can never be recovered. The maintenance and preservation of original historic features, materials, and design elements, therefore, is central to a sound preservation approach. A key objective of these design guidelines is to encourage and promote the preservation and maintenance of historic resources in as many ways as possible.

The following strategies summarize and correspond to the approaches used in this Design Guidelines document and used when planning a preservation or rehabilitation project.

Identify, Preserve and Maintain Original and Historic Design Features and Materials.

Identify the design, features, and materials that define a historic building and maintain them on a regular basis. An annual inspection program will help identify repair needs early to avoid more extensive and costly repairs or material replacement, in the future.

This approach is the foundation upon which all other preservation efforts are built, acting as the overarching umbrella that ensures the integrity and authenticity of historic structures are upheld. Regularly scheduled annual inspections are key to this practice, enabling the early identification of repair needs. This proactive strategy prevents the necessity for more extensive, invasive, and expensive interventions in the future.

Pickett Chapel, listed in the National Register of Historic Places in 1977, is significant to Lebanon's African American heritage.

Repair Rather Than Replace Original or Historic Building Features or Materials.

Retain a high level of historic integrity, authenticity, and character by repairing deteriorated features or materials instead of replacing them with new ones.

Retain and Preserve Historic Landscape, Site, and Streetscape Features.

Historic masonry sidewalk and curb material, low garden or retaining walls, culverts, driveway widths, lighting, and other features contribute to each district's unified appearance and sense of authenticity. Property owners should identify and maintain these historic features.

Carefully Site and Differentiate Additions.

Constructing an addition may be appropriate to ensure the continued use of a historic building. The design of an addition should respect the building's architectural style and form, be compatible with its overall massing and scale, and not diminish or alter existing stylistic features. The addition's design should clearly differentiate the historic building from the addition, allowing one to visually distinguish the building's design evolution over time. To minimize visibility from the street, a property owner should place the addition to the rear of a building. If a rear placement is not feasible, a side placement may also be acceptable. A well-designed, properly scaled, and placed addition allows for the expansion of interior space while preserving the design and historic character of the building.

The commercial building at 102 W. Main Street, in the Public Square Historic District, utilized the Façade Improvement Grant.

Do Not Remove or Cover Historic Architectural Features with Artificial Materials.

Architectural features and embellishment help identify historic styles and are critical components to defining historic character. Even when features are modest, they contribute to historic character. Removing or covering these features, with vinyl siding, for example, contribute to diminished historic integrity and architectural character in the community.

Consult a Design Professional or Contractor When Appropriate.

The preservation, repair, or rehabilitation of historic buildings and landscapes often benefits from the expertise of a qualified professional architect, engineer, landscape architect, preservation specialist, or contractor. These professionals can also help ensure a project meets relevant guidelines, codes, and regulations. Working with professionals such as these, building projects often run more expeditiously helping to avoid project delays and cost overruns. Do not hesitate to consult with one of these professionals when necessary.

Replace Historic Materials Too Deteriorated to Repair With Appropriate Materials and Methods.

If the material has deteriorated beyond repair, replace it using in-kind material. The new material should match the historic in composition, profile, dimension, and color. Only replace deteriorated material, leaving sound material in place. Avoid complete replacement, when possible, to prevent unnecessary alteration of the building's historic character and integrity.

The home at 214 S. Tarver Avenue, c. 1927, retains its original tile roof and is located in the Cumberland University Historic District

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES

Professional best practices and preservation standards, developed by the National Park Service and called ***The Secretary of the Interior's Standards for the Treatment of Historic Properties***, commonly called the **"Secretary of the Interior's Standards"** or simply **"The Standards,"** serve as the base set of standards and recommendations presented in this Design Guidelines document.

The overriding premise is that historic resources are more than objects of aesthetic merit they are repositories of historical information. It is important to reiterate that the **Standards** provide a framework for evaluating preservation activities and emphasize the preservation of historic fabric, honesty of historical expression, and reversibility. All decisions should be made on a case-by-case basis. The level of craftsmanship, detailing, and quality of materials should be appropriate to the significance of the resource.

THE STANDARDS FOR PRESERVATION

1. A property will be used as it was historically or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

THE STANDARDS FOR REHABILITATION

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.

1. **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.**
2. **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.**
3. **Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.**
4. **Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.**
5. **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.**
6. **Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.**
7. **Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.**
8. **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.**
9. **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.**

The home at 107 Greenlawn Drive is designed c. 1939 in the Colonial Revival style.

THE STANDARDS FOR RESTORATION

1. A property will be used as it was historically or be given a new use that reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented to before their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

The home at 128 Castle Heights Ave. features well-preserved and well-maintained masonry.

THE STANDARDS FOR RECONSTRUCTION

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
5. A reconstruction will be identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

The home at 112 S. Hatton Ave. retains its original mansard roof and features intricate muntins on its window sashes.

Lebanon Historic Preservation Program

In 2013, the City of Lebanon adopted its Historic Preservation Ordinance (HPO) to support cultural and economic development through historic preservation. The HPO led to the creation of the Historic Preservation Commission, tasked with preserving Lebanon's historical resources, advising on historic designations, and promoting preservation education. The Commission, composed of seven Mayor-appointed members with expertise in various aspects of historic preservation, plays a key role in nominating Local Landmarks and Districts and reviewing preservation applications.

Since its establishment, the Commission has actively engaged in preservation efforts, contributing to the designation of five Local Historic Districts and Lebanon's recognition as a Certified Local Government (CLG) in 2017, enhancing eligibility for preservation grants. Significant projects include the restoration of Cumberland University's Memorial Hall and surveys of local cemeteries.

The home at 110 Castle Heights Ave. features a first floor clad in brick, a second floor finish in stucco, and a steeply pitched hipped roof.

The Design Guidelines manual, developed as part of Lebanon's preservation program, assists property owners in planning and executing preservation projects in line with the HPO. It outlines the process for obtaining necessary approvals, emphasizing the importance of these guidelines not only for regulated properties but for all historic property owners in Lebanon. For detailed ordinance information, see Appendix C.

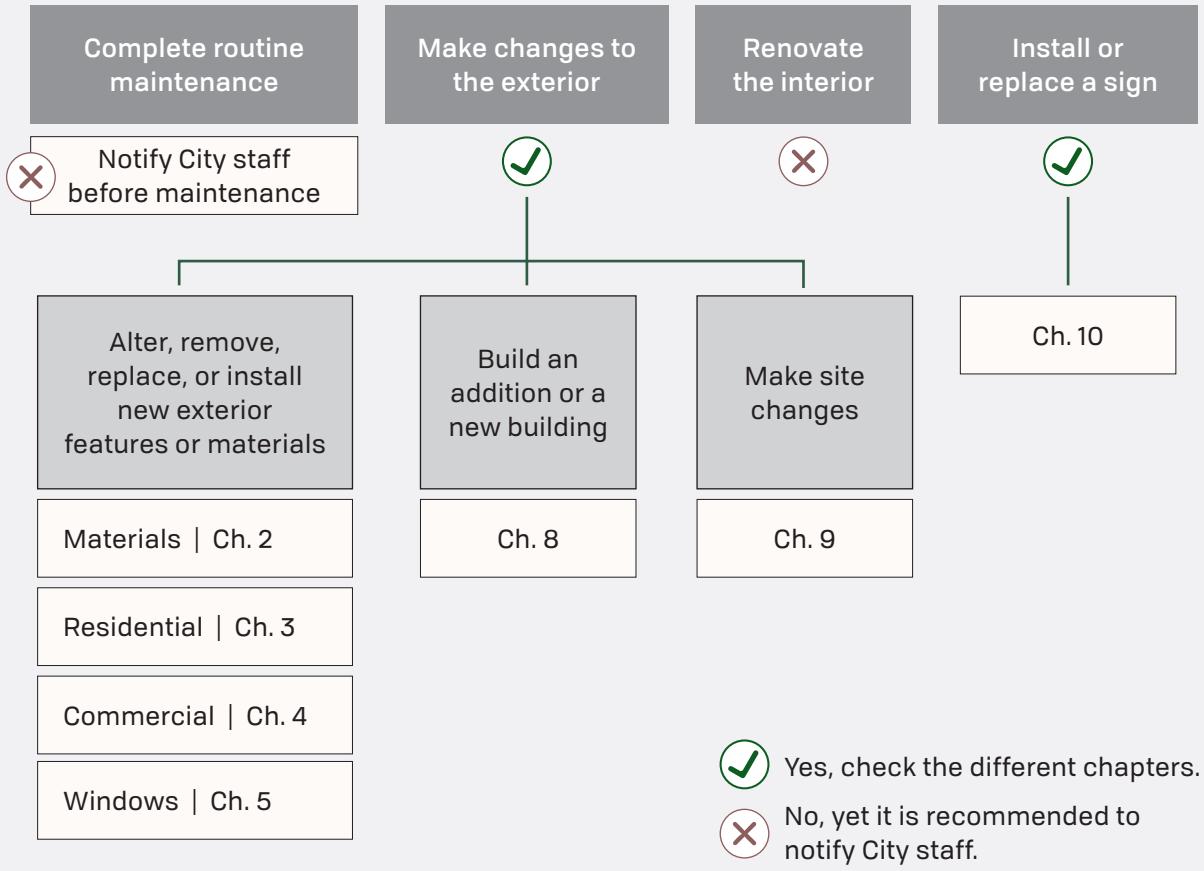
The home at 207 E. Spring St. features a bonnet style roof with a prominent dormer.

Project Planning and Design Review

Projects related to building additions, new construction, building relocation, and demolition, and certain maintenance and repair are subject to review by the Historic Preservation Commission. Successful projects benefit from early discussion with City Planning Department staff, and when necessary, consultation with preservation professionals including architects, engineers, and contractors. The Design Guidelines provide important information on using appropriate preservation and rehabilitation methods and achieving high-quality design outcomes while maintaining the integrity and authenticity of Lebanon's historic resources. When planning a project, reference the information and processes below.

Do I need to use the design guidelines for my project?

I have an existing building and I want to..



Certificate of Appropriateness (COA) Requirement

A property owner will need a COA for any alteration, addition, relocation, or demolition of a designated Local Landmark or property within a designated Local Historic District. A property owner shall not undertake construction that affects a historic resource without a COA.

Building Permits

In the event that a property owner does not need a building permit for alteration, construction, demolition, or relocation, the Historic Preservation Ordinance (HPO) may still require a COA before an applicant can undertake such work.

COA Application

Obtain a COA application from the City of Lebanon Planning staff or from the City's website (lebanontn.org/297/Historic-Preservation-Commission). In addition, refer to the COA Checklist, also available from City staff or from the City's website. Last, review these guidelines and the ***National Park Service's Secretary of the Interior's Standards*** before submitting a COA application.

However, before submitting a COA application, and to ensure an expeditious design review process, an applicant should consider the following steps:

1. Schedule a pre-application meeting with City staff before the submittal of the COA application.
2. Complete the COA application and return it to the City of Lebanon with all support materials. Submit a complete COA application at least four weeks prior to the next Commission meeting.
   Link to the COA application: https://www.lebanontn.org/297/Historic-Preservation-Commission

Historic Preservation Commission Review

City staff will add the COA application to the HPC meeting agenda no later than 30 days after the filing of the complete application. The Commission will conduct a public hearing to review and determine if the project meets the standards and guidelines for approval. Applicants should attend the meeting to discuss their project.

Project Approval

At the meeting, or within 15 days of the HPC meeting, the Commission shall either approve, approve with conditions, deny, or defer action until the next Commission meeting. The Commission will provide its decisions in writing. An applicant must present an approved COA to obtain a building permit.

Upon receiving approval, an applicant must note:

1. A Certificate of Appropriateness shall expire 18 months after issuance.
2. A Certificate of Appropriateness shall expire if work has not begun within six months of issuance.
3. When a Certificate has expired, the applicant may seek a new certificate.

Conditional Approval

The Commission may approve the project with conditions or project modifications.

Project Denial

The Commission may deny the project based on the COA application and findings from the public hearing. An applicant may resubmit a revised application at any time. Twelve months after denial, a property owner may resubmit the application without change.

Appeal of Denial

An applicant may appeal the Commission's decision to deny a COA application by taking the appeal to the courts in accordance with the procedures established by law.

Pre-application Meeting for COA (Recommended)

Contact the City of Lebanon Planning Department before you submit your COA application to ask questions, review submittal requirements, and to discuss the review process.

No COA Review Required

No review required for internal repairs only.

Proceed to permitting, if a permit is required.

Historic District Commission COA review required

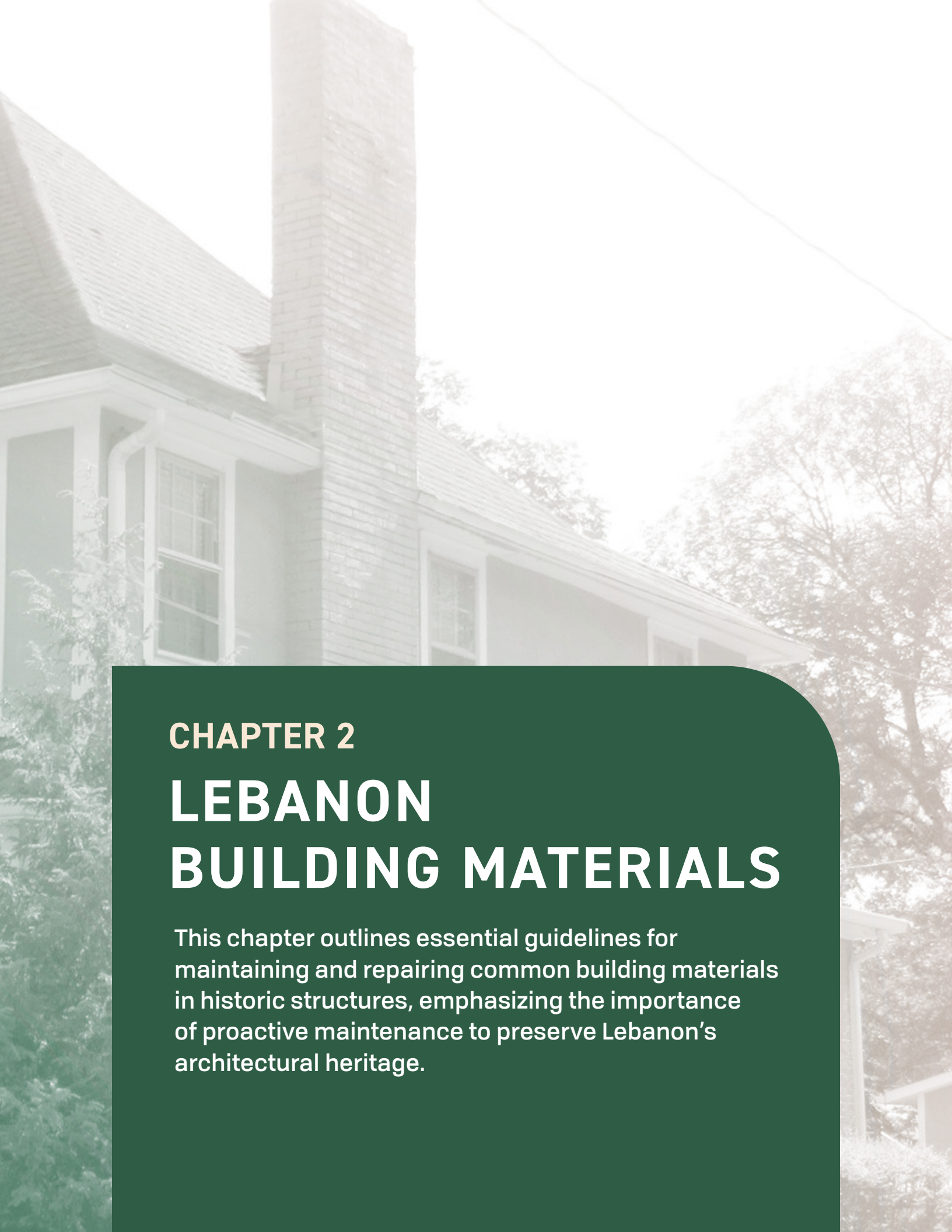
- Public meetings are held as needed.
- No fees are associated with this application.
- Application requests are published via a public notice at least 8 days prior to the next Historic Preservation Commission.

Call 615-444-3647 to set up a no-cost, pre-application meeting. This meeting will be held with the Planning Department.

A meeting date will be confirmed, and Planning Department staff will create a staff report and packet for the Commission based on your application.

Upon review and approval by the Historic Preservation Commission, staff will remove holds from outstanding building permits that required HPC review. Denials will be appealed to the courts in a manner provided by the law.

If approved, proceed to permitting, if a permit is required.



CHAPTER 2

LEBANON BUILDING MATERIALS

This chapter outlines essential guidelines for maintaining and repairing common building materials in historic structures, emphasizing the importance of proactive maintenance to preserve Lebanon's architectural heritage.

LEBANON BUILDING MATERIALS

Appropriate material maintenance is critical to the long-term preservation of historic buildings. Regular maintenance addresses material deterioration in its early stages when repair is more likely to be uncomplicated and less expensive. Further, early detection of condition problems prevents advanced deterioration resulting in more expensive repairs or the need for replacement. Ongoing maintenance using best practices for historic materials is the best approach for ensuring the protection of the materials, features, and architecture of Lebanon.

Why is Material Important?

Historically, people constructed buildings in Lebanon using high-quality materials: old growth wood, stone, brick, stucco, slate, tile, cast iron, and wrought iron to name a few. These high-quality materials are part of the reason buildings last hundreds of years – these materials do not deteriorate quickly and when they show signs of wear, are repairable. These materials are an integral part of the significance of the historic districts throughout Lebanon and define the identity and the visual character that makes the community unique. For this reason, maintaining the presence of these high-quality materials is critical to maintaining the integrity of the district overall. New materials may be cheap in the short term, but do not have longevity and over time erode the integrity and significance of the district. To retain vibrant and healthy historic districts that support the future of Lebanon, the tradition for using high-quality materials should be prioritized.

In Lebanon, the most common materials for façade construction are wood, stone and brick; secondarily building façades are built of stucco and pressed metal. Foundations are of stone, brick, or concrete. Most architectural styles and building types are defined by details and features often constructed of other materials and these include cast metal, wrought iron, cast stone and concrete, tile, and stained and leaded glass. Roofs are most often covered with asphalt shingles; these having long ago replaced the original wood shingle roofs. Other historic roofing materials include slate and tile. The architectural styles that define historic Lebanon are often distinguished by building materials. This chapter describes best practices for maintaining and preserving wood, masonry, stucco, and metal, all common building materials in Lebanon. This chapter also provides procedures for painting and paint color selection. Proactive and proper material maintenance is the best approach for the long-term preservation of historic buildings. Annual inspection and regular maintenance will help identify deterioration in early stages when repair is typically less complicated and inexpensive. Early detection and repair helps avoid advanced deterioration that typically results in more extensive and expensive repairs. Comprehensive and detailed guidance for the repair of historic materials is available through National Park Service publications called Preservation Briefs, see appendices for information.

MATERIAL MAINTENANCE LOG - EXAMPLE

Fig.1 Material Maintenance Log Spreadsheet

Building Feature	Inspection	Material	Age	Maintenance Issues
Roofing Material	Apr-22	Clay Tile	100	Several chipped tiles, most in good condition and intact
Dormers	May-22	Copper	85	Oxidation present, some seams need re-soldering
Chimney's	Jun-22	Brick	90	Mortar is deteriorating, bricks are intact
Gutters and Downspouts	Jul-22	Cast Iron	80	Rusting observed in two locations, downspouts clogged
Soffits and Fascia	Aug-22	Wood	75	Wood rot in some soffits, fascia faded
Architectural Features	Sep-22	Stone	90	Minor erosion on details, generally good
Siding Materials - Trim	May-22	Wood	80	Trim paint peeling, some splitting wood needs repair
Foundation Materials	Jun-22	Stone	85	Some cracking, repointing needed
Windows	Jul-22	Wood frame	75	Frames are weathered, glass panes intact
Window Trim	Aug-22	Wood	78	Trim needs sanding and repainting
Doors	Sep-22	Solid Wood	90	Door sticking, hardware tarnishing
Door Trim	Oct-22	Wood	80	Chipping paint, wood in good condition
Exterior Lighting	Nov-22	Wrought Iron	85	Rust spots visible, electrical wiring outdated
Roofing Materials - Porch	Dec-22	Slate	80	Some cracked tiles, majority in good shape
Porch Columns	Jan-23	Wood	85	Base erosion, recommend treatment and sealing to prevent further decay
Porch Railings	Feb-23	Wood	88	Loose spindles, some cracks; suggest epoxy repair and repainting
Porch Flooring	Mar-23	Wood	77	Wear in high-traffic areas; propose sanding and resealing
Porch Stairs	Apr-23	Wood	90	Steps are uneven, railing loose

Download a maintenance log spreadsheet template from the City of Lebanon's website at https://www.lebanontn.org/297/Historic-Preservation-Commission

Wood

Wood is a prominent building material in Lebanon used for siding, cornices, trim, ornament, window sash, doors, and porches. Wood is commonly used in the construction of styles including Greek Revival, Queen Anne, Colonial Revival, and Minimal Traditional, as well as vernacular types such as Bungalows. Horizontal wood clapboard siding is composed of long boards where the lower edge of a board overlaps the upper edge of the board below it; other siding types include drop siding and board-and-batten. Wood shingles appear in several patterns including regular, irregular, and fish scale. Wood and the variety of its use is a significant character-defining feature representing various architectural styles and periods of construction. Consult National Park Service ***Preservation Briefs*** for detailed guidance on repair methods.

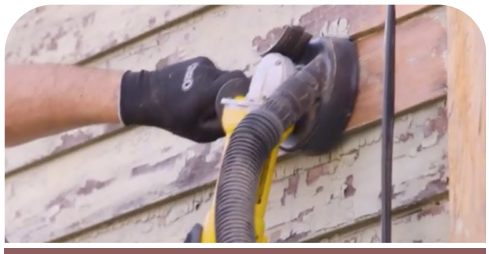
Guidelines for Wood Preservation and Maintenance

1. **Inspection**
    a. Examine wood material on an annual basis for signs of wear and deterioration.
    b. Look for paint loss, peeling paint, and wood that is damaged, split, or dry, and prioritize those areas for repair.

2. **Retain Historic Material**
    a. Avoid replacing sound material.
    b. Do not cover historic wood material with artificial siding including aluminum, vinyl, fiber cement board, asphalt or metal, among others.
    c. Remove artificial siding when possible to expose the original wood siding. Repair and repaint newly exposed wood siding as necessary.

Preserve and avoid replacing sound wood material (211 E. Spring St.)

3. **Cleaning and Material Maintenance**
    a. Wash dirt build-up by using the gentlest methods possible. Often mild household detergents or simply soap and water applied with a soft bristle brush is sufficient.
    b. Avoid abrasive and damaging cleaning methods such as orbital sanders, sandblasting, other media blasting, or high-pressure water. Damaged surfaces are vulnerable to water infiltration and accelerated deterioration.



Avoid abrasive and damaging cleaning methods such as orbital sanders. Scrape peeling paint by hand.

    c. Paint wood to protect it from deterioration from water and sun.
        i. Scrape and remove peeling paint by hand; it is not necessary to remove all paint down to the bare wood.
        ii. Prime and repaint wood siding and features following manufacturers' directions.

Guidelines for Wood Repair and Rehabilitation

1. Repair wood using wood epoxies to avoid having to replace material.
    a. Use wood epoxy on small areas of deterioration.
    b. Use the dutchman repair method for larger areas of severe damage replacing only the deteriorated material. Cut out the damaged area and add new wood, matching the existing in species, size, shape, profile, and texture.

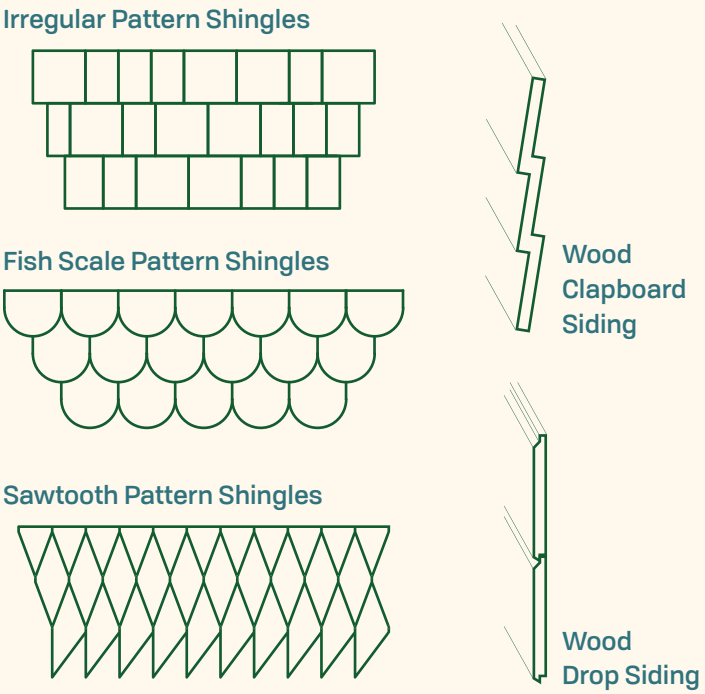
Use wood epoxies to avoid having to replace material.

2. Avoid wholesale replacement of historic wood material. If wood is not repairable, replace using in-kind material matching the original in species, size, profile, and texture.
3. Avoid removal of architectural features when repairing or replacing wood. If they must be removed, reinstall those features after the repair is complete.

Wood Replacement Material

1. The most appropriate replacement for wood is wood. It may be acceptable to use a wood composite material at the rear of the building, where it is not visible from the public right of way.
2. Limit the installation of alternate materials, if the original material is not available, to locations not visible from the public right-of-way.

Fig.2 Wood Patterns and Siding Profiles



Preserve unique and original wood patterns including fish scale.

SIDING COMPARISON

WOOD VS HARDIE VS VINYL SIDING

Historic wood siding is a durable, long-lasting material that is easily maintained and repairable. There are substitute materials that people are familiar with including aluminum siding and vinyl siding. A relatively new product that has been used as a substitute for wood siding is a fiber-cement siding, manufactured under a variety of trade names. Hardie Siding is one of those proprietary brands and is used in the comparative information below. It is important to note that while aluminum and vinyl siding is typically installed over historic wood (and sometimes brick) walls, installation of fiber-cement siding typically requires the removal of the historic siding. Aluminum siding is not compared below because it has largely been replaced in the market by vinyl siding.

Wood Siding

Historic wood siding is milled from trees.

1. **Durability:** Historic wood siding is a very durable material. Wood siding resists rot, and sun and storm damage, especially when painted. Wood siding is easily repairable either with wood filler (for spot damage, a nail hole for example) or a stretch of rotted siding can be removed, and a new piece of wood siding installed. Wood siding can last for hundreds of years when properly maintained.
2. **Paint:** Wood siding requires regular painting, typically every 8-12 years depending on the quality of the paint and application, and environmental conditions.
3. **Moisture damage:** Wood siding that has been painted is well protected from water. Wood siding and fiber-cement (Hardie) siding offer a similar level of protection.
4. **Pest resistance:** Wood can be a food source for insects. Wood can be protected from decay and insects by being treated with a borate preservative applied to unpainted surfaces. After application of borate preservative which is relatively environmentally safe, the wood can then be painted.

Historic wood siding (215 E. Spring St.)

Hardie Siding (Fiber-Cement Siding)

Engineered fiber-cement product warrantied for 30 years. Other brands may be of lesser quality and not last as long. This is a relatively new product so long-term performance is unknown.

1. **Durability:** The product is considered durable, sharing qualities of historic cedar wood siding which is also very durable, and maintaining its appearance longer than aluminum or vinyl siding.
2. **Paint:** The color is factory applied so painting isn't needed (the durability of the color varies depending on what option is purchased). If a homeowner wishes to change the color, painting costs and maintenance cycles will apply, incurring the same costs as painting wood siding. Other brands may need to be painted.
3. **Moisture damage:** Hardie siding resists moisture damage but the benefits are no greater than historic cedar wood siding. Other siding brands not engineered to the same standard may not resist moisture damage as long.
4. **Pest resistance:** Engineered fiber-cement does not attract insects because it is not a food source for them. Because the siding does not attract insects, birds do not peck at the wood looking for that food source.

Vinyl Siding

Vinyl siding is engineered of polyvinyl chloride (PVC) resin. While inexpensive to manufacture it is also composed of toxic compounds in production, will off-gas toxic compounds into the air after installation, and remains toxic when sent to landfills. While many companies now advertise "lifetime" warranties, these are often limited in scope and as well are limited to the original purchaser, once the home is sold, there is no longer a warranty for the new homeowner. Vinyl siding typically has a 20-40 year life expectancy after accounting for the warranty limitations.

1. **Durability:** When vinyl is damaged it is not repairable, it must be replaced. Vinyl will fade in sunlight and becomes brittle in cold temperatures. If the vinyl cracks, it is not repairable and those portions will need to be replaced. Heat can warp vinyl siding and once the siding is warped it must be replaced. Extreme heat can melt vinyl. It is also susceptible to storm damage, and denting; in strong winds it may blow off.
2. **Paint:** The color is factory applied but vinyl fades in sunlight and other environmental conditions necessitating painting after approximately 10 years.
3. **Moisture damage:** Vinyl siding is installed on top of composite wood backing that can swell and distort from water absorption. Over time this may distort the siding and deterioration of wood members behind the siding is typically not repaired because it is not visible, becoming worse over time.
4. **Pest resistance:** Bugs can get behind the siding and live in the wood underlayment. Homeowners are typically not aware of infestations because it is hidden behind the vinyl siding.

Masonry

Masonry, primarily stone and brick, is abundant in Lebanon neighborhoods as wall, chimney, foundation, and trim material; other types of masonry include concrete and terra cotta. There is an abundance of masonry construction used in a range of architectural styles such as Neoclassical Revival, Queen Anne, Tudor Revival, Colonial Revival, Dutch Colonial Revival, Minimal Traditional, and vernacular forms including Bungalow, and Ranch. Buildings have different masonry applications such as regular or irregular coursing, light or dark colors, patterns, quoins, borders, or accent pieces. Variations in the width, color, and mortar joint profile also contribute to the design of the building.

Brick and stone masonry are durable, but abrasive cleaning methods and inappropriate repointing causes damage, with potential results being spalling, cracking, and crumbling masonry. Once this damage compromises the material's integrity, it is susceptible to accelerated deterioration and water infiltration. Property owners should consult with well-qualified professional contractors who can demonstrate successful experience caring for historic masonry when planning a masonry preservation, maintenance, or repair project. Consult National Park Service Preservation Briefs for detailed guidance on cleaning and repair methods.

Guidelines for Masonry Preservation and Maintenance

1. **Inspection**
   a. Examine the condition of masonry materials and features including walls, ornament and mortar joints, annually. Note the location of cracks, deterioration, or missing mortar.
   b. Prioritize mortar repair to prevent water from entering the wall and causing further damage.

2. **Retain Historic Material**
   a. Preserve masonry in place and in areas that need repair, avoid removing sound material.

Preserve masonry in place and ensure adequate repair (239 E. Spring St.)

3. **Cleaning and Material Maintenance**
   a. Clean masonry only when heavily soiled, using the gentlest methods possible. Use water misting, soaking or washing using water, gentle detergents, and natural bristle brushes to remove dirt, mold, or other pollutants. Pre-soak the masonry to remove surface dirt then scrub with natural bristle brushes and detergent to remove embedded dirt.
   b. Do not sandblast or use high-pressure water (exceeding 300 pounds per square inch (psi) as these methods permanently damage masonry by removing the top layer of the masonry unit. Once this protective layer is removed, deterioration accelerates.
   c. Remove stains using a commercial product specifically formulated for historic masonry. When cleaning a large area, conduct a small cleaning test with qualified contractors to verify the product is effective and safe prior to implementing the cleaning method. Inappropriate cleaning may result in discolored brick or stone, cracks, spalls, damaged mortar, and efflorescence.

d. Avoid hydrochloric and other acidic cleaners as they have the potential to damage masonry.

e. Consult an experienced mason for safe paint removal.

f. Do not paint masonry unless already painted or if the integrity of the masonry has been damaged from blasting. Once the surface of brick or stone has been removed due to blasting, applying a protective coating is often necessary to prevent water infiltration.

g. If previously painted masonry needs to be repainted, remove deteriorated paint to the next sound layer using a hand scraper. Apply appropriate coating following manufacturer's recommendations. Do not use non-breathable coatings.

Do not paint masonry unless already painted or if the integrity has been damaged.

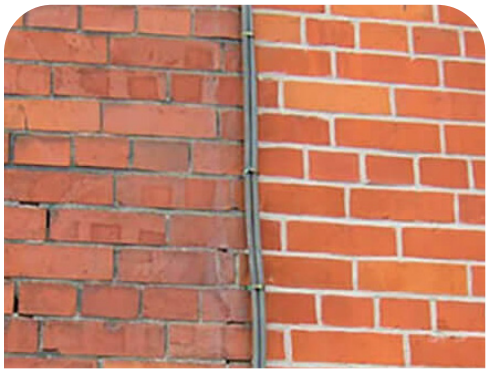
Dive Deeper into Masonry Cleaning

The cleaning methods we choose must respect the delicate balance between enhancing the aesthetic appeal and preserving the original materials. Below, we delve into four cornerstone techniques, each with its specialized applications and precautions.

1. **Chemical Cleaning:** Involves acidic solutions for robust stones and alkaline for delicate ones, each demanding specific aftercare—acidic need neutralizing, alkaline a two-step rinse. While effective for paint removal and general cleaning, incorrect application, temperature conditions, or insufficient rinsing can lead to masonry damage, making precautions and correct use crucial.
2. **Paint Removal:** Utilizes specially formulated chemical removers that may contain alkalis or solvents to dissolve various paint types, necessitating careful handling, appropriate disposal, and thorough rinsing to mitigate risks like health hazards for workers and potential masonry staining from improper use.
3. **Poulticing:** Employs absorbent materials like talc or clay combined with targeted solvents to draw out specific stains from porous masonry surfaces, offering a less invasive cleaning option that reduces the likelihood of the stain being pushed deeper into the material, though requiring careful selection of solvent and poultice composition.
4. **Water Washing:** Ranging from gentle misting to controlled pressure washes, potentially supplemented with detergents or chemicals for enhanced cleaning. The method's gentleness preserves masonry integrity, but it demands vigilance against water-induced damage, especially in freeze-thaw conditions that can lead to material spalling and deterioration.

Guidelines for Masonry Repair and Rehabilitation

1. Remove deteriorated mortar and brush out the joint in preparation for new mortar.
2. Scrape out the joints by hand to avoid damaging adjacent masonry. Do not use power chisels or saws to rake masonry joints. Joints should be cleaned to a uniform depth of a 1/2 inch.
3. If power tools are necessary to remove exceptionally hard material such as Portland cement, reserve that work for professional masons with experience repairing historic masonry.
4. Soft mortar is appropriate for most buildings constructed before 1920. New mortar should match the original in composition, profile, width, and color. If it is not possible to determine the composition of the historic mortar, a mixture of one part lime and two parts sand is an acceptable formula.
5. Do not use Portland cement as a substitute for historically soft mortar. The Portland cement can cause damage to the masonry wall over time including causing cracks and spalled masonry surfaces.
6. Remove and replace masonry units when they are severely damaged. Remove only damaged material, leaving sound material in place. Replace damaged brick or stone with materials that match in type, size, shape, profile, texture, and color. Use matching salvage brick or stone when possible.



Using soft mortar that matches the original in composition, repoint brick. ✓

Do not use portland cement as a type of mortar, as this will cause spalling. ✗

7. Patch stone using a dutchman repair, a process of removing damaged material and in-filling it with new material to match.
8. Remove non-historic exterior siding or coverings such as brick veneers, aluminum or vinyl siding, contemporary or faux products, engineered siding products, and plywood. Once the historic masonry material has been uncovered, clean and repoint as necessary.

Masonry Replacement Material

1. Replace damaged or missing masonry units using historic salvage material if available. Match new masonry to the historic in composition, profile, scale, and color.
2. Do not replace masonry with a substitute material that does not convey the visual appearance of the original masonry, or that is physically or chemically incompatible.
3. Do not apply stucco to masonry as a replacement for appropriate masonry repair and repointing.

Do not use brick veneers or any other faux products. If present, remove non-historic exterior siding. ✗

Stucco

While not as common as brick, stucco is used on numerous buildings throughout Lebanon and is associated most closely with the Tudor Revival, Spanish Revival, and Craftsman styles and the Bungalow form. Stucco is a material that helps to identify and define these styles and is therefore an important material to retain and preserve. Stucco is composed of sand, lime, and water and while it is a strong and durable material, it is not as strong as stone or brick and is susceptible to damage. Stucco is not a structural material and when applied can be tooled into a variety of textures and patterns, further imparting unique design characteristics. Pigment added to wet stucco, or paint applied to cured stucco, provides color. Stucco cracks or buckling occurs for a variety of reasons, such as due to improper or inaccurate mixing when originally prepared, or movement due to weather changes or settling due to age. Consult a professional plasterer or craftsman for historic stucco repair. Consult National Park Service Preservation Briefs for detailed guidance on cleaning and repair methods.

Guidelines for Stucco Preservation and Maintenance

1. **Inspection**
    a. Inspect stucco annually for signs of deterioration and damage.
    b. Make note of locations of cracks, spalls, bulging, or missing material. Small cracks are important to repair to prevent water from infiltrating and causing greater damage.

2. **Retain Historic Material**
    a. Retain original stucco and do not cover with modern or artificial materials including Exterior Insulation Finishing Systems (EIFS).

3. **Cleaning and Material Maintenance**
    a. Clean stucco using gentle methods. Use soap and water and a soft brush and a gentle mist of water to rinse.
    b. Avoid harsh and abrasive cleaning methods such as blasting, chemical cleaning, high-pressure water washing, and aggressive scrubbing as these will damage and remove the outer surface of the stucco.
    c. Historically, stucco received a lime-based whitewash treatment to fill porous spots and hairline cracks. The lime added stability and helped to harden the stucco while the whitewash prevented cracks from widening. Today paint is used to the same effect.

Inspect and retain original stucco, addressing cracks and other damages.

Do not ignore hairline cracks in stucco. Make sure to paint stucco to ensure its preservation.

d. Paint stucco using a limewash or a paint product specifically formulated for historic stucco and following manufacturer's instructions.

Guidelines for Stucco Repair and Rehabilitation

1. Repair hairline or small cracks with a coat of paint, as part of regular maintenance.
2. Repair stucco by removing damaged areas, and patch with stucco matching the original in composition, texture, and color. It is critical that the new material is structurally compatible with the existing material. Incompatible materials will have a poor bond and may lead to failure of the repair.
3. Avoid removing sound stucco. Only remove enough material to allow for an appropriate repair.
4. When repair of a large area is required, the repair may last longer if the entire section has new stucco.
5. Do not repair historic stucco or cover with modern materials including Exterior Insulation Finishing Systems (EIFS), also commonly known as DryVit.

Repair hairline or small cracks and paint stucco to add a protective layer.

Do not use EIFS as a replacement to stucco. EIFS installations can lead to water retention and drainage issues.

Replacement Material

1. The most appropriate replacement for historic stucco is stucco. The new material should match the historic in composition, texture, and color.

External Insulation and Finishing Systems (EIFS)

EIFS is a non-load bearing composed of layers of synthetic materials, specifically polystyrene foam board, fiberglass mesh, and a finish concrete coat. These materials are not environmentally friendly.

1. **Durability:** There is high variability in the various EIFS products and its quality. Durability varies widely.
2. **Benefits:** EIFS is lightweight compared to historic stucco. An insulating layer can be added under the fiberglass mesh layer. EIFS is lighter in weight than historic stucco.
3. **Drawbacks:** EIFS faces challenges like its complex system hindering customization and requiring skilled installation, leading to higher costs than traditional stucco. It can crack near windows, allowing water infiltration that compromises its integrity. Despite being flexible, EIFS is vulnerable to building movement, water damage, deterioration, and fading.

Metal

In Lebanon, metal is used at roofs, cornices, storefront framing, and fencing. Historic metal may include cast iron, wrought iron, copper, tin, and aluminum. Retaining and maintaining these metal features help extend the life of the material and preserve the historic integrity of resources. Consult National Park Service Preservation Briefs for detailed guidance on cleaning and repair methods.

Guidelines for Metal Preservation and Maintenance

1. **Inspection**
    a. Inspect metal annually, looking for rust, corrosion, peeling paint, and damage.

2. **Retain Historic Material**
    a. Retain, when possible, historic metal architectural and site features. If metal is damaged, explore repair before considering total replacement.

3. **Cleaning and Material Maintenance**
    a. Cleaning should use the gentlest methods possible. Soft metals may be damaged from aggressive cleaning techniques.
    b. Remove rust using white vinegar and baking soda and a wire brush. Use a damp cloth to wipe down dust prior to painting.
    c. Consult an experienced contractor if rust is heavy.
    d. Soft metals such as tin, zinc, lead, copper, and aluminum are easily damaged from abrasive cleaning. Do not sandblast these metals. Use non-corrosive chemical methods which are best undertaken by an experienced metal contractor.
    e. Hard metals may be cleaned with blasting techniques at low pressure, under 100 pounds per square inch (psi), but damage is possible if not done correctly. Chemical removal is another option but is best undertaken in a controlled environment such as a workshop. Clean rust off iron or it will continue to deteriorate. Avoid wet sandblasting to clean cast iron as water will causing additional rusting.

Inspect metal features damages. (327 W. Main St.)

Do not ignore rusted metal features. Consult with an experienced contractor if the rust is heavy.

f. Paint for Metal Features

   i. Using a wire brush, clean peeling paint and clean off the surface prior to repainting.
   ii. Use paint formulated for the metal you are treating, following manufacturers' instructions.
   iii. Do not paint metal that historically was unpainted. Soft metals such as bronze are best protected with a lacquer coating.
   iv. Architectural cast iron is best protected with paint.

Guidelines for Metal Repair and Rehabilitation

1. Prioritize for repair metal features that keep water away from a building including roofs, gutters, downspouts, coping, flashing, and windows. Prioritize the repair of metal anchors holding stone or concrete units.
2. Replace rusted or damaged metal anchors with new anchors using the correct metal for the application.
3. Replace missing metal features with new features fabricated of matching metal. Consult onsite evidence to determine design and placement. Alternatively, use historic photographs or other documentation to determine the appropriate design and placement.
4. If no evidence exists, refer to other historic buildings of similar age and style to determine compatible design.
5. Avoid placing cast iron adjacent to lead or copper. The lead or copper will corrode the iron.
6. Repair standing seam metal roofs with standing seam metal. A metal roof with flat, exposed, "screw down" fasteners is not an appropriate design.

Metal Replacement Material

1. Replace wrought iron, when necessary, with wrought iron.
2. A substitute material for wrought iron that may be appropriate is mild steel, a type of iron alloy that while strong, is not as durable as wrought or cast iron.
3. Cast aluminum may be used as a substitute for cast iron in some circumstances but exercise caution. The different chemical properties of aluminum may result in galvanic corrosion if it comes in contact with iron.
4. Investigate all options for repair of historic metal, or replacement with identical metal, before considering substitute materials.

Replace metal with features with identical metal, before substituting. (241 W. Main St.)

Glass

Glass is used in all historic buildings and its variety contributes to the richness of architectural character. Glass can be clear plate, colored, leaded, or have prisms; sometimes there is a combination of different types in a single window. Clear glass with a small amount of distortion characterizes most historic window and storefront glass and reflects the 19th and early 20th-century manufacturing process. Prism glass is a special type of glass used in commercial storefronts, manufactured with angles, or prisms, to refract light into the commercial space, maximizing daylight. Prism glass is a unique feature of historic storefronts, is highly significant to preserving historic character, and is vulnerable to loss due to unnecessary replacement. Glass is an important material to prioritize for preservation. Consult National Park Service Preservation Briefs for additional guidance.

Guidelines for Glass Preservation and Maintenance

1. **Inspection**
    a. Inspect glass annually for signs of dirt, cracks, chips, breaks, or missing pieces. Examine the structural system supporting the glass to determine if repairs are needed including removing rust from metal frames, or painting wood frames.

2. **Retain Historic Material**
    a. Retain undamaged glass. If there is damage, evaluate if repair is possible prior to wholesale replacement.

Retain undamaged glass and aim to preserve its originality (212 E. Spring St.)

3. **Cleaning and Material Maintenance**
    a. Wash glass with gentle methods, plain water, or water and a non-ionic detergent, or specially formulated glass cleaner and a soft cloth.

Guidelines for Repair and Rehabilitation

1. Keep the window frame in good repair. Paint wood framing when needed, replace caulking and glazing when deteriorated and remove rust from metal frames.
2. If glass requires replacement, match the new material to the historic in type, thickness, transparency, and other design characteristics.

Replacement Material

1. When replacing glass, opt for reclaimed glass that mirrors the original's unique distortions.
2. An acceptable replacement of historic material is modern clear glass.
3. Glass block is not an accurate substitute for prism glass.

Paint

Guidance for the selection of paint color is advisory for those who wish to consider historic paint schemes in their paint color decision. An appropriate selection of paint color contributes to vibrancy in residential neighborhoods and in the downtown district. The philosophy on paint color varies with architectural styles and construction periods. For example, the polychromatic schemes of the Queen Anne style reflect the exuberance of the era, the neutral color palette of the Neoclassical Revival style reflects the refinement of classicism, and earth tones of Ranch houses are only a few examples of the cross-section of architectural style and color palette. Many paint companies have developed historic color collections and offer color scheme palettes reflecting the historic colors popular during various architectural eras, these can help guide your choices. For those interested, paint analysis is an option for determining the original paint scheme for documentation or reproduction.

Examine painted surfaces for peeling, flaking, or deteriorated paint.

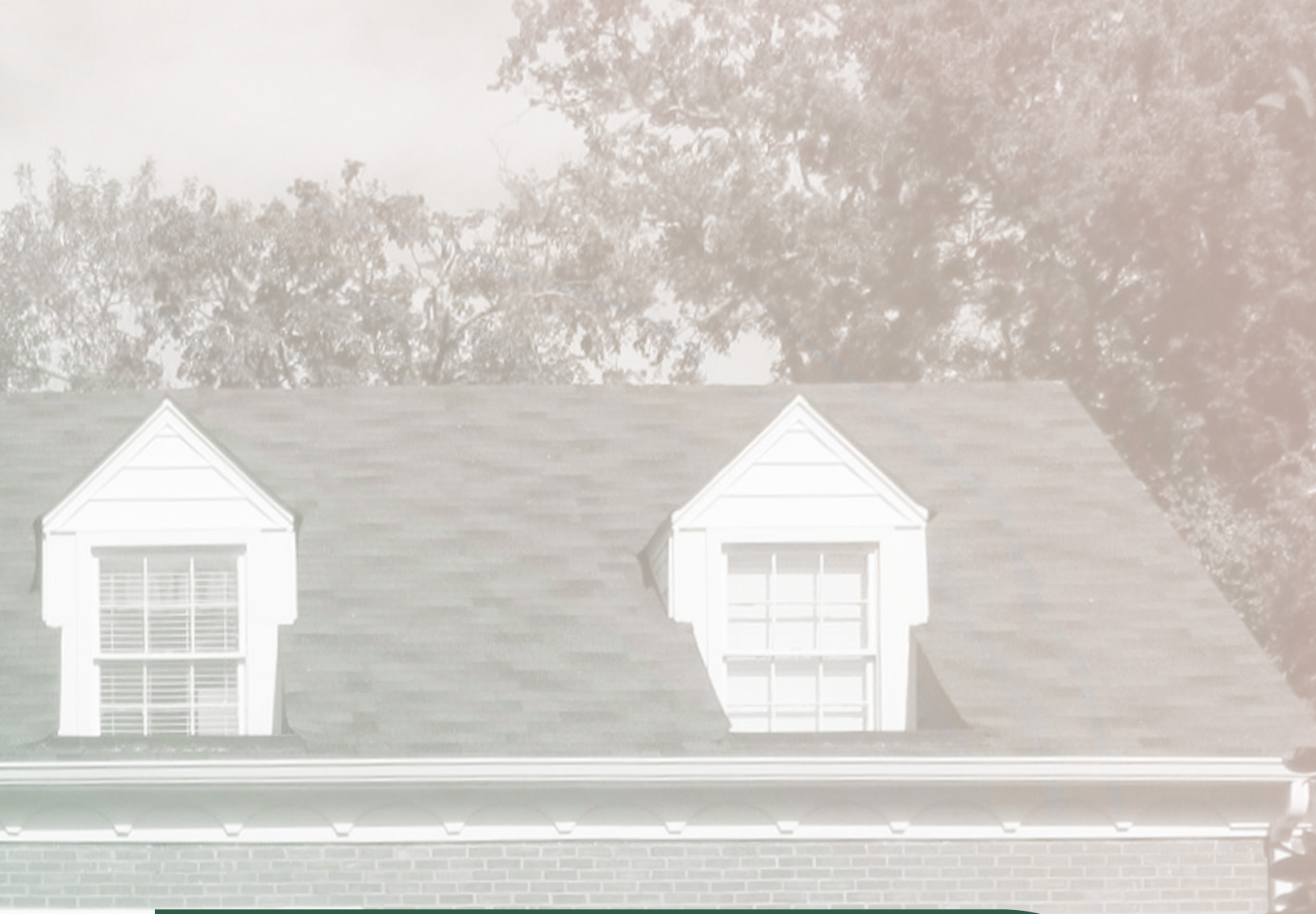
On a practical level, paint protects many types of historic building materials including wood, stucco, some metals, and in some cases brick and cement masonry. Overall, preservation standards clearly do not recommend painting brick or stone, unless previously painted or unless the surface integrity is compromised, and paint is required to prevent further material degradation. Consult National Park Service Preservation Briefs for additional guidance.

Guidelines for Paint Preservation and Maintenance

1. **Inspection**
    a. Examine painted surfaces for peeling, flaking, or deteriorated or missing paint annually.
    b. Paint previously painted surfaces on a regular basis to protect the historic materials. Wood in particular benefits from regular painting, preventing the wood from drying which leads to cracking or splitting and a higher level of intervention to repair the material.

Guidelines for Paint Repair and Rehabilitation

1. Scrape and remove peeling or flaking paint by hand using scrapers. Only remove paint down to the next sound layer, it is not necessary to remove paint down to the bare wood, and attempting to do so may damage the material.
2. Remove dirt or other soiling prior to repainting. If this material is not removed it will prevent proper adherence of the paint resulting in accelerated paint failure.
3. Use primer and a top coat of high quality paint following the manufacturer's directions.



CHAPTER 3

RESIDENTIAL BUILDINGS

This chapter provides detailed guidelines for the preservation and appropriate rehabilitation of residential building features, crucial for maintaining Lebanon's rich architectural diversity and historical character.

RESIDENTIAL BUILDINGS

Lebanon is a community rich in historic resources representing a variety of design eras extending from the mid-19th century through the mid-20th century. This architectural variety, defined and identifiable by stylistic features, contributes to the community's historic character. Chapter 3 of the Design Guidelines Manual describes the appropriate maintenance and rehabilitation of these features to ensure their long-term preservation. All styles incorporate masonry foundations, with stone and brick being particularly common. Wall finishes range from the fanciful wood, turrets and bays of the Queen Anne style, to the brick and stone associated with the Tudor Revival, and its steep gables featuring patterned finishes. Roof forms include gabled and hipped, often in combination, while dormers are a popular feature of the Colonial Revival style and on Foursquares and Bungalows. Open front porches with Classical columns express the Greek Revival and the soaring, columned double-height of the Neoclassical Revival style, while whimsical turned wood helps identify Folk Victorian porches. Wood double-hung or casement windows are an important feature of historic homes regardless of style or form, and their configurations reflect the advancement of glass manufacturing technology over time. *Refer to Chapter 2 for guidance about material preservation and maintenance and Chapter 5 for window guidance.*

A ROOF
Inspect and repair any damage to shingles or tiles to prevent leaks

B DORMER
Ensure proper sealing around the dormer to prevent water infiltration

C CHIMNEY
Conduct annual inspections and cleanings

D ENTABLATURE
Periodically check for signs of wear or decay, especially in wood elements

E COLUMNS
Inspect for cracks or rot, especially at the base, and address promptly

F DOUBLE HUNG WINDOWS
Maintain the sash cords and weights for smooth operation and seal gaps

G BALCONY
Check for rust on railings and structural supports, also ensure proper drainage

H ENTRYWAY / DOOR
Regularly inspect for wood rot or deterioration, especially in the door frame

I STAIRWAY AND PORCH AREA
Preserve original materials and architectural details of stairs and porch, ensuring structural integrity and historical authenticity

J SIDING
Periodically clean, repaint, or restain to protect from weathering

K FOUNDATION / KNEE WALL
Monitor for cracks or moisture issues, applying waterproofing measures and repairing any structural damage promptly

Fig.3 Residential Building Design Guidelines

Foundations

A typical foundation is constructed of masonry, most often stone or brick, and along with providing the structural stability to support the house, foundations lend a distinctive visual separation between grade and the first floor. When there is a change of material from the foundation to the walls, this adds another facet of variety. Houses built in the 19th century are almost always stone or brick and the popularity of these materials means builders used this material for foundations through the 20th century. Sometimes historic foundations are of concrete block, a material most often used after 1920. Raised foundations very often have windows or vents. Retain and preserve these original elements as they contribute to the historic appearance of the foundation. The regular maintenance of a foundation is essential to the care of a historic house. Identify repair issues early, if left to get worse, repairs become more costly.

Guidelines for Preservation and Maintenance

1. **Inspection**
    a. Examine the condition of foundations on an annual basis. Make note of sagging or settlement usually indicated by large cracks in the foundation wall. Record the locations of cracks, spalls, deterioration, or missing mortar in the mortar joints.
    b. Prioritize for repair any opening, whether a crack or deteriorated mortar, to ensure the foundation is watertight.

2. **Retain Historic Material**
    a. Retain and preserve foundation design, including height above grade, materials, and features.

3. **Cleaning and Material Maintenance**
    a. Direct water away from the foundation. Check both the surrounding grade and downspouts to ensure water is directed away from the house.
    b. Foundation maintenance includes removing or minimizing vegetation and water accumulation.
    c. Clean foundation materials only when heavily soiled, or there is a build-up of stains. Cleaning masonry is not necessary for minor dirt.
    d. Do not apply paint or other coatings to masonry, unless already painted and is necessary for maintenance.

Retain and preserve masonry foundation. (325 W Main St.)

Do not paint masonry foundation surfaces unless historically painted.

Guidelines for Repair and Rehabilitation

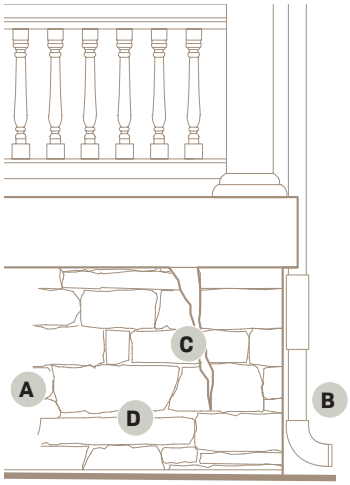
1. Repair minor cracks in concrete foundations using elastomeric sealants or hydraulic cement.
2. Avoid coating masonry foundation walls with water sealants or repellants at the exterior and interior.
3. Repair loose mortar or joints with missing mortar to prevent water infiltration. Repoint using mortar to match the original in composition, color, profile, and dimension.
4. Do not cover original foundation material with new veneers including brick, stone, or stucco parging.
5. Retain and repair foundation windows. Do not cover or remove these features. Do not infill foundation openings with concrete or glass block.

Do not ignore cracks in your foundation. Make sure to repair cracks however minor to prevent water infiltration.

Guidelines for Replacement

1. Consult an experienced mason or contractor if replacement of a historic foundation is needed due to irreparable damage.
2. Replace historic foundations using in-kind materials and design. Match the height and visibility, dimensions, appearance, and materials, including those for associated features such as windows. Secure the structure during repair or replacement.
3. Foundations that are below grade and not visible from the street may be candidates for alternate materials such as concrete or concrete block.
4. Avoid foundation damage during the installation of mechanical or utility equipment. Place new equipment where it is not visible from the street, or use screening.

Fig.4 Foundation Guidelines



A INSPECT
Locate cracks, spalls, deterioration, or missing mortar

B MAINTAIN
Direct water away from foundation

C REPAIR
Address foundation cracks

D REPAIR
Repair loose mortar or joints

Home with masonry foundation.
211 E. Spring St. in the East Spring Street Historic District

Roofs and Roof Features

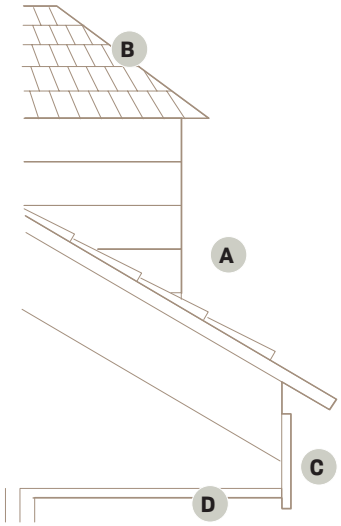
Roofs are one of the most important features of a historic building. A roof protects a building from the elements and is often composed of multiple components that contribute to the job such as shingles or tiles, flashing, and gutters and downspouts. The type of roof material will determine the need for repair or replacement, as some materials such as tile and slate have a longer lifespan than other roof materials including wood roofs also have features that have other functions but are located at the roof level and therefore are associated as a roof feature, these include chimneys and dormers. The shape and design of a roof contribute to the architectural design and are an identifying characteristic providing clues to style. In Lebanon, the steeply pitched gabled form of the Tudor Revival style roof, and the moderately pitched tile roof of the Spanish Revival style are examples of how the roof helps identify architectural design.

Guidelines for Preservation and Maintenance

1. **Inspection**
   a. Conduct inspections of the roof, chimneys, dormers, soffits, and fascia annually or semi-annually. When cleaning gutters in the fall, this is a good time to examine the condition of the roof and related features.
   b. Evaluate the condition of the roof especially after a major storm to check for damage.
   c. Use binoculars to observe conditions if roof access is limited. Because roofs are often difficult to reach and damage may be located in hidden areas, if there is an observed interior water leak, or due to the age of the roof you believe there are repair issues, hire a professional roofer to examine the condition of the roof.

2. **Retain Historic Material**
   a. Retain and preserve roofs, including the scale, height, shape, slope, materials, and related features including soffits and fascia.
   b. Preserve significant historic elements on the roof such as cresting, cupolas, and finials. Avoid removing these features.
   c. Retain historic chimneys. Preserve the historic materials and design of the chimney including stepped sides and corbelled brick if present.
   d. Retain and preserve historic dormers and all of their components including height, design, scale, materials, windows, and ornament. Do not cover dormer walls, soffits, or fascia with artificial cladding.

Fig.5 Roof Guidelines



A — **ROOF**
The roof's shape, design, and materials help define a historic building's character

B — **DORMER**
Dormers add space and light, with designs that complement the main roof

C — **FASCIA**
The vertical edge at the end of the rafters, supporting the bottom edge of the roof

D — **SOFFIT**
The horizontal underside of a roof overhang

3. **Cleaning and Maintenance**

   a. Clean materials according to the guidelines in Chapter 2, Building Materials and Maintenance.

   b. Clean gutters and downspouts in the spring and in the fall to ensure the system is clear of debris. Gutters and downspouts work together as a system which is important for channeling water away from a historic house. Further trapped water in a gutter can result in water being pushed up under the roof shingles causing damage. For these reasons, it is important to regularly maintain gutters and downspouts.

   c. Trim back tree branches that touch the roof. The friction from the branches themselves can damage roof features and materials.

Clean gutters and downsprouts in the spring and in the fall to ensure all debris is cleared out.

   d. If the roof is heavily shaded, watch for and remove the accumulation of biological growth on the roof and related features. If not cleaned off, this matter can contribute to premature wear and aging of the roof.

Guidelines for Repair and Rehabilitation

1. Repair historic roofs that have distinctive sheathing using matching salvaged materials when possible, for example, slate or tile. If salvaged material is not available, use new sheathing to match the historic. Prioritize those areas that are visible from the street.
2. When roof materials are too deteriorated to repair, or when installing missing features, use in-kind or similar materials to match the appearance of the historic.
3. Avoid installing skylights if a house did not historically have them except if they are placed where they will be inconspicuous from the street, for example, at the rear of the house. Ensure skylight installation does not damage or obscure historic roof features.
4. Skylights should be installed flat on the roof and not have an elevated curved profile.
5. Locate solar tubes in an area of the roof not visible from the street, ensuring installation does not damage historic roof features.
6. Replace deteriorated roof and chimney flashing or coping with in-kind materials. Metal is the most appropriate flashing material rather than caulking.
7. Repair chimneys using in-kind materials to match the historic in profile, color, and mortar composition.

Maintain historic roofs and repair with in kind material, as needed. (229 W Main St.)

Repair slate roofs appropriately and consult an experienced contractor.

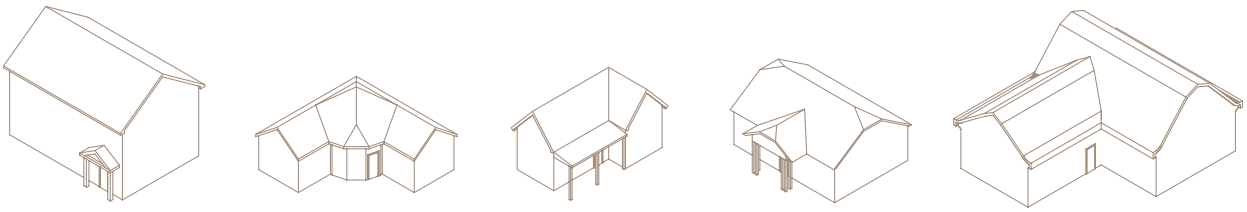
8. Repair deteriorated dormer, soffit, or fascia materials in-kind to match the design, profile, texture, and color of the original features. Avoid covering soffits and fascia with artificial siding.
9. If additional roof ventilation is necessary, install small soffit vents so they are minimally visible from the street. Choose vent material and color so it blends in with the existing soffit.
10. Refer to the Guidelines for the repair and rehabilitation of windows for information about the appropriate care of dormer windows.

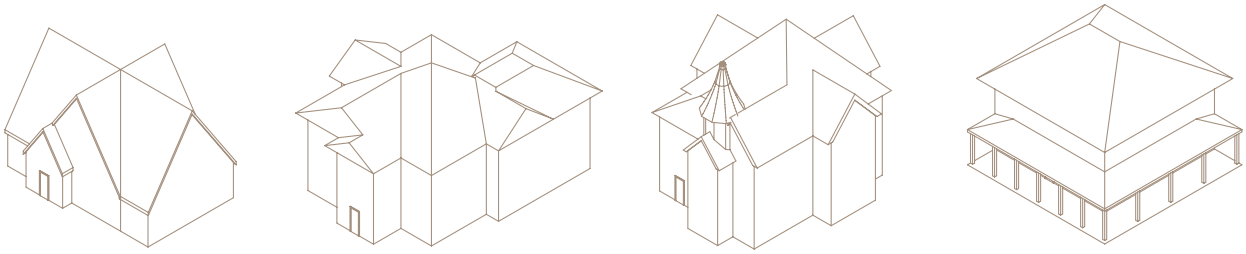
Maintain all roof features including dormers, soffits, fascia, and chimney.

Guidelines for Replacement

1. When replacing a roof, use sheathing to match the historic in material, scale, appearance, texture, and color. Do not alter the height, scale, slope, or design characteristics of the roof when installing new roof cladding.
2. An appropriate replacement for an asphalt shingle roof is asphalt shingle.
3. An appropriate replacement for standing seam metal roofing is a true standing seam metal roof. Avoid riveted metal roofing as a replacement for standing seam metal.
4. When replacing deteriorated gutter systems, match the new to the original or historic appearance including shape, finish, and color. If the house has half-round gutters, replace them with half-round gutters to match.
5. Avoid the installation of new aluminum or clad chimneys on a historic building.

Fig.6 Roof Forms





Doors and Door Openings

Doors and entrances to a house are composed of a door, door opening, and surround, and are character-defining features because the design and materials provide clues to the building's architectural style and age and help distinguish one style from another. Most historic residential entrances in Lebanon have wood doors and surrounds. Doors typically have raised or recessed panels, and partial-height glazing, configured with either a single piece of glass or multiple lights. An ornate door surround is a strong visual clue to the house's architectural style and may have features such as transoms, and sidelights, or pilasters and columns. For example, doors with rectangular transoms or round fanlights reflect the Neoclassical or Colonial Revival styles, board-and-batten doors, and arched openings suggest the Tudor Revival or Spanish Revival styles, and door surrounds having pilaster, columns and a pediment reflect the Greek Revival, Neoclassical, and Colonial Revival styles, among others. Vernacular types usually have simple doors and surround and this simplicity is an important part of their design character. Other door components include storm and screen doors. Refer to guidance in Chapter 2 of these guidelines for more information about the repair of materials.

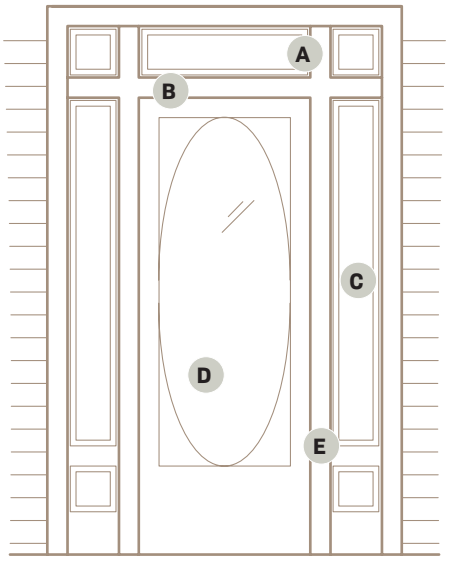
Guidelines for Preservation and Maintenance

1. **Inspection**
   a. Conduct an annual inspection of the condition of doors, frames, and surrounds. When exchanging storm and screen doors seasonally is also a good time to observe areas that require repair. Note areas that require repair and repainting.

2. **Retain Historic Material**
   a. Preserve the materials and features that compose historic entrances. Do not remove historic components or alter the original door opening.

3. **Cleaning and Maintenance**
   a. Historic doors, their openings, surrounds, and transom and sidelight windows require regular maintenance, and when cared for they have a limitless lifespan.
   b. Repair deteriorated wood, masonry, mortar joints, cracked or broken glass, weatherstripping, and screens using in-kind materials.
   c. Repaint previously painted surfaces. Scrape deteriorated paint by hand and apply new paint following the manufacturer's instructions.

Fig.7 Door Components



A TRANSOM WINDOW
Light opening above the door

B TRANSOM
Ledge above door

C SIDE LIGHT
Window adjacent to door

D DECORATIVE WINDOW
Oval central door

E MULLION
Frame divider

Guidelines for Repair and Rehabilitation

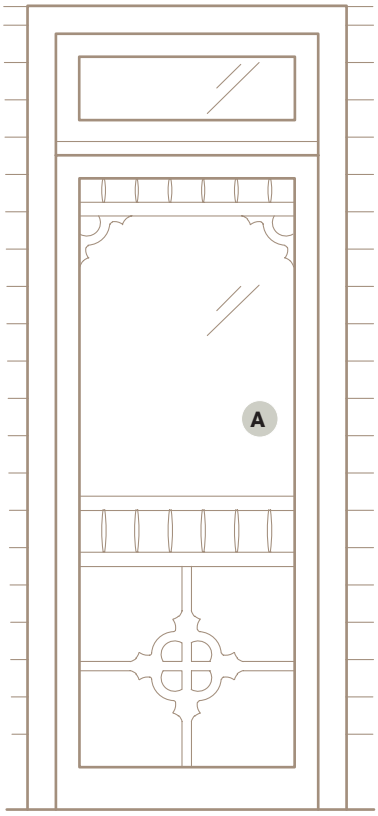
1. Repair rather than replace deteriorated doors, surrounds and related features.
2. Use wood filler to repair damaged areas of wood doors then paint the wood to protect it from the elements and deterioration.
3. When screen or storm doors are removed each season, undertake needed repairs so they are in good condition when needed for the next season.
4. Protect these features and extend their lifespan by performing regular maintenance, especially painting previously painted wood surfaces.
5. For stained wood components, retain the character of this finish by re-staining the wood when needed.
6. Weatherstripping effectively reduces air infiltration, heat loss in the winter, and cool air in the summer. Weatherstripping has a limited lifespan so maintain this weather barrier with new weatherstripping, as necessary.
7. Masonry surrounds and features rarely require repair except to maintain the mortar and mortar joints. Properly installed mortar keeps water out of masonry walls and is an important protective measure. If brick or stone is cracked or damaged, consult with an experienced mason to repair these areas with in-kind material.

Guidelines for Replacement

1. If a door or entrance feature is too deteriorated to repair, replaced using in-kind materials. Match the new feature to the historic in material, design, scale, profile, glazing pattern and hardware.
2. Retain the original door opening and do not reduce or enlarge the opening to accommodate a new door.
3. Avoid creating new door openings where no door previously existed. If a new door is necessary, place it where it is not visible from the street such as a rear façade, or possibly a side façade.
4. Install a new door to complement the architectural style of the house.

Preserve the materials and features that compose historic entrances.

Fig.8 Screen Door



A **SCREEN DOOR**
Use screen doors as a secondary barrier to protect historic doors.

Porches

Porches are common in Lebanon as a popular feature of many architectural styles and vernacular types. Porch design varies depending on a particular architectural style, such as the sprawling porch of the Queen Anne, the porch, or small portico, centered on the façade of the Colonial Revival, or the integral porch under the main roof of Bungalows are some examples. The placement can be at the front or side façades, and they can be partial or full width. The components of a porch are consistent although their specific design can change with the style. Porches are most often open and have a floor, steps, side walls or railings, skirting, and columns or piers. Porch materials and levels of ornament vary and include wood, brick, and stone, stucco, and concrete. Porches indicate the entrance to the home and provide shelter from the elements. Their preservation enhances the variety and character of architecture in Lebanon and regular maintenance is an effective tool for their protection. Refer to Chapter 2, Building Materials and Maintenance for more information.

Fig.9 Porch Components

A PORCH HIPPED ROOF
Slope covering the porch and converges at a ridge

B POSTS
Structural support for the porch roof

C WINDOWS & SHUTTERS
Openings providing light and ventilation and privacy

D ENTRANCE
Features a door that serves as an entry point

E PORCH FOUNDATION & FLOOR
Structural base, supporting the weight of the porch

F STAIRS
Access to the porch from ground level

Guidelines for Preservation and Maintenance

1. **Inspection**
    a. Examine the condition of porches, including their associated components, annually. Make note of repairs or maintenance needed to the roof, floor, columns, railings, walls, skirting, and stairs.

2. **Retain Historic Material**
    a. Retain original and historic porches, porch features, and ornament to preserve the character of the house.
    b. Do not remove historic porch features and do not enclose historic porches visible from the street.
    c. Some changes over time, including porches not original to the house, reflect the evolving character of the building and are worthy of preservation.

3. **Cleaning and Maintenance**
    a. Porch features, such as roofs, ceilings, floors, columns, railings, skirting, and stairs, are often constructed of different materials and depending on exposure to the elements or wear, deteriorate at different rates. Maintain wood by keeping it well painted. Clean masonry only if heavily soiled and following the guidance provided in Chapter 2.

Guidelines for Repair and Rehabilitation

1. Repair wood features using wood putty or epoxy for small repairs. Use Dutchman repairs for large areas of damage.
2. Remove non-historic or modern covering to expose historic porch configuration, materials, and features. Repair and repaint newly exposed wood features as needed.
3. Do not repair porch features by replacing them with modern pressure-treated dimensional lumber.

Retain original and historic porches, porch features, and ornament.

Guidelines for Replacement

1. Replace historic materials or features only if severe deterioration prevents repair.
2. Do not mix stylistic features from unrelated architectural eras. For example, if you have a mid-20th century house, do not remove original scrolled metal colonnettes and replace them with wood, vinyl, or brick columns or piers, or a scrolled wood Queen Anne style porch. Conversely, if you have an Italianate or Queen Anne style house, do not remove wood porch columns, and replace them with modern metal supports.
3. A new feature should match the historic in material, design, placement, scale, profile, and appearance.
4. Do not replace historic wood features with modern pressure-treated dimensional lumber.
5. Porch stairs and floors should be the same material. Match the design of porch railings and stair railings.
6. Building new porches so they are not visible from the street.

Do not enclose historic porches, especially ones visible from the street.

7. If a historic porch is missing, refer to documentation such as historic photographs and Sanborn Maps, along with physical evidence on the building itself, to design and construct the new porch. If this documentation does not exist, design the porch to be compatible with the historic style and period of the house. Refer to neighboring homes of similar age and style as a guide for the design of the porch including porch location, height, scale, configuration, layout, materials, and details.

Garages and Accessory Buildings

Early garages were often converted barns or outbuildings with structures and large doors suitable for cars. As cars became more common, new garages were built to match the main house in style and materials, typically located at the back of the property. Initially, garages were single-car, though larger ones existed. By the mid-20th century, garages often attached to the home. Common materials for garages include wood, brick, stone, stucco, and concrete, featuring details like foundations, specific roof styles, wooden doors and windows, and sometimes decorative elements akin to those on the main house. For maintenance advice, see Chapter 2 of these guidelines.

Guidelines for Preservation and Maintenance

1. **Inspection**
    a. Evaluate the condition of the garage annually noting the condition of materials and features and areas that need repair.

2. **Retain Historic Material**
    a. Preserve historic garages, their materials, and design features including roof shape and materials, siding material, windows, doors, and other decorative trim.

3. **Cleaning and Maintenance**
    a. Scrape deteriorated paint from wood surfaces and repaint following manufacturer's instructions.

Preserve historic garages, their materials, and features. (233 W Main St.)

Guidelines for Repair and Rehabilitation

Refer to Chapter 2 for building material repair and maintenance design guidelines.

Guidelines for Replacement

1. When historic garage doors are too deteriorated to repair, replace in-kind or using similar materials to match the historic appearance. When historic doors are missing, install doors that are appropriate to the age and style of the garage. Look at nearby historic garage doors for reference.
2. Consider building an addition to the historic garage if additional space is needed, rather than replacing the garage. Place additions to the side or rear and differentiate the addition through the use of a small setback.
3. Avoid constructing garage additions that are larger in scale than the original garage.
4. Remove and replace historic garages only when the historic garage is too deteriorated to repair. When a property does not have a garage, design the new garage to be compatible or of similar materials and design to those on the house.
5. Locate a new garage toward the rear of the property when possible.

Reintroduce Missing Historic Features

Over the years, historic homes often undergo alterations that can diminish their architectural character and historic integrity. While it's more common for wooden features like brackets, dentils, porch elements, and decorative trim to be removed due to the ease of dismantling compared to masonry features, significant elements such as cupolas, dormers, railings, chimneys, and even entire porches can also be lost. These changes may leave a house looking incomplete, lacking the fullness of its original design character. However, with some research and determination, it is possible to restore these missing features and return the home to its historic appearance. One of the more straightforward restoration tasks is revealing and refurbishing the original wood siding that often remains intact beneath layers of artificial siding.

When addressing the restoration of other missing elements, several strategies can help ensure accuracy and compatibility with the home's historic character:

1. **Identify Missing Features:** Utilizing historic photographs of the house to guide the restoration of features.
2. **Research:** Consulting original architectural drawings, though they are rare, or other historical documents like Sanborn maps and historic sketches.
3. **Explore Physical Evidence:** Examining the house for physical evidence of removed features, such as ghost outlines or remnants, which can offer clues about the original scale and design.
4. **Be Accurate:** Designing replacements that are consistent with the historic style and period of the house, guided by academic architectural style resources.
5. **Reference:** Looking to neighboring houses of the same style with intact historic features for design inspiration, including considerations of material, location, height, scale, configuration, and details.
6. **Consult Resources:** Consulting National Park Service Preservation Briefs for comprehensive guidance on reintroducing historic features to a historic house.
7. **Strategize:** Prioritize features that can be easily reintroduced, like removing artificial siding to restore original wood siding. Repair, repaint, or replace based on the research and design phase.

This residential home is located in the Green Lawn Historic District at 115 Greenlawn Dr.

This residential home is located west of the Public Square Historic District at 233 W Main St.

CHAPTER 4

COMMERCIAL & INSTITUTIONAL BUILDINGS

This chapter offers guidance on preserving the architectural integrity and character of Lebanon's historic commercial and institutional buildings within the Public Square and Downtown area.

COMMERCIAL & INSTITUTIONAL BUILDINGS

The Public Square in Lebanon has been a center of civic and commercial life in Lebanon and in Wilson County since the early 19th century. The Square, listed in the National Register of Historic Places in 1999 as the Lebanon Commercial Historic District, is an excellent example of a late 19th and early 20th century commercial district. In 2019, the City of Lebanon and its Historic Preservation Commission designated it as a Local Historic District, now commonly called the Square Historic Preservation District. While areas encompassed by the two designations do not precisely align, they both include the core Square and significant adjacent buildings. The National Register Districts include 53 properties, 30 of which are located directly on the Square and 23 just off the Square. The local Historic District includes additional properties primarily to the south and west that are also important to Lebanon's downtown character.

Much of the Square and surrounding area reflect the era of Lebanon's economic prosperity between 1890s and 1947 and developed in four distinct periods: the founding and growth of the town, 1801 to 1870; a brief period of economic stagnation and decline succeeding the Civil War and lingering into the mid or late 1880s; a period of significant growth, progress and prosperity, 1886 to 1920; and a period characterized by increased technological advances and transportation changes, 1920 to 1947. The changing architecture and subsequent development of styles and forms in the historic district represent these periods. The historic courthouse was removed from the center of the Square in 1968.

Building types within the vicinity of the Square range from small individual one- and two-story commercial buildings, to larger continuous commercial blocks, to later mid-20th century buildings oriented to automobiles. Earlier buildings favor traditional storefronts at the first-floor level with Victorian and Italianate detailing in the brickwork above. Later commercial buildings favor the Art Deco detailing of the 1920s and 1930s and the Mid-Century Modern detailing of the 1950s and 1960s. Most buildings within the Downtown area have alterations and modifications from their original designs and represent multiple stylistic periods.

The City of Lebanon's recent comprehensive plan, Lebanon Forward 2024, emphasizes the Public Square and Downtown as a continuing center of economic life central to the community's character and identity. The community should focus on the preservation and revitalization of the historic Square with potential new compatible infill development around the Square enhancing its role as a mixed-use activity center. The guidelines outline in this chapter support the preservation of historic buildings and building character within the Square while recognizing the potential for new compatible development within the vicinity. The focus here is primarily upon the Downtown district's historic commercial façades and storefronts.

A **PEDIMENT**
Ensure structural and architectural integrity to maintain curb appeal

B **CORNICE**
Regular maintain for weatherproofing and visual appeal

C **DENTILS**
Preserve decorative details through meticulous repairs

D **UPPER FAÇADE**
Conduct regular maintenance to preserve windows and other features of the upper façade

E **SIGN BOARD**
Maintain structural soundness and keep in good repair

F **STOREFRONT**
Keep in good repair, focusing on window integrity and the preservation of original architectural features

G **RECESSED ENTRY**
Maintain historic storefronts and recessed entries for additional visibility

H **KNEE WALL**
Ensure structural integrity and moisture protection for durability

Fig.10 Commercial / Institutional Buildings Design Guidelines

Façades

The primary façades of commercial buildings are generally divided into the storefront at the first-floor level and the upper façade including the building's additional floors. Storefronts are the most visible and character-defining feature of historic commercial buildings in Lebanon's Historic Square and surrounding Downtown area and are critical to the economic viability of the Downtown. Storefronts contribute to an appealing pedestrian environment, enhance the streetscape, and convey the identity of downtown.

Bulkheads

Bulkheads are the portion of the storefront that is located below the display windows. They act as a raised base for the display area above the sidewalk and prevent the glass of the windows from being damaged. Nineteenth and early twentieth century bulkheads are often made of wood and decorated with raised wooden panels. Bulkheads from the 1920s through the 1960s may be of a variety of different materials. Bulkheads take a great deal of wear and abuse from splashing, shoveling, kicking, and impacts related to sidewalk activity.

Display Windows

Display windows usually comprise the largest portion of the area of the storefront. Their purposes are to attract attention, display goods, provide visibility to the interior of the store, and maximize the amount of natural light to the interior. Display windows usually flank both sides of the store's entrance, including the recessed area in front of the entrance door when present.

Over time, the size of individual glass panes used in display windows has increased with manufacturers' ability to make glass of larger size and with increased structural capabilities. By the 1950s and 1960s, large panes of glass that were self-supporting were being installed in display windows using sealant joints, without wood or metal window frames. Display windows provide the fundamental transparency that is essential to storefront design.

Structural Components

Structural components such as masonry piers, cast iron columns, and iron or steel beams carry the weight of the building away from the storefront, allowing storefronts to be open and structurally independent. In early façades, masonry or cast iron columns were generally located on both sides of the entrance door as well as at the two ends of the building, beyond the display windows. Modest cornices were sometimes located at the level of the beam providing a decorative cap to the storefront.

With the technical development of steel and its widespread use in the early twentieth century, beams became capable of spanning the entire width of a façade. Many earlier storefronts were renovated in the 1920s and later with the installation of steel beams to allow storefronts to be more open. While in earlier periods beams were exposed as design features, in later installations they usually are not.

Entrances

The main entrance for a storefront is usually located in the middle of the storefront, between display windows. The entrance door is sometimes recessed to provide shelter from the weather to customers and to provide more display space. In later periods, especially the 1950s and 1960s, storefronts were often asymmetrical.

Aside from the treatment of the bulkhead and display windows, which wrap into the recessed entrance, components of entrances include flooring and ceilings. Tile and terrazzo have been used as the flooring of many entrances from the early twentieth century to the present. Flooring is often decorative and sometimes includes the name of the original store. Ceiling materials may vary. Some Lebanon storefronts have a secondary entrance to the side that provides access to the upper floors of the building, which have a separate office or residential use. Sometimes these side entrances are recessed as well. The character of entrance doors for both storefronts and side entrances is discussed later in this chapter.

Transoms

The area above the building's main entrance and display windows is called the transom, which spans the full width of the storefront. In the late nineteenth and early twentieth centuries, the transom was usually fitted with glass, either clear, leaded, stained or textured, to allow as much light as possible into the store, if possible reaching to the rear of the interior space. First floor ceilings were high, and transoms were usually located over the top of canvas awnings mounted immediately above the display windows. The awnings shaded customers and the contents of the display windows, while the transoms above filled the store with natural light. In many cases, transom windows were operable to provide ventilation as well.

The increasing use of electric lights and the widespread introduction of air conditioning in the 1950s diminished the need for transom windows. As a consequence, transoms were often filled in or covered with signs when storefront renovations were undertaken. In some cases, original historic transom windows still exist behind more recently installed elements of renovated storefronts. Transom windows that survive should be preserved in place and, if possible, re-opened and featured as design elements. Transoms are integral to historic storefront design, have great character, and have become relatively rare.

Upper Façade

The upper façade of a commercial building is generally comprised of a masonry exterior wall with a series of regularly spaced windows. The spacing of the windows contributes to the rhythm of the building's design and the streetscape. The windows in the upper façade often have decorative moldings, sills, and lintels. Decorative string courses of tile or brickwork are sometimes included to add visual interest to the façade.

Cornice

The top of the upper façade is usually capped with a decorative cornice made of wood, sheet metal, stone, or corbeled brick or a parapet capped with stone or tile. Cornice designs generally became more elaborate during the late nineteenth century and simpler in the twentieth century.

Decorative cornice in the Castle Heights Academy National Register Historic District

Storefronts

Lebanon's Historic Square and surrounding Downtown area have storefronts from different periods of the city's historical development. Very few storefronts date to the period of their building's original construction and some may be of an entirely different period and style from that of the original building. There are times when a later storefront is of high-quality design and its significance warrants preservation. Before altering a storefront, carefully consider if the existing storefront should be preserved by evaluating its date of construction, the quality of materials, and if the design is notable for its period.

The treatment of Downtown Lebanon's retail storefronts has two overriding goals which should be the basis for design and for the review of proposed renovations:

- The preservation and appropriate treatment of authentic historic building fabric - because this is what gives Downtown Lebanon its distinctive character and appeal; and
- Creating a lively and engaging pedestrian streetscape environment - because this is what supports downtown businesses and successful downtown revitalization.

Fig.11 Storefront Components

A SIGN BOARD
Displaying the name of a business

B TRANSOM WINDOW
Located above a door or another window

C RECESSED ENTRYWAY
Set back from the façade of a building

D DISPLAY WINDOW
Large window at the front of a store

E UPPER STORIES ENTRY
A separate entrance used to access the upper floors

F KNEE WALL
A short wall used for structural / aesthetic purposes

Storefronts in Historic Downtowns

The storefront is the street level enclosure of the retail business space of a commercial building. The storefront is usually a largely glass enclosure consisting of display windows, entrance doors, and their supporting structure. The primary characteristic of most storefronts is transparency, in contrast to the more complete enclosure of the upper façade.

Storefront entrances are sometimes set back from the face of the building and the sidewalk to increase the amount of display area available and to provide shelter for patrons. Storefronts are complex architectural features and are comprised of distinct elements that have changed over time, including bulkheads, display windows, columns, pilasters, transoms, and a storefront beam or cornice. Other elements of storefronts may include floors, ceilings, steps, ramps, awnings, canopies, lighting, and signage.

Functionally, storefronts advertise the businesses that are within, not just through signage but through their form and character. Large display windows allow customers to see featured items, the layout, and range of products available within the store, making customers comfortable and enticing them to explore. Recessed entrances become part of the streetscape, provide shade and shelter, and invite customers in. The quality of the storefront communicates the quality of both the business and the downtown area as a whole.

144 to 151 Public Square

Guidelines for Preservation and Maintenance

Before undertaking any design work on a storefront within the downtown historic district, undertake an assessment of the existing storefront's historic fabric.

1. Identify and preserve important features and historic fabric of a storefront.
2. Investigate the presence of historic features and materials that may have been covered with later materials during later renovations. Do not damage existing historic fabric in undertaking such investigations.
3. Research the historical development of the building and the storefront. Consult the Downtown Lebanon's historic inventories, National Register nomination, historic photographs, and other historical information as available.

Identify and preserve historic features of a storefront (124 Public Square)

4. Do not remove individual design components that contribute to the historic character of the storefront. Retain the layout, form, and configuration.
5. Do not alter the design by removing or adding features, enclosing openings, or covering historic features or materials with non-historic materials or incompatible additions. Do not create new storefront openings that historically did not exist.

Guidelines for Repair and Rehabilitation

1. Retain wood storefront features and keep them painted to maintain good condition. Repair rotted wood with wood filler or dutchman repairs.
2. Retain cast iron framing, posts, columns, lintels, other structural components, and ornament. Uncover these features if they have been covered in a later alteration. Paint cast iron to prevent rust.
3. Retain historic storefront display windows. Repair storefront materials according to the material repair procedures in Chapter 2. Retain the transparency and open character of historic display windows, do not use tinted glass or coatings.
4. Repair damaged display window frames. Use materials and techniques appropriate to the material of the frame. Prevent water from entering the wall or bulkhead from gaps or cracks in the frame.

Retain historic storefront display windows (107 - 111 E. Main St.)

5. Retain and repair bulkheads. Uncover historic bulkheads that have been covered during later alterations. Patch holes and missing pieces with new material appropriate to the specific material of the bulkhead - wood, tile, glass, stone, or other material. Match the color and texture of historic materials as closely as possible.
6. Retain transom windows. Prism glass is an important historic material and should be preserved, never removed. Do not cover transom or prism glass from the exterior.

7. Reopen transom window with glazing to match the historic during rehabilitation projects. Doing so restores the appearance of the storefront and brings natural light into the first floor spaces.
8. Reconstruct partially or completely altered storefronts based on physical evidence on site or historical and photographic evidence. Incorporate existing storefront features into reconstruction projects including cast iron columns and lintels.
9. Retain or restore recessed entries including doors, transoms, and tile if present. If the entrance has a single door but historically had a double door, consider returning a double door to the entrance.
10. Retain historic entrance vestibules. Restore this feature if is was part of the historic design.

Do not enclose transom windows. Whenever feasible, reopen transom windows.

11. Retain and repair original wood or metal doors including frames. Historic wood doors are of a higher quality than modern wood doors. Remove rust and apply appropriate protective coatings. Apply weatherstripping to improve energy efficiency.
12. Do not alter the door opening by making it larger or smaller. Retain historic door hardware, kick plates and mail slots if they exist. Clean and protect metal features following the guidance in Chapter 2.

Guidelines for Replacement

1. If an existing historic or modern replacement feature or material is too deteriorated to repair, replace with a new feature or material to match the historic.
2. New storefronts and associated components, and doors should match the original in materials, design, and scale.
3. Retain historic framing even if a new storefront or door is to be installed.
4. Avoid installing modern flush or paneled doors that are not compatible in design with historic doors. Do not install residential style doors on commercial buildings.

Recessed storefront.

Upper Floor Façades

The upper façade is composed of the wall itself, windows, window openings, window hoods, belt course, cornice, parapet wall, and decorative flourishes and details such as corbelling, arches, brackets, quoins, and applied ornamental motifs. The upper floor façades in Lebanon are typically constructed of brick masonry although some are of stone veneer. Upper floor façades are important design elements of historic commercial buildings and contribute significantly to the character of the streetscape. Upper story windows create a rhythm of solid and void, a design element that should be retained. Avoid adding new window openings, covering historic window openings, or altering the size of historic window openings. Window openings influence the scale of window sash. Windows are an important source of natural light and fresh air and are an important design feature associated with a building's architectural style. At the top of the wall, a decorative cornice of wood, metal or masonry, or a parapet wall capped with stone or tile are important features that should be retained and preserved. Late nineteenth century cornices are often elaborately ornamented with corbelled brick, projecting brackets, modillions, dentils, swags or other embellishments; alternatively, the cornice may be a simple band. See Chapter 5 for detailed window guidance.

Fig.12 Upper Façade Components

A — **FINIAL**
A decorative ornament at the peak of roofs

B — **ELABORATE ENTABLATURE**
A complex and highly decorated structure

C — **PEDIMENT**
Decorative triangular element located above a window

D — **PIER**
A vertical supporting structure

E — **DOUBLE HUNG WINDOW**
A traditional window style featuring two sashes

F — **BALCONY**
A platform projecting from the wall of a building

Guidelines for Preservation and Maintenance

1. Observe the condition of the upper floor façade to determine maintenance needs, annually.
2. Retain the historic design and features of the upper floor façade. Evaluate the condition of masonry, wood, and metal features and maintain these materials according to the guidance in Chapter 2. Paint wood to prevent rot and iron to prevent rust, and repoint masonry to keep these materials in good condition.
3. Preserve the original configuration of window openings and do not punch in new window openings.

Guidelines for Repair and Rehabilitation

1. Remove non-historic cladding, false fronts, or incompatible additions. Do not alter the upper façade with features or materials that promote a false sense of history, for example by installing an elaborate cornice that never originally existed.
2. Repoint masonry with mortar that matches the historic in composition, profile, and color. Maintain the historic mortar joint height and depth.
3. Repair window components including sash, transoms, frames, sills, lifting mechanisms, weatherstripping, molding, window hoods, and hardware. Do not paint a window shut.
4. Consider adding storm windows as a weatherization strategy and to protect historic windows from damaging elements. Storm windows should fit within the historic window opening, be of a compatible design so it does not obscure the window and be constructed of compatible materials. Retain and repair historic storm windows.
5. Do not add features that did not exist historically. Do not install shutters unless they are a design feature of the architectural style of the building. Do not install residential features on a commercial building.
6. Retain and maintain the cornice including the design, materials, and features. Repoint masonry, paint wood and metal, and make sure ornament is well-anchored to the wall. Avoid removing ornament from the cornice unless it is a temporary measure while the feature is being repaired. Contact an experienced contractor to help evaluate and repair façade cornices.

Refrain from installing false fronts, such as parging over masonry.

Retain and maintain the cornice with its features. (103 Public Square)

Guidelines for Replacement

1. Replace missing or deteriorated features that are beyond repair. Design the new feature based on the historic in design and material. Replace missing features and design the new feature based on physical or historic documentation of the original.
2. The cornice is an important design feature of historic buildings. If the cornice is missing, consider reinstallation using a design that matches the original in material, profile, and scale. Use historic documentation to design the replacement feature.
3. If a window must be replaced because it is missing or too deteriorated to repair, the new window should match the historic in material, design, scale, profile, arch at the top, height, and glass type. Do not install tinted glass.

Reinstall the cornice using a design that matches the original in material, profile, and scale.

Awnings & Canopies

Canopies and canvas awnings were used extensively in downtowns to protect merchandise in storefronts and interior displays from sun damage, and to provide shelter to pedestrians from sun, rain, or other inclement weather. Canvas awnings, typically designed to be retractable, were particularly popular until the widespread introduction of air conditioning after World War II. Historically the typical installation of awnings was over storefronts above the display windows and below the transoms and reached out over the sidewalk, although today it is not uncommon to see awnings installed above transoms. Awnings were also often installed over upper floor windows. The installation of awnings over storefronts is encouraged, flexible fabrics are the most historically appropriate material for awnings and retractable mechanisms offer the most flexibility for adjustment to varying light and weather conditions. Canopies are similar except they were not retractable, typically were not sloped toward the sidewalk, and were of permanent construction and not designed to be moved or taken down. Canopies are a feature most closely associated with hotels, theaters, and department stores. Refer to Chapter 2 for material maintenance and repair guidance.

Guidelines for Preservation and Maintenance

1. Canopies are composed of a metal frame and a permanent roof, often covered with standing seam metal, or other roofing material. These structures should be retained and their components maintained with the appropriate coating for the material. The canopy anchor points should also be maintained to ensure structural stability.

Maintain canopies and awnings. (102 S. College St.)

2. Awnings are composed of a metal frame and a canvas cover. The metal frames are often intact and should be retained. Due to the deterioration of fabric from sun and inclement weather degradation, historic canvas awnings typically do not survive long-term and are often replaced over time as the material wears out. The metal frames should be maintained and kept free of rust.
3. Do not alter canopy or awning designs by shortening or elongating their length across the façade.

Guidelines for Repair and Rehabilitation

1. Keep canopies in good repair by ensuring metal components are free of rust and anchors are secure.
2. Repair or replace the roof material to prevent water leaks.

Guidelines for Replacement

1. Replace missing features with new based on the historic in scale, design, and material. If the feature is missing, the replacement should be designed to be compatible with the historic based on physical evidence or historic documentation of the original.
2. Design new awnings to be historically appropriate including retractable metal frames, canvas awnings with a triangular profile, mounted above the display windows and below the transom.
3. Chose colors and patterns for the canvas awnings that are appropriate to the character of the building. Avoid visually jarring or disruptive designs.
4. Avoid fixed plastic, wood, and metal awnings in the historic district.
5. Avoid backlit awnings as these are not appropriate in the historic district.
6. Do not damage wall or storefront components when installing awnings or canopies.
7. Do not install awnings over solid wall areas.
8. Install awnings so they can be removed in the future without damaging the building or storefront.

Americans with Disabilities Act (ADA) Compliance - Accessibility

Congress passed the American Disabilities Act (ADA) in 1990, which requires basic levels of accessibility to almost all properties open to, and used by, the general public. The Americans with Disabilities Act Accessibility Guidelines (ADAAG), as well as the American National Standards Institute (ANSI) and the International Building Code (IBC) define standards for the design of accessible facilities and allow certain exemptions from the design standards for historic buildings relative to the protection of existing historic fabric, and to prevent undesirable modifications to historic buildings having historical or architectural significance.

Most building codes and ADA standards integrate flexibility with respect to the preservation of historic building features. In cases where accessibility modifications will harm the building's historic integrity, alternative solutions are considered acceptable and should be developed.

Making sure buildings and sites are accessible to individuals with physical disabilities. (Lebanon Public Square)

Making buildings and sites accessible to individuals with physical disabilities is important and can be a challenge in some historic contexts. One solution is to use additions to provide accessible access to historic buildings that are not otherwise accessible. Careful consideration of the design and location of accessibility ramps and chair lifts will allow for safe and accessible access to historic buildings while also minimizing their visual impact from the street. Consider hiring an architect or contractor with ADA experience to assist in designing and adapting historic buildings for accessibility.

1. Provide barrier-free access at historic buildings and sites to the highest degree possible while preserving historic features and material.
2. Locate accessibility ramps adjacent and connecting to the primary entrance wherever feasible. If a direct connection is not feasible, locate as closely as possible to the primary entrance. Connection to a secondary or rear entrance is also acceptable. Avoid the creation of substantial grade changes when locating accessibility ramps to the front façade.
3. Do not damage or remove historic material or features when designing and installing new barrier-free solutions.
4. Use materials and colors for accessibility ramps and chair lifts that are compatible with those found on the historic building.
5. Ramps should be located on secondary façades whenever possible. Integrate ramps to work with the existing rhythm and design of existing buildings.
6. When elevators must be installed on a historic building outside of the existing building footprint, design additions that comply with the guidelines of the American with Disability Act (ADA).
7. Do not design accessibility improvements as highly visible design statements that overwhelm or detract from existing buildings.
8. Use landscaping or other compatible methods to screen accessibility ramps and chair lifts to minimize the visual impact from the street.
9. The best designs will provide barrier-free access that promotes independence for disabled persons while also preserving historically significant architectural features, materials, and finishes.


212

CHAPTER 5

WINDOWS & OPENINGS

This chapter focuses on the preservation and restoration of historic windows, including practical advice on maintenance, repair, and, when necessary, sensitive replacement. Found in this chapter is a window repair and replacement evaluation sheet to assist in making informed decisions.

Windows
Residential

Historic windows are one of the most significant features of a historic house in Lebanon and it is important to prioritize their retention, preservation, and repair. The craftsmanship, high-quality materials–usually wood and metal–and distinctive design, combined with their repairability and longevity, are all advantages that support the preservation of historic windows. Windows provide a source of light and fresh air and as a design feature, the materials, size, muntin pattern, and glass type reference the architectural style of the house. Window muntins divide the glass of a window sash into multiple configurations such as the two-over-two of the Italianate style, the six-over-six of the Colonial Revival style, and the three-over-one of the Craftsman style. Ranch homes often feature large single-light picture windows. Some styles have dormer windows that can be double-hung, casement, or fixed. Window configurations are varied and include double-hung, casement, awning, and fixed. Windows are composed of a framed opening, sash, lintel, and sill. Regular maintenance and repair are essential to the long-term preservation of historic windows. Fortunately, most wood windows are easily repairable by a carpenter or a motivated homeowner due to the simple materials and uncomplicated design of most wood windows. Contact a qualified window repair contractor for the repair of metal windows or windows that are large or of complex design.

Fig.13 Window Styles

Guidelines for Preservation and Maintenance

1. **Inspection**
   a. Examine the condition of windows annually. Make note of areas that need repair including around the sash, sills, trim, and weatherstripping. Weatherstripping is an overlooked detail but is vital to keeping a window weathertight.

2. **Retain Historic Material**
   a. Retain and repair original or historic wood and metal windows, window openings, muntins, and glazing.
   b. Retain and repair window frames, sills, glass, lifting mechanisms, molding, and hardware, these features are all repairable.
   c. Do not remove original or historic windows or alter window openings.

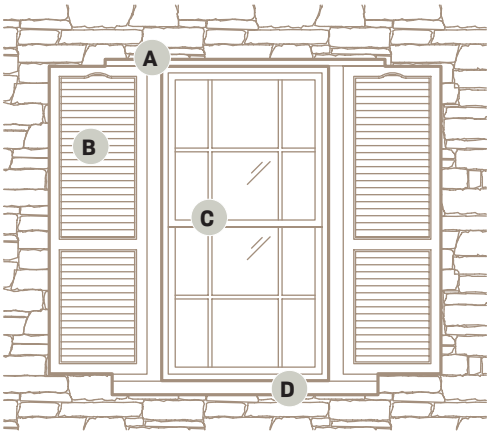
Repair window frames, sills, glass, and other features.

3. **Cleaning and Maintenance**
   a. Refer to Chapter 2 for guidance about material cleaning.
   b. Paint the wood or metal sash, frame, casing, and exterior sill. Scrape peeling paint and apply new paint to protect these components from deterioration.

Guidelines for Repair and Rehabilitation

1. Houses constructed of brick or stone will have windows with brick molding, a piece of wood trim that fills the gap between the masonry and the window. Repair any rot with wood filler, sand the repair to match the existing profile, and paint.
2. Repair a wood window sash using wood filler or epoxy to address areas of rot, matching the original profile design and scale. A larger area of rotted wood, such as along the bottom rail where water often accumulates, may require removing a section, inserting a new wood piece to match, and then painting.
3. Replace curling or missing glazing putty. Gently scrape out pieces of the old putty that are not adhered to the window. Glazing putty helps keep the glass in place in the sash so it is important to keep it in good repair. Do not attempt to scrape out stable putty as this often requires sufficient force to break the glass. Only use putty specifically formulated for glazing windows. Do not use other materials such as cementitious or wood putties or caulk.

Fig.14 Double Hung Window



A WINDOW FRAME
Interface between wall and window

B SHUTTERS
Hinged panels fixed outside window

C DOUBLE HUNG WINDOWS
Window featuring two sashes

D WINDOW SILLS
Component at the bottom of a window frame

4. Repair cracked or broken glass by inserting a new piece of glass into the opening. Avoid damaging muntins or the edges of the sash when removing broken glass. Insert a new piece of glass to match; most often this is clear glass. Tinted, reflective, or opaque glass, unless used historically, is not appropriate for historic windows.
5. Use a utility knife to release a window that has been painted shut. This type of tool can carefully cut through the paint seal to free the window, but care must be taken not to damage the window sash or frame. Do not paint windows shut.
6. Weatherstripping wears out but, fortunately, is inexpensive and easily repairable. This simple repair improves the energy efficiency of the window by reducing air infiltration, heat loss in the winter, and cool air loss in the summer.
7. Sash cords wear out over time. Make note of fraying, broken, or missing cords and replace them, then re-attach sash weights to the cords. Sash cord is inexpensive and available at the hardware store. Since sash cord repair requires removing the window from its frame; hire a carpenter for this repair when necessary.
8. Retain and repair historic window transoms. Do not obscure transoms from the exterior.
9. Retain and repair historic window hoods. Do not remove historic window hoods. Do not install window hoods if they were not part of the original façade design.
10. Retain and repair historic storm windows and screens using the same guidance as above. Storm windows are an excellent weatherization strategy and protect historic windows from the elements. Storm window should fit within the historic window opening, should not obscure the historic window, and should be made of compatible materials. Replace torn screens when necessary. Avoid damage to the historic window during the installation of a storm window or screen.
11. Preserve and maintain wood shutters when they are historic and a feature typical for the architectural style. Maintain the wood and keep it painted to increase its longevity.

Do not paint window shut. If painted shut, use a utility knife to release the window.

Retain and repair historic storm windows and screens.

Guidelines for Replacement

Historic windows are one of the most important features of a building to express its history, style, design, character, and physical integrity. Historic windows are repairable, therefore, the first priority should be repair over replacement. If an experienced historic window specialist evaluates a window and determines it is not repairable, a new window is then an appropriate option.

1. Do not create new window openings on the primary façade. Do not alter the original window opening to accommodate a new window.
2. A new window located on a primary façade, or a second primary façade such as on a corner, must match the historic windows in material and detail. Details to evaluate include the shape and size of the frame and sash, the brick mold, blind stop, and sill, glass clarity, and muntin patterns in a true divided light configuration of the same dimensions of the historic, stiles, meeting rails, and hardware. Insulated glass may be acceptable if it does not change the color of the glass from the historic appearance.

Do not alter the original window opening or create new openings. (NPS)

3. If a window is too deteriorated to repair due to loss of material integrity or termite infestation, replace using in-kind materials matching the historic in size, configuration, profile (including arching at the top), height, light pattern, muntin dimension, and glass opacity. If it is not feasible to use matching materials due to availability or cost, use a compatible material that closely matches the appearance of the original window. Do not alter, reduce, or enlarge the window opening to accommodate a new window.
4. When the original sash has true divided lights, install new windows with true divided lights.
5. If window casing must be replaced, match the material, profile, and dimensions of the historic.
6. More options are possible if a window is located on a secondary or tertiary façade. While the window should match the historic in general characteristics including size and configuration, the new window may use simplified detailing or be of a substitute material.

Replacement of Non-Historic of Missing Windows

When historic windows are missing or have already been removed and replaced with non-historic windows, replacement should be compatible with the style, character, and historic appearance of the buildings. Consult historic photographic evidence for the design and appearance of the new window. If this information is not available, the new windows must fill the original window openings and be designed to be compatible with windows typical of the style and age of the building. Use as additional guidance neighboring buildings of similar age and style that retain their historic windows.

Replacing existing incompatible, non-historic windows with similarly incompatible new windows does not meet the Secretary of the Interior's Standards for Rehabilitation.

1. Match new windows to existing windows that remain on the house in style, scale, height, profile, muntin configuration and dimension, and glass opacity. If no historic windows remain to use as a guide, use a window design appropriate to the style of the house.
2. Do not alter the size of the window opening to accommodate a new window.

Windows
Commercial & Industrial

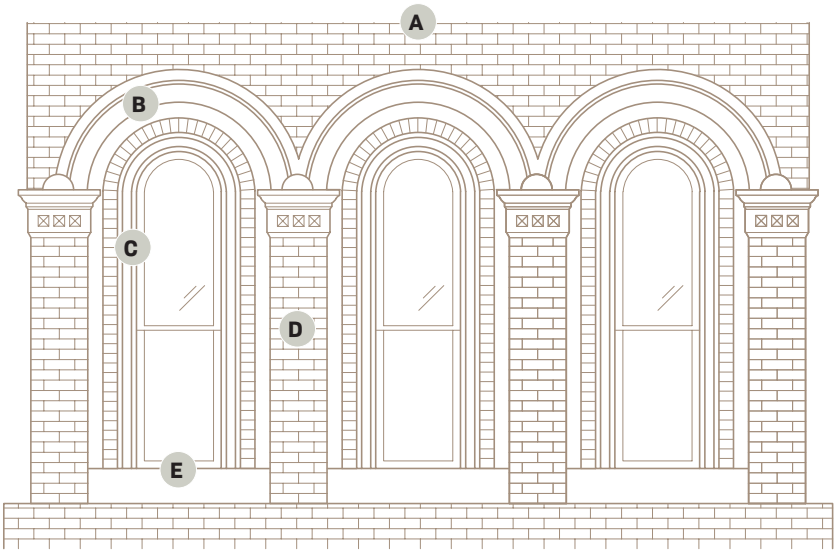
The exterior walls and upper floor façades of commercial buildings in Downtown, and institutional buildings in Lebanon are generally constructed of brick masonry and often include decorative features including windows. Windows are often regularly spaced which contributes to the rhythm of the building's design and the streetscape. The windows in the upper façade often have decorative moldings, sills, and lintels. Decorative string courses of tile or brickwork are sometimes included to add visual interest to the façade. The windows on upper floor façades are an important design element of historic commercial and institutional buildings and make a significant contribution to the character of the streetscape.

Fenestration, or the arrangement of windows on a building's façade, is a central component of architectural design. The windows of upper stories are composed of a system of features that collectively contribute to the historic character of the windows and the larger façade. Window openings dictate the scale of windows and their placement on the façade; windows and window transoms provide a source for natural daylight and fresh air and are an essential design feature associated with the building's style; and window hoods are an important stylistic design feature.

Historic windows can also be made as energy efficient as new windows through the installation of weatherstripping and, if desired, storm windows. Repair is preferable and options should be assessed before replacement windows are considered. If replacement is thought to be necessary, obtain the input of a professional experienced in historic preservation. Often windows that look like they are in poor condition are in fact repairable. If replacement windows are necessary, the new windows should be carefully chosen to match the size, appearance, and construction of the historic windows.

Many original historic upper-floor windows in Downtown Lebanon have already been replaced though historic masonry window openings remain intact. These non-historic windows, if they are too deteriorated to repair, are candidates for replacement with a new window.

Fig.15 Arcade Windows



A ARCADE WINDOWS
Series of arched windows

B STONE ARCH
Curved structure distributing the weight from above across the curve to the supporting sides

C DOUBLE HUNG WINDOW
Two movable sashes

D MASONRY COLUMNS
Pillars separating windows

E MASONRY SILL
Base under windows

Guidelines for Preservation and Maintenance

1. Do not close or cover historic window openings. The historic opening size should be retained for the new window.
2. Historic window openings previously covered or closed should be reopened and fit with a window if not exist.
3. Retain and preserve original windows from the date of a building's construction.
4. Retain historic frames, sash, muntins, glazing, hardware, sills, lintels, window hoods, and other features.
5. Paint wood features to keep them maintained. Repoint masonry around windows to prevent water and air infiltration around the windows.

Do not enclose a historic window opening.

Guidelines for Repair and Rehabilitation

1. Establish a window maintenance schedule. Observe window conditions annually to identify problems and pursue repairs before damage escalates.
2. Make sure the joints where the window frame and adjacent masonry wall meet are tight. Open joints should be repointed to prevent air and water infiltration.
3. Wood window sills should be painted to protect them from deterioration. Masonry sills should be properly pointed with mortar or sealed to prevent water and air infiltration.
4. Conduct regular window maintenance, including replacing deteriorated caulk and glazing putty, painting, replacing cracked glass, repairing damaged or deteriorated members, and cleaning and painting corroded metal.
5. Repair deteriorated components instead of replacing an entire window. Many elements that are particularly susceptible to weathering such as the lower rail, meeting rails, and the lowest portion of the window stiles that touch the sill, can be replaced without replacing the whole window. Remove deteriorated material and match the replacement material to the historic window using a dutchman repair or wood putty.
6. Repair mechanisms such as window weights, sash locks, and cords.
7. Add weatherstripping to reduce air infiltration and improve energy efficiency and comfort. Install weatherstripping between the window frame and the operable sash and if there is room, between the meeting rails of the top and lower sash.

Conduct regular window maintenance, including painting the wood frame and sills to prevent water infiltration.

Remove deteriorated material and match the replacement using a dutchman repair or wood putty.

Guidelines for Replacement

1. Avoid replacing historic windows unless they are deteriorated beyond repair. Peeling paint, broken glass, sash that are painted shut, and air infiltration are all problems that can be remedied and do not constitute valid reasons for replacement. Repaired windows will last longer than most modern replacement windows due to the high quality of materials and craftsmanship. Over the long term, repair is more cost effective than replacement.
2. If possible, only remove deteriorated components of the window sash and replace with new material to match the existing window.
3. When a new window is necessary, match the new to the historic in sash design, materials, muntin configuration, glass-to-frame ratios, glazing patterns, frame dimensions, trim profiles, and decorative features.

Do not install windows with reflective or tinted glass.

4. When historic windows are not present as a model, install windows that are compatible to the period of the building's construction or that are similar to neighboring buildings from the same construction period.
5. Do not install windows with reflective or tinted glass.
6. New windows should fill the historic window opening without enlarging or reducing the opening.
7. Do not add window openings to the primary façade. New window openings, if necessary, should only be added to the rear or side façade is not readily visible from the street.
8. Certain metal, metal-clad, or composite material windows may be appropriate only on secondary and rear façades.
9. Vinyl and aluminum windows should not be installed in historic buildings because they are of inferior quality and have short life spans.
10. Replace double-hung windows with double-hung, casement with casement, awning windows should be replaced with awning windows, and fixed windows with fixed windows.
11. Muntins should be true divided lights. Applied or snap-in muntins should not be installed.
12. Do not install residential windows in commercial or institutional buildings, nor contemporary windows that are not compatible with the historic building such as picture windows, bay windows, glass block or Jalousie windows.
13. When installing new windows, remove drop ceilings that block the upper portion of the sash. Drop ceilings should be set back from the window to allow the full height of the window to be unobstructed.

Storm Windows

Interior and exterior storm windows are appropriate depending on the individual building. Interior storm windows including fixed and removable magnetic storm windows are inexpensive, fully reversible, and do not affect the exterior appearance of the building. Interior storms and/or storm sash may be removed and stored during the summer when it is desirable that windows be operable. Conventional exterior metal storm windows are acceptable for application to historic windows. Exterior storm windows provide thermal insulation and also help preserve historic windows. Storm windows should match the historic in material, design, and size. Install storm windows with air-tight gaskets, ventilating holes, and/or removable clips to avoid condensation damage to historic windows and in a manner that prevents damage to historic windows or frames.

Install storm windows to provide thermal insulation and help preserve historic windows. Condensation can cause damage to the historic window, thus ventilating holes, and or removable clips are recommended.

Window Vents and Air Conditioners

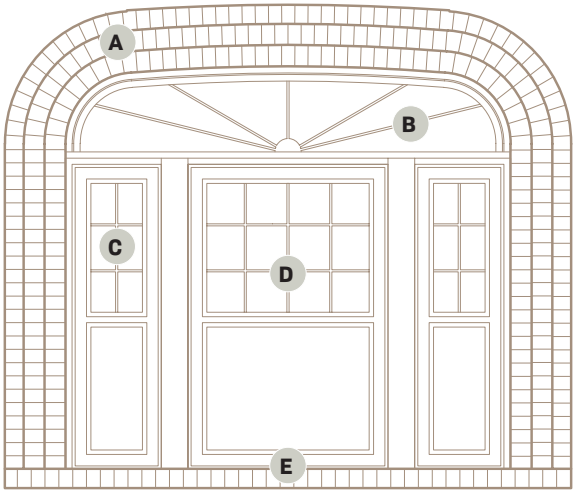
Although windows should generally not be used as vents for air conditioning systems and exhaust fans, this solution is preferable to the cutting of holes in wall surfaces and may be the least intrusive option for a historic building. If a vent or fan is to be installed in a window, it should only be installed in the window located on a secondary and rear elevation. Minimize the removal of and damage to historic fabric. Use a visually appropriate material and match the size of the vent to the area available. The removed sash or window should be labeled and stored in the building for future reinstallation.

Window air conditioner units should only be installed on a secondary or rear façade. Avoid damaging historic materials or features when installing window air conditioners. If the sash or window is removed to allow the installation of an air conditioner, the removed sash or window should be labeled and stored in the building for future reinstallation.

Avoid Replacing Historic Windows

Historic windows should never be replaced unless they are deteriorated to such an extent that repair and rehabilitation are not possible. Like doors, windows are character-defining features that contribute to a building's proportion and rhythm. When properly maintained, windows can last for many decades. Contrary to popular belief, historic wood windows are usually better constructed than new replacement windows and can easily be repaired to working order. Because they are better constructed, they are more cost-effective over the long run, require less maintenance, and the material is longer lasting than new material, resulting in an infrequent need for replacement.

Fig.16 Window on a Masonry Building



A MASONRY FRAME
Brick frame surrounding the window element

B LEADED GLASS TRANSOM WINDOW
Fixed window above window or door

C SIX OVER ONE DOUBLE HUNG WINDOW
Vertically movable window with two sashes

D TWELVE OVER ONE DOUBLE HUNG WINDOW
Vertically movable window with two sashes

E WINDOW SILL
Base under window

Window Repair and Replacement Evaluation Worksheet

A condition worksheet is a helpful tool for the Historic Preservation Commission to assist in their evaluation of window repair needs and at what point they should approve a window for replacement. A contractor or consultant experienced in the repair of historic windows should prepare and enter data in the spreadsheet. Each window evaluated should receive a number keyed to an elevation drawing as well as corresponding photographs also keyed to the elevation drawing. The grading system consists of Levels 1, 2, or 3.

- Level 1: Only routine maintenance is needed such as repainting, and simple repairs to the frame or sash.
- Level 2: The component needs repair and includes patching, and consolidating.
- Level 3: Deterioration is to the degree that the part must be replaced, including replacing deteriorated parts with new matching pieces, called a dutchman repair.
- Level 3 Repairs may include a carpenter milling the necessary damaged or missing piece.

Fig.17 Window Repair and Replacement Evaluation Sheet

Download a window repair and replacement evaluation spreadsheet template from the City of Lebanon's website at https://www.lebanontn.org/297/Historic-Preservation-Commission

	Window Description			Additional Details					Frame Condition Type 1, 2, or 3			Sash Condition Type 1, 2, or 3						Recommendation
Window # (keyed to elevation drawing)	*Type and Configuration*	*Dimensions (WxH)*	*Material*	*Historic (Y/N)*	*Window Is Operable? (Y/N)*	*Glazing Condition*	*Paint Condition*	*Is There Weather-stripping?*	*Is the Frame Wracked? (Y/N)*	*Sill*	*Jambs*	*Top Rail*	*Meeting Rail*	*Bottom Rail*	*Stiles*	*Muntins*	*Replace Top Sash Replace Bottom Sash Replace Top and Bottom*	*Treatment*
4	Double Hung, 2-over-2	26"x70"	Wood	Y	Y	1	3	N	N	2	1	1	2	3	2	1	No	Replace bottom rail in kind, repair meeting rail and sill with wood epoxy, add weatherstripping, repaint

Material Longevity Comparative Study*

Maintenance costs are of universal concern to homeowners. The rising costs of heating and cooling, and costs of materials are a few examples of areas where homeowners look to save money. Many may view the replacement of historic wood windows as a way to improve energy efficiency and save money on energy, material, and repair costs. Historic preservation commissions must regularly explain to homeowners the reasons why replacing historic windows will not help them save money but are often in the unenviable position of only having anecdotal evidence to offer. The following study presents information on the financial disadvantages of replacing historic wood windows. Numerous studies are widely available (especially online) to demonstrate the energy efficiency of well-maintained wood windows and demystifying the common but false belief that vinyl windows are more energy efficient than historic wood windows. However, this is not an energy efficiency study. This study looks at costs of materials and repairs for both wood and vinyl windows and significant cost savings with the retention and repair of historic wood windows.

WOOD WINDOW

Regular maintenance (repaint, repair glazing putty, repair weather stripping, rope)

FREQUENCY	COST per WINDOW	COST over 100 YR. SPAN
Every 15 Years	**$130.00**	**$780.00 per Window**

Replace broken glass (assume same frequency as vinyl)

FREQUENCY	COST per WINDOW	COST over 100 YR. SPAN
Every 20 Years	**$60.00**	**$300.00 per Window**

Replacement of whole window during a 100-year span

FREQUENCY	COST per WINDOW	COST over 100 YR. SPAN
N/A	**$0.00**	**$0.00 per Window**

(Maintained wood windows do not require replacement)

MAINTENANCE AND REPLACEMENT TOTALS AFTER 100 YEARS: $1,080.00 PER WINDOW

VINYL WINDOW

Regular maintenance (replace mechanical operation system)

FREQUENCY	COST per WINDOW	COST over 100 YR. SPAN
Every 20 Years	**$50.00**	**$150.00 per Window**

Replace broken glass

FREQUENCY	COST per WINDOW	COST over 100 YR. SPAN
Every 20 Years	**$285.00**	**$1,425.00 per Window**

Replace insulated glass system

FREQUENCY	COST per WINDOW	COST over 100 YR. SPAN
Every 25 Years	**$285.00**	**$855.00 per Window**

(after a new window is installed)

Replace window during a 100-year span

FREQUENCY	COST per WINDOW	COST over 100 YR. SPAN
Every 25 Years	**$285.00**	**$855.00 per Window**

MAINTENANCE AND REPLACEMENT TOTALS AFTER 100 YEARS: $5,130.00 PER WINDOW

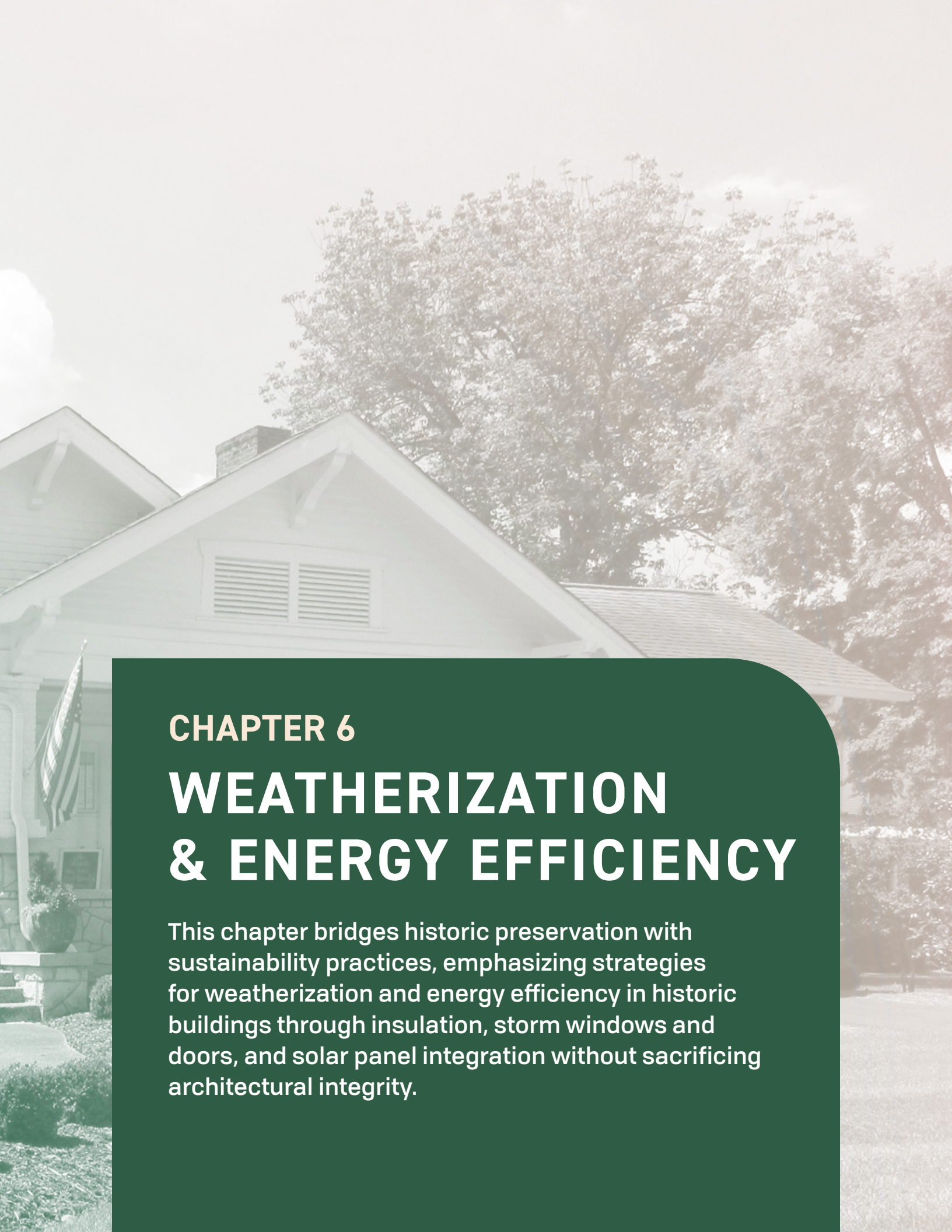
WOOD-CLAD REPLACEMENT WINDOWS **

Longevity: warranties typically found in the 30-35 year range.

Cost: range may be $800 - $1,000 per window.

**Data taken from comparative study: 2010, by Frank Shirley, AIA; Fred Gamble, Ph.D.; Jarod Galvin, RA, LEED AP and available online: https://www.bostonmagazine.com/wp-content/uploads/sites/2/2011/06/Grant-Final-Report-12-3-2010.pdf). Numerous variables impact longevity including quality of materials, ongoing proper maintenance, and climate and weather events. This comparative study was not meant to accommodate for every variable and does not account for the rise in prices over 100 years.*

*** The referenced study did not evaluate wood-clad replacement windows. The study extrapolated numbers from online searches of current manufacturers.*



CHAPTER 6

WEATHERIZATION & ENERGY EFFICIENCY

This chapter bridges historic preservation with sustainability practices, emphasizing strategies for weatherization and energy efficiency in historic buildings through insulation, storm windows and doors, and solar panel integration without sacrificing architectural integrity.

WEATHERIZATION & ENERGY EFFICIENCY

Historic preservation is not an obstacle to realizing sustainability and efficiency goals. Historic preservation and sustainability are natural partners. When it comes to encouraging and practicing sustainability, implementing historic preservation strategies is a great solution. Historic buildings have efficiency systems built into their design and taking advantage of those existing features saves energy and money. The continued use of older buildings is an important act of conservation that keeps buildings and their construction materials out of landfills. Preserving, for example, wood windows, doors, and siding reduces the need to harvest trees for these products, and stone that is reused is material that does not have to be quarried. Efficiency systems are integral to the design of older buildings and their continued use helps reduce energy waste and cost. Repairing original windows, doors, and siding and insulating the roof are much less expensive than replacement windows, doors, and siding and yield the same (and sometimes better) energy savings results. Maximize the benefits of weatherization to maintain comfort and reduce energy consumption by preserving historic design, materials, and features.

According to the National Trust for Historic Preservation, The Greenest Building: Quantifying the Environmental Value of Building Reuse, "Building reuse almost always yields fewer environmental impacts than new construction when comparing buildings of similar size and functionality."

Develop an energy conservation plan that maintains and continues to use historic features. This approach maximizes energy savings at a low-cost. Some examples include vents, eaves, porches, operable windows, and shutters and awnings. These features will be discussed in greater depth throughout this chapter.

Weatherization

Weatherproofing, also known as weatherization, reduces harmful effects on the built environment from natural forces including sunlight and heat, rain, wind, snow, ice, and cold temperatures. Reducing heat loss in winter helps a house stay warmer and these same strategies keep a building cooler in summer and help maintain overall comfort year-round. Add insulation, install storm doors and windows, and reduce air infiltration. These measures reduce the energy required to heat and cool a building which saves money.

Guidelines for Weatherization

1. **Insulation.** Add insulation, a low investment-high impact energy savings strategy. Heat rises and moves, flowing from warmer to colder areas until temperature equalizes in the space. In winter, heated air inside a house flows to adjacent spaces such as an unheated attic or garage, or to the outdoors. In summer, heat flows from the outside, moving to the cool interior. Heat moves through walls, ceilings, floors, and gaps, wherever there is a temperature difference. Insulation offers resistance to the flow of heat.

   R-value. An R-value is a measure of a material's resistance to heat flow. The higher the R-value, the more resistance, and the greater the insulating effectiveness.

   a. The attic and roof are the areas of greatest heat loss in a building. Add insulation to reduce heat flow, improve energy efficiency, and save money.
   b. Add blanket fiberglass or mineral wool insulation.
   c. Other acceptable types are blown-in cellulose treated with boric acid only, blown-in wood, vermiculite, and blown fiberglass. Be aware that some blown-in insulation may settle over time, reducing its effectiveness. Investigate the longevity of the material before installation.
   d. Wall insulation added to perimeter and interior walls will further reduce heat loss. Be aware that this process is extremely destructive to historic materials and features, typically requiring removal of wall finishes to access the wall cavity. The time, materials, and labor are significantly higher resulting in higher costs.

      i. Evaluate the environmental trade-offs. Removing historic plaster or newer drywall adds material to the landfill and replacement drywall has some environmental costs in its manufacture.
      ii. Plan a wall insulation project concurrently with a planned interior renovation project.
      iii. Avoid damaging exterior walls and features during the installation of wall insulation.

Consider weather stripping for additional insulation.

2. **Storm Doors.** Historic doors that are sealed, well-fitted into their frame, and operating properly will reduce air infiltration. Doors effectively block air infiltration although the bottom of the door or a door not squarely positioned in its opening are potential points of weakness.
    a. Add a storm door as a second full barrier against the elements, a simple, low-cost, and highly effective solution to reducing air infiltration, preventing heat loss, reducing energy consumption, and saving money.
    b. Install door into the existing opening. Do not alter the size of the opening.
    c. Avoid damage to historic doors during installation.
    d. A wood storm door is preferable. If the building dates to the mid-20th century a metal door may also be appropriate, depending on the architectural style.

Add storm doors as a second full barrier against the elements (513 W. Main St.)

3. **Storm Windows.** Historic windows, sealed, well-fitted in their frame, and operating properly will reduce air infiltration. A window that does not close properly resulting in the window and frame being unaligned, is a source of infiltration. Infiltration may also occur at the window perimeter and at the meeting rail, where the two sash of a double-hung window meet.
    a. Add a storm window as a second barrier against the elements and air infiltration. This simple strategy prevents heat loss, reduces energy consumption and saves money.
    b. Install storm window into the existing opening, well-fitted for an effective seal. Do not alter the size of the opening.
    c. Avoid damaging historic windows during storm window installation.
    d. Wood storm windows are most appropriate unless the original windows are metal. In this case, a metal window is an appropriate option.

2. **Reduce Air Infiltration.** After adding attic and roof insulation, address secondary sources of air infiltration to further improve weatherization. Spaces around windows and doors, between foundations and walls, or openings in exterior walls including areas where pointing in masonry walls has failed, are points of potential infiltration.
    a. Add weatherstripping to close gaps around doors and windows.
    b. Repair exterior cracks in walls and repoint masonry as described in previous sections.
    c. Close chimney dampers when not in use to prevent air in the house from being pulled up the chimney.
    d. Retain attic vents. Reduce airflow but do not completely seal the building. Some air circulation is necessary to prevent the formation of condensation behind walls and under the roof.

Energy Efficiency Systems

Historic buildings built prior to the advent and wide availability of climate control systems have design features to facilitate heating and cooling. Most of these systems remained as design features even as climate control technologies improved, including after the widespread use of forced-air central heating systems c1900, and affordable air conditioning c1970. Features are referred to as systems when they work together to improve comfort. Retain and use these integral features and systems to reduce energy use.

- Roof and gable-end vents facilitate air exchange, preventing moisture accumulation in attics. Vents and windows work as a system: heat rises and escapes through the attic vents while pulling cooler air into the house from windows on lower levels.
- Tall-pitched roofs allow summer heat to rise and escape from attic-level vents or windows. During winter, close doors to the attic to retain heat.
- Wide, overhanging roof eaves, awnings, and exterior porches shade the building from the sun helping to keep interiors cool in the summer. In winter, retract movable awnings against the frame to allow sun to warm the building.
- Masonry walls act as a thermal barrier and reduce air movement and slowing heat loss and gain.
- Transom windows, both exterior and interior, facilitate air movement when open. Interior transom windows allow daylight to filter from perimeter rooms to interior hallways and rooms.
- Operable windows and shutters enable air circulation when open, and similarly when closed they prevent heat loss.
- Install curtains or drapes to serve the same function as interior shutters.

Guidelines for Energy Efficiency Systems

1. **Passive Energy Features.** Maintain and keep in good repair all exterior materials and features including windows and doors, porches, overhanging eaves, and roofs.
    a. Support the health of shade trees. Shade trees block summer sun to help a building stay cool and when they drop their leaves in the winter sun filters to the building for added warmth.
    b. Maintain features that provide summer shade to maximize cooling and reduce energy consumption. Examples are overhanging eaves, porches, balconies, and windows, shutters, and awnings.
    c. Awnings should be canvas and of a historically appropriate design based on archival research. Extend their longevity by keeping them clean and free of tears. Replace awnings with extensive tears that are not reasonably repairable, or when damaged beyond repair.

Maintain features that provide summer shade to maximize cooling.

d. Keep awning mechanisms in good repair and hardware free of rust.

e. Increase daylight exposure to reduce the need for artificial interior light. Raise shades and tie back window coverings when feasible.

f. Open windows to create cross-ventilation and encourage air circulation within a building.

g. Double-hung windows are designed to facilitate air movement. The sash can be opened at the same time; the open upper sash lets hot air escape while cooler air is pulled in at the lower sash.

2. Mechanical Systems

a. Maintain air conditioning systems in good condition, including all mechanical equipment. Replace air filters following manufacturer's instructions.

b. Air condensing coil units on the exterior must be kept free of intrusions to ensure the free circulation of air. This helps them operate more efficiently.

c. Use mechanical vents to transfer foul and moist air to the exterior. Kitchen stove hoods, bathrooms, laundry rooms, basements and attics are all areas that should be vented.

d. Keep fireplaces and chimneys clean, vented, and maintained. Use chimney dampers to block air transfer when the fireplace is not in use. Install a chimney cap or screen to prevent debris or animals from entering the chimney and causing damage.

3. Solar Panel Systems. Solar panels convert the sun's energy into electricity. The energy is collected through photovoltaic cells in the panels, transferred and stored in batteries, routed to an inverter, and then to a service box and main breaker panel in the building. Excess power is stored in the batteries for future use. This renewable energy source is gaining popularity, including for homeowners looking to reduce energy costs.

Solar technology is rapidly changing, offering products that should be considered for use with historic buildings. Solar panel design varies and the key to successful, compatible installation at a historic property is to choose products that are unobtrusive, visually compatible to the historic resource, do not alter or damage historic materials, and position them so they are not visible, or are minimally visible, from the public right of way.

Minimize solar panel visibility from the public right of way (428 W. Main St.)

a. Solar panel locations. Minimize solar panel visibility from the public right of way to protect the historic character of the building and setting. The panels should be free of vegetation (tree branches) or obstructions. The following hierarchy of locations lists the most to least preferable.

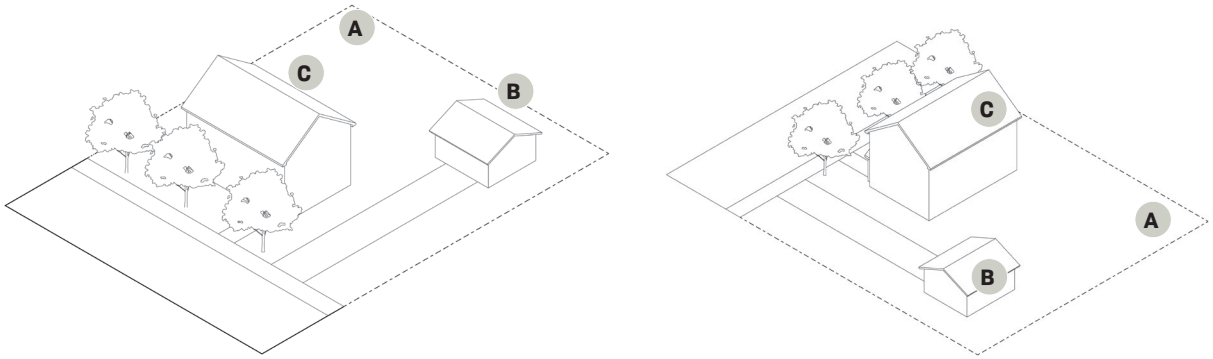
i. Place solar panels on the property at grade (not installed on a building) in the rear yard, or the side yard screened from view.

ii. On the roof of new construction or a historic accessory building (garage, coach house, or outbuilding), if possible facing away from the street.

iii. Primary historic building, rear roof slope. If panels must be placed on the side roof, place them toward the rear of the building.

iv. If installed on a non-residential building, place on a flat roof hidden by a parapet wall.

Fig.18 Solar Panel Placement on a Historic Property



A | ON PROPERTY
At grade level in rear or side yard

B | ON ACCESSORY BUILDING
On roof of new construction or on the historic accessory building

C | ON PRIMARY BUILDING
On the rear roof slope of the main historic building

b. Installation. Do not damage or obscure historic materials or architectural features. Do not alter historic roof slope.

i. Do not compromise the structural integrity of the building. Confirm that the roof structure has the capacity to carry the equipment load. Consult an experienced structural engineer to evaluate structural capacity and consult an experienced solar technology professional to determine the most appropriate system.

ii. Confirm that the solar system is removable without damaging the historic building and that any changes are reversible.

iii. Choose a solar panel design that is thin and lies flat against the roof. Solar tiles or solar shingles are other options that may be less visible.

4. Green and Cool Roofs. Green roofs are areas on the roof where living plants are placed within waterproof holding systems. Cool roofs refer to buildings with light colored roof material to reflect heat.

a. Green roof. Plants that compose a green roof include flowers, grasses, and various types of ground cover. They have become a popular installation option, especially in urban areas because they reduce heat gain, help manage stormwater runoff and their filter systems improve water quality, they improve air quality, and reduce heating and cooling costs by acting as a form of insulation. The most important disadvantage is their weight. Many historic buildings do not have the structural capacity to withstand the substantial weight of a green roof. For this reason, care must be taken when considering a green roof, to consult a structural engineer to evaluate structural capacity.

Consider green roofs with living plants to create a cool roofing system.

i. Research the feasibility of a green roof. Consult with a structural engineer to ensure the building can withstand the additional load of the green roof and consult with a green roof installer to determine the most appropriate composition of green roof.

ii. Position a green roof behind a parapet wall or otherwise screen from view. When buildings are low height, position the green roof toward the rear of the building. These placement strategies will help maintain the historic appearance of the building when viewed from the street.

iii. Maintain a green roof through regular inspections to evaluate the health of the plants and to identify water drainage problems quickly. Repair the green roof to prevent building damage and to maintain the health of the plants.

b. Cool roof. When roof replacement is necessary, remove dark roof covering and install a light color roofing material. The light color reflects heat and UV rays to reduce heat gain. A light color roof typically has a longer life span compared to a dark color roof because lower temperatures reduce thermal stresses.

i. Cool roofs are compatible with any roof slope from flat to pitched.

ii. Cool roofs do not require special installation; the key component is the use of a light color roofing material.

iii. Cool roofs are less expensive to install and maintain compared to green roofs.

Install a light color roofing material to reflect heat and UV rays, reducing heat.

Ensure solar panels are compatible, unobtrusive, do not alter or damage historic materials, and minimally visible.


MOTEL


704

CHAPTER 7

FLOOD MEASURES FOR PROPERTY OWNERS

This chapter outlines preventive measures and key considerations for flood adaptation, focusing on strategies to protect historic properties from water damage while preserving their integrity, character, and materials.

FLOOD MEASURES FOR PROPERTY OWNERS

Flooding and other climate-related disasters, and dealing with their impacts on historic properties, is not a new challenge. The topic has gained greater attention with broader recognition of the problem, and the increase in frequency of weather events. This has resulted in a better understanding of how climate change is impacting historic resources and better information about how to mitigate the effects.

Develop flood adaptation strategies to help lessen the impact of weather-related disasters on historic properties while preserving the design, character, and materials that contribute to their historic significance. "Always select an adaptive treatment that minimizes the impacts to the historic character and appearance of an individual property and/or a larger historic district." (NPS, Guidelines on Flood Adaptation for Rehabilitating Historic Buildings.) Historic materials are more resilient than many modern finishes and can be retained and repaired, another benefit of retaining historic materials. For example, after a flood, plaster will dry out with little damage, while drywall does not recover from floods, requiring removal and replacement. This chapter provides uncomplicated information that is easily actionable. The National Park Service, Technical Services Division, and the National Trust for Historic Preservation have both produced extensive guidance on a wide range of disaster-related topics. These sources are available on their websites and are free; those wishing to delve more intensely into the topic should consult these resources for more information.

Flood Measures

There are a variety a measures one can implement to address the potential for, and impacts of, flooding. Of the measures described below, they are ordered progressively from low to high impact. These measures include: temporary protective measures, site adaptations, utilities, and intensive level adaptations. The last area discussed is steps to take after a flood.

Guidelines for Flood Measures

1. **Temporary Protective Measures.** Temporary measures are often inexpensive, and simple, and are a potential solution to low-level and occasional flooding. Temporary measures also have the lowest impact on historic character, features and materials because they don't require permanent changes. Examples include sandbags, water-filled temporary dams to act as a floodwall, wrap foundations with waterproof fabric anchored by sandbags; and floodgates for building entrances and windows.

    a. Consider the set-up time needed for each intervention as well as storage needs between floods.

    b. Use in conjunction with pumps to remove water that breaches the system.

Utilize sandbags for flood protection and prevent potential water breaches.

2. **Site Adaptations**

    a. Grading. Create a sloped perimeter berm or embankment to prevent water from entering a property. Consider this option carefully to evaluate if this strategy may make flooding worse for other properties and that is complies with applicable municipal codes. Avoid altering or damaging historic landscape features including trees, and historic fences or walls. Ensure the design is compatible with the historic character of the property or district.

    b. Permeable Paving. Install permeable paving to facilitate water drainage and help avoid erosion of foundation walls. Ensure drainage systems divert water away from buildings.

    c. Improve infrastructure to prevent water from collecting and standing against historic buildings. Culverts and other diversion methods must be kept clear in order to be effective.

3. **Utilities**

    a. Protect utilities and mechanical equipment in basements by installing a sealed enclosure to protect them from water.

    b. Elevate utilities on the building interior onto platforms above the height of flood levels.

    c. Place exterior utilities and equipment onto elevated platforms above the height of flood levels.

    d. Use care when creating elevated platforms to minimize their impact on historic features and materials. Consult with an experienced contractor to ensure the safety of elevated systems.

    e. Screen exterior mechanical equipment to minimize visibility.

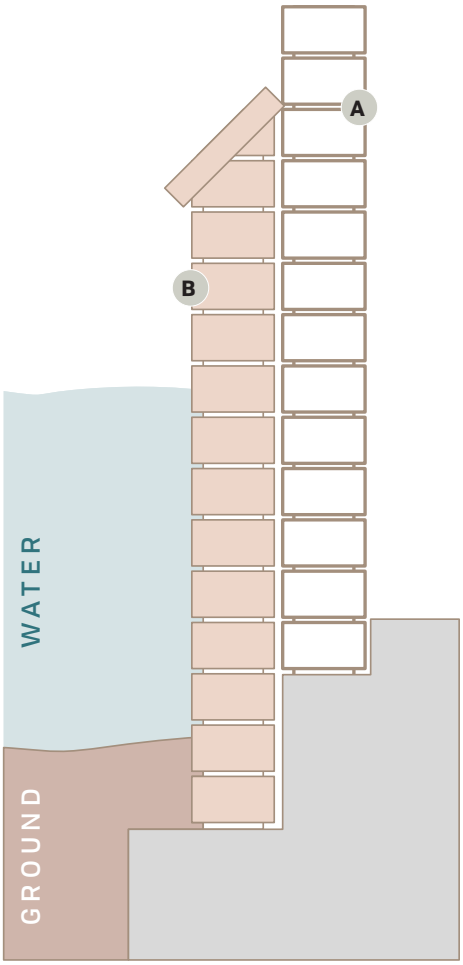
4. **Intensive Level Adaptations.** To address frequent, high, or severe flooding, consult an experienced consultant, architect, or engineer to develop a comprehensive system of flood mitigation. Each method has technical limitations and includes a complex system of treatments. Refer to the ***Secretary of the Interior's Standards, Flood Adaptation Guidelines*** for additional information. These methods introduce the most potential for adversely impacting historic features and materials; consider their impacts carefully.

    a. Dry Floodproofing. This method of flood control incorporates numerous methods to create a watertight seal around a building. Use these interventions below the flood risk level, usually around the foundation and a portion of the wall above grade.

    b. Wet Floodproofing. This system does not attempt to prevent water from entering a building, instead, it creates a free path for the water to enter, then exit the building. The success of this method requires that the area in the path of floodwaters is empty, free of obstructions, has the structural ability to handle the force of flowing water, and has unobstructed entry/exit points so the water does not become trapped. This method has a high impact on historic spaces and materials; evaluate implementation carefully.

    c. Elevated Foundation. This method raises a building and places it on a new, elevated foundation above the height of flood level. The historic character, appearance, and materials of the building are impacted by this intervention; therefore, this approach must be carefully considered.

    d. Abandon Lowest Floor. Sometimes, the best solution is to stop using the lowest floor, and move all occupancy of the building to the upper floor or floors. This method may have little impact on the exterior of the building but will have significant effects on the interior design, integrity, features and materials. Carefully consider all effects on the historic building before implementing this strategy.



A EXISTING WALL
Exterior wall that may be compromised in the case of a flooding

B DRY FLOODPROOFING
Sealing the building's exterior to prevent floodwaters from entering, using waterproof materials on walls

Fig.19 Dry Floodproofing Diagram

5. After a Flood

a. Document the damage and create an inventory. To keep track of conditions and facilitate later insurance claims, make note of damage to your building and property. Take photographs to create a record of the condition of historic features and materials, what can be retained and repaired, and architectural or decorative pieces deposited onto the property from elsewhere. Items found that do not belong to your property may belong to a neighbor who wishes to restore that item to their building or site. Complete this documentation prior to clean-up efforts.

b. Remove mud and other debris as soon as possible and while mud is wet and easier to remove. Do not use high-pressure water to clean surfaces as this could introduce more damage.

c. Ventilate the building to speed the drying process using the least damaging method. Open doors and windows and use fans to facilitate air movement.

d. Watch for foundation cracks or widening of existing cracks as this may be a sign of instability. Consult a structural engineer with experience with historic buildings for an evaluation.

e. Efflorescence is impurities leached from masonry, left behind in the form of a white powdery substance after the masonry has been wet. It is likely, not harmful. Brush it away or let it wash away in the next rain.

f. Remove water-saturated insulation as it is no longer effective. Saturated insulation does not dry well and if left in place may become a source of mold and will perpetuate wet conditions against wood framing that can cause rot.

g. Remove saturated drywall. Wet drywall is unstable and releases contaminants that are a health hazard.

h. Retain plaster. When allowed to dry slowly, plaster often survives floods without cracks or damage.

i. Retain wood features. Wet wood expands but as it dries will often return to its original form; alternatively flatten as it dries. Monitor the drying process to determine if intervention is necessary.

j. Evaluate whether improved protective measures should be implemented for the next flood.

Document damage and create an inventory.

Brush or wash away the efflorescence or white powdery substance from masonry.

Repair and restore wood features that might have been damaged post flood.

CHAPTER 8

ADDITIONS & NEW CONSTRUCTION

This chapter provides guidelines for designing additions and new construction that are sensitive and compatible with existing historic structures, including residential and commercial buildings.

RESIDENTIAL ADDITIONS & NEW CONSTRUCTIONS

The historic domestic character of Lebanon remains identifiable in its charming residential neighborhoods where complementary architectural styles offer variety and interest while materials, building heights, yards, and building setbacks signal continuity and cohesion. Lebanon is not frozen in time; indeed it is a vibrant community where growth has the potential to contribute to the overall vitality of its neighborhoods. New construction and infill development are encouraged where appropriate; historic designation does not prevent compatible new construction. Building expansion, either as additions to existing buildings or as new infill construction must be thoughtfully incorporated into the existing historic fabric to ensure the preservation of Lebanon's historic identity. The design of additions and new construction should be compatible with the existing historic character of the building or district, the scale and massing should not visually supplant or overwhelm the established historic scale, and materials should be similar and harmonious with the historic materials and existing historic character of the neighboring homes.

Follow the Secretary of the Interior's Standards for Preservation and Rehabilitation. The Standards state, in part:

1. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
2. New additions and adjacent or related new construction will 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.

These Guidelines provide an overview of best practices but consultation with professionals having experience working with historic buildings including architects, engineers, designers, and landscape architects, along with City of Lebanon planning staff is critical to a successful project. Property owners are responsible for following all municipal ordinances, and obtaining a Certificate of Appropriateness and building permits from the City of Lebanon. Early consultation with City planning staff and the Historic Preservation Commission is advised.

GENERAL PRINCIPLES
FOR RESIDENTIAL ADDITIONS AND NEW CONSTRUCTION

An addition, sensitively designed and compatible with the existing historic house, is a reasonable solution to additional living space needs. Historic homes must meet the requirements of modern families to ensure their continued use and care. Similarly, compatible infill on vacant residential lots contributes to the continued growth and vitality of neighborhoods. To balance new design and existing historic character, thoughtfully apply preservation design standards in this chapter. Consider site placement and orientation, design expression, scale, massing and form, materials, fenestration, and design details. Conduct research to locate historic building permits, photographs, maps, or site plans. These materials provide important information about the history of buildings and neighborhoods and can offer direction for design and material decisions. The goal of additions is to expand living space. Place them at the rear of existing buildings or at the side and set back from the front façade to help differentiate the historic from the new and to minimize visual intrusions on the historic home. Lower the scale, massing, and proportions of additions relative to associated historic buildings. Design the scale and rhythm of openings and design features in a manner that complements existing houses. When additions are not visible from the street, there are more opportunities to apply modern design and materials while still respecting the design vocabulary of associated historic houses. Design considerations for new construction follow many of the same guidelines. Avoid demolition of historic houses to make room for new construction unless catastrophic damage precludes repair. Take design and material cues from the historic houses on the block and in the larger neighborhood to ensure the new design complements, but does not exactly replicate, historic styles. Reinterpret historic styles and materials in modern design as a strategy for creating houses that fit in with the historic character of their streets or neighborhoods but clearly signal new construction.

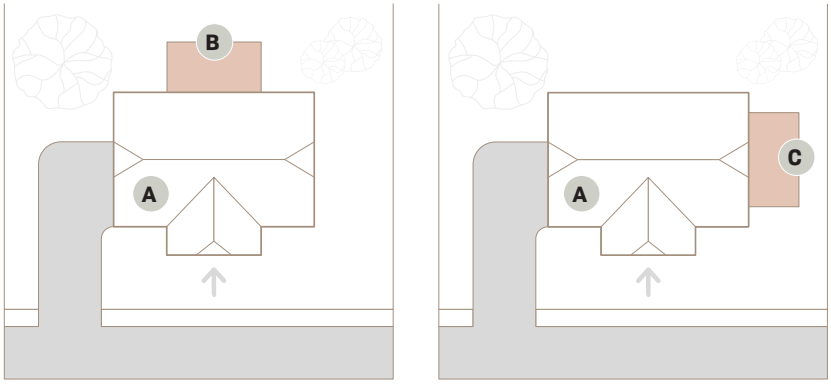
Residential Additions

Site Placement and Orientation - Residential Additions

During the early project planning phase, consider the location and orientation of the addition. Site the addition so it is minimally visible from the street whenever possible. Careful placement to ensure continuity of setbacks and the spatial relationships between neighbors, contributes to the preservation of the character of the historic district.

1. Locate the addition at the rear of the house taking into account lot and building dimensions, setback requirements, and site access.
2. If the addition must be placed at the side façade, place it well back from the front façade to differentiate it as new construction and reduce the intrusion on the historic design of the house.
3. Review applicable lot coverage requirements and scale the addition appropriately for setbacks and the depth of the side and rear yards.
4. Do not put an addition on to the front façade.

Fig.20 Residential Rear and Side Additions - Plan View



A HISTORIC HOUSE

B REAR ADDITION
Locate the addition at the rear of the house taking into account lot and building dimensions

C SIDE ADDITION
Ensure that the scale and massing of the addition is smaller than the original structure

Design Expression - Residential Additions

Design the addition using compatible stylistic references and materials. Use the style of the existing house to guide design choices. Select a subset of features from the historic house to incorporate into the design of the addition. This helps create a cohesive composition while making it clear what part is new so the evolution of the building is evident.

1. Do not design an addition that directly mimics the historic style so that the addition blends seamlessly with the old. Doing so creates a false sense of history and creates confusion about what is historic and what is not.
2. Design the addition to pick up elements of the historic design so that the composition is a stripped-down or simplified interpretation. This is an opportunity to experiment with using abstract references or ornament to suggest elements of the historic style or historic features while preserving the overall historic character and compatibility of the district.

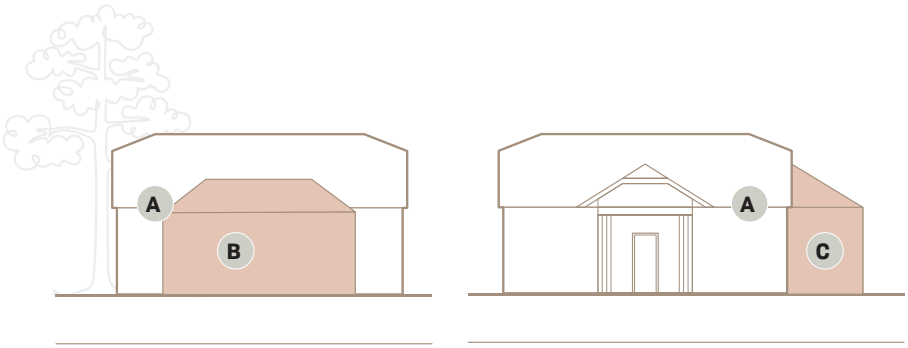
Locate additions in the rear, whenever feasible.

Scale, Massing, and Form - Residential Additions

The addition should not be larger or taller than the historic house.

1. The roofline of the addition should not be visible above the ridgeline of the primary roof.
2. The scale and proportions of windows, doors, porches, and roofs should complement the historic house.
3. The character of the existing and neighboring houses should guide the appropriate placement, scale, massing, form, materials, and design of the addition.
4. A two-story addition to a one, or one-and-a-half-story house, is not compatible.

Fig.21 Residential Rear and Side Additions - Elevation View



A HISTORIC HOUSE

B REAR ADDITION
The roofline of the addition should not be visible above the ridgeline of the primary roof

C SIDE ADDITION
The shape and slope of the addition's roof should match those of the historic house

Materials - Residential Additions

Use in-kind or compatible materials for foundations, walls, roofs, porches, doors, windows, and other features.

a. Make every attempt to minimize the removal of historic features or materials at the location of the addition.

b. Salvage historic materials and reuse them in the design of the addition whenever possible. Reusing historic materials is sustainable and prevents them from going into the landfill. Store historic materials or features not reused as these may be returned to the building at a future time.

c. Consider using high-quality modern materials such as engineered wood, cast stone, glass, or steel in a design that references the historic composition and architectural details. The modern material signals that the addition is new construction and the traditional composition ensures it is compatible to the historic character of the house and district.

d. Do not use aluminum or vinyl siding on additions including for dormers and porches.

Design Details - Residential Additions

Use design details to clearly differentiate the addition from the historic house. Setbacks, changes in the wall plane, variation at the eave line, and the placement of trim are all effective design devices.

1. **Windows and Doors.** Windows and doors are important design elements to reflect architectural style and achieve design compatibility. Use the same rhythm of solid to void and match the size and scale of historic doors and windows.

2. **Roof Shape and Materials.** Avoid the visually jarring juxtaposition of dissimilar roof shapes. The shape and slope of the addition's roof should match those of the historic house for a harmonious composition. The height of the addition's ridgeline should be lower than the main house. Use matching roof shingles; in this case, the matching shingles provide continuity of design while the other design details clearly indicate the difference between the historic house and the addition.

    a. If a roof cornice has design features, choose one to use on the addition for design continuity. For example, if there is a wide cornice and brackets on the historic house, use a wide cornice on the addition, or use brackets – but not both.

3. **Dormer Additions.** When adding dormers to the historic house, do not place dormer additions on the roof slope of the primary façade. Dormers on the historic house should be placed at the rear façade, or on a side façade and set back from the front of the house to minimize visibility from the street.

a. The scale, shape and slope of the dormer addition should match that of the historic house, or of historic dormers already on the house.

b. Use compatible siding materials to complement the historic house. Dormer windows should be of the same scale as historic dormer windows; use examples from houses of similar age and design in the neighborhood for guidance.

c. Dormers incorporated into the design of an addition should complement the scale and design of the historic house and be of appropriate scale for the addition. Materials should be compatible.

Do not overwhelm the historic roof. Ensure that the addition is not visible from the public right of way.

4. **Rooftop Additions.** Rooftop additions rarely are compatible with a historic house. If a rooftop addition is proposed, great care must be taken to ensure it is located at the rear of the house, is minimally visible from the street, does not damage the historic roof, does not alter the form or slope of the historic roof, and does not require the demolition of historic roof features such as dormers or chimneys.

5. **New Porches.** When adding a porch to a historic house, locate it at the rear or side façades. If the historic house never had a front porch, do not add a porch to the front façade. A new porch addition should complement the architectural style of the historic house. Look at other houses of the same architectural style that have porches for design inspiration or refer to historic style guides. The proportions of the new porch should complement the historic house, especially the overall height of the porch, roof slope, and dimensions of materials and features.

6. **Reconstruction of a Missing Porch.** When returning a missing porch to a house, the best design incorporates physical evidence of the porch still visible on the house such as ghost lines of the roof or pilasters, or remnants of foundations, along with historic photographs. If historic photographs are not available and no physical evidence exists, a porch of compatible design is appropriate. Base the design on existing houses in the neighborhood of the same style and having a historic porch. If there are insufficient examples in the neighborhood, use a historic style guide that illustrates porches of the period. Use materials to match the historic materials on the house.

Garage and Accessory Dwelling Units - Residential Additions

When adding an addition to a historic garage, locate it on a side façade. Differentiate the new from the historic by setting it back from the primary façade of the historic garage and scaled slightly smaller in height and massing. Use compatible materials or modern materials that complement the historic.

Mechanical Equipment - Residential Additions

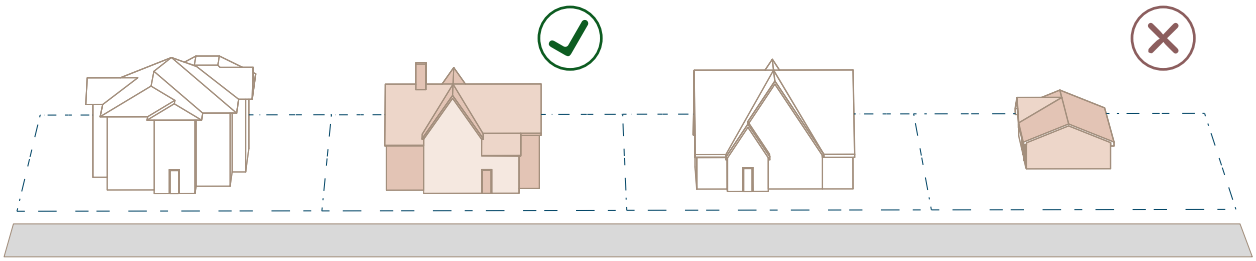
Place mechanical equipment for the addition at the rear of the building or at the side façade and screened to minimize its visibility. Landscaping and fencing are options for screening equipment. New additions are often an opportunity to introduce energy-efficient systems and new products. Insulate foundations, walls, and roofs; and consider solar technology.

Residential New Construction

Site Placement and Orientation - Residential New Construction

Setbacks, lot coverage, and building placement, including the historic spacing between houses, affect the compatibility of the new building with the historic environment. To ensure the historic visual relationship is maintained, evaluate and emulate the typical setbacks, lot coverage, and placement of the new house so that it reinforces the historic pattern of development. During the early project planning phase, consider the location and orientation of the new house. Make note of the prevailing orientation of historic buildings on the block, in most cases, traditional neighborhoods evolved with the front façades of homes facing toward the street. Continue this pattern to maintain a cohesive presence along the block.

Fig.22 Residential New Construction Orientation and Scale



WRONG ORIENTATION

Scale, Massing, and Form - Residential New Construction

Massing is the overall size and physical volume of a building, including width and height while form is the shape, such as square, rectangular, or irregular. These qualities work together to determine the overall scale and configuration of the house. Porches, roof shapes, dormers, and bay windows also influence massing and form. Design in proportion and continuity to these variables, to preserve the cohesiveness of the street.

A new addition should be compatible in massing, scale, height, and proportion, as shown on the right.

Materials - Residential New Construction

Traditional neighborhoods have homes constructed of wood, brick, stone, formed concrete block, and stucco. There are few materials that are a suitable substitution. For example, terra cotta and cast stone are both used to emulate limestone, but these materials are rarely used in residential applications and are likely more expensive than simply using stone. Traditional materials are also an important signifier of architectural style and building periods. Choose materials for new construction that are compatible with the styles and ages of neighboring historic period homes.

Do not use incompatible material and consider the overall aesthetic of the home.

1. Avoid aluminum and vinyl siding materials, as these are incompatible substitutions for wood siding.
2. Do not use synthetic stucco systems such as DryVit and EIFS (Exterior Insulation Finishing Systems) in place of stucco.
3. Fiber cement board products designed to emulate wood may be a compatible substitute material. Use profiles, textures, patterns, and finishes that closely resemble the historic material. For example, when using fiber cement board, the smooth surface should face out – not the faux wood-grained surface.
4. Brick and stone veneers may be an appropriate substitute for brick and stone. Evaluate the depth, material profile, patterns, colors, and textures to ensure they are visually compatible with neighboring historic materials.
5. There are increasing numbers of options for roofing materials. Make note of those materials used on historic homes on the block and choose a similar and visually compatible material.

Design Details - Residential New Construction

New residential design should not mimic historic styles, and there is no specific architectural style that must be emulated. Take cues from the historic homes on the block or in the neighborhood for design inspiration. The rhythm and scale of solids (wall) to voids (windows or doors) used in proportion with historic homes on the block help create a pleasing and consistent composition.

1. Design new construction to pick up stylistic elements of neighboring historic period homes, creating a restrained, streamlined, or simplified interpretation. Use this as an opportunity to experiment with abstract references or ornament to suggest elements of a historic style or historic features while retaining overall design compatibility in the district.
2. Design new construction to be compatible or harmonious with the historic period architectural styles and building forms that define the block or the neighborhood.

Garage and Accessory Dwelling Units - Residential New Construction

New garages, parking areas and accessory dwelling units must be carefully considered to not overwhelm the scale and design of the new house, nor the neighboring and historic period buildings on the block. These features should have a smaller footprint and be lower in height than the primary residence, and be minimally visible from the street. The site and orientation should be aligned with the composition of neighboring historic garages and parking.

1. Design the composition of the garage including materials, size and proportion of vehicle and pedestrian doors, and windows, and architectural embellishments to match the design of the new house.
2. Locate attached or stand-alone garages at the rear of the house. If a garage must be placed to the side, design the garage with a significant setback away from the primary façade.
3. Do not place surface parking areas in front of the house.
4. Consult the City of Lebanon Planning Department and Zoning staff for more information about restrictions and requirements for accessory dwelling units.

Mechanical Equipment - Residential New Construction

Design the new house so that mechanical equipment is located at the rear of the building. If it is unavoidable for equipment to be located at the side, add screening such as fences or landscaping to shield it from view. New construction is an opportunity to incorporate new systems and energy-efficient products including solar shingles or cool roofs, rainwater collection systems, radiant heat, insulated foundations, walls, and roofs, and permeable site features.

Garage additions should be in the raar portion of a residential block to minimize visibility from the public right of way.

COMMERCIAL ADDITIONS & NEW CONSTRUCTIONS

The Square Historic District, downtown Lebanon's traditional commercial core has a strongly identifiable historic character. Charming buildings of the late 20th century intermingled with commercial vernacular types define the design identity of the area. Additions to Lebanon's historic commercial and institutional buildings are often necessary to accommodate new and expanded uses. Inappropriate additions can diminish the integrity of a historic building and its surrounding historic context. Carefully designed additions that are sensitive to historic character can enhance both the building and its neighborhood. These changes can reinforce the idea that historic buildings are relevant to contemporary life.

Follow the Secretary of the Interior's Standards for Preservation and Rehabilitation. The Standards state, in part:

1. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
2. New additions and adjacent or related new construction will 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.

This chapter outlines best practices; however, consult with City of Lebanon planning staff and professionals with historic building expertise such as architects, engineers, designers, and landscape architects. These steps are a critical part of a successful project. Property owners are responsible for following all municipal ordinances and obtaining a Certificate of Appropriateness and building permits from the City of Lebanon. Consult with City planning staff and the Historic Preservation Commission early.

GENERAL PRINCIPLES FOR COMMERCIAL ADDITIONS AND NEW CONSTRUCTION

A carefully designed and compatible addition provides added space when business growth requires expansion. An addition allows a business to remain in a historic building, reducing vacancies in the commercial core and contributing to the vitality of the Square. Similarly, compatible infill on vacant commercial lots contributes to the continued growth and vitality of the commercial district. Consider site placement and orientation, design expression, scale, massing and form, materials, fenestration, and design details. The goal of additions is to expand useable space. Place them at the rear of existing buildings or, if there is room, at the side and set back from the front façade to help differentiate the historic from the new and to minimize visual intrusions on the historic building. Lower the scale, massing, and proportions of additions relative to associated historic buildings. When additions are not visible from the street, there are more opportunities to apply modern design and materials while still respecting the design vocabulary of the block. Design considerations for new construction follow many of the same guidelines. Avoid demolition of historic buildings to make room for new construction unless catastrophic damage precludes repair. Take design and material cues from the historic buildings on the block to ensure the new design complements, but does not exactly replicate, historic styles. Reinterpret historic styles and materials in modern design as a strategy for creating infill that fit in with the historic character of their streets but clearly signal new construction. Locate and document existing historic conditions in drawings and photographs before beginning any alterations and additions to a historic building.

Commercial Additions

Site Placement and Orientation - Commercial Additions

For the construction of new additions, adhere to established patterns of lot usage, setback, and building orientation associated with the site's historic context.

1. Place additions to the rear of historic buildings. If there is no rear option, place the addition to the side.
2. Recess the front façade of a side addition to easily distinguish it from the historic building. If the historic building is large, separate the addition from the main building using a recessed hyphen to connect and differentiate the two parts.
3. Rooftop additions may be appropriate. Recess the addition away from the primary façade to minimize its visibility from the street.

Design additions to be distinguishable from the original historic structure. ✓

Design Expression - Commercial Additions

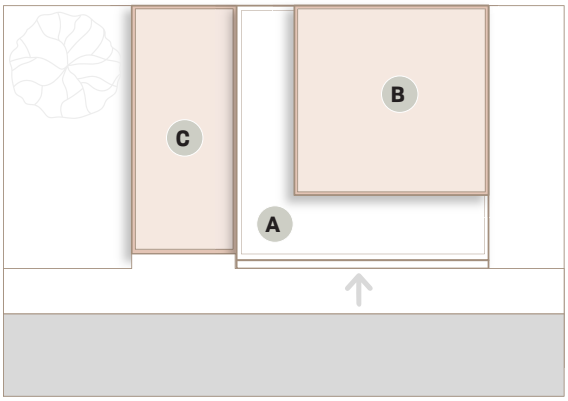
1. Design new additions in ways that distinguish new from old. Place the addition so that it is recessed from the wall plane of the historic building.

Scale, Massing, and Form - Commercial Additions

Design new additions to complement the layout, scale, massing, and form of the building with which they are associated. Identify predominant characteristics of existing buildings, such as symmetry/asymmetry, receding forms, rhythms of openings, and contrasting relationships. Reflect these characteristics in the addition's design.

1. Do not design additions that obstruct or alter the primary façades, especially entrances.
2. Design additions with the same average height, width, and overall mass as the existing related or neighboring buildings.
3. Design the addition's roof to be the same shape as the historic roof but subordinate in scale and form.
4. Design new additions with walls, forms, shapes, and articulation that reflect and continue those elements of the existing building. The goal is to acknowledge but not explicitly replicate them. The acknowledgment is an opportunity for creativity and may be playful.
5. Design new additions that reflect the historic relationships of solid (walls) and void (windows and doors) in their placement and proportions.

Fig.23 Commercial Side and Rooftop Additions - Plan View and Perspective



A HISTORIC COMMERCIAL BUILDING

B ROOFTOP ADDITION
Recess the addition away from the primary façade to minimize its visibility from the street

C SIDE ADDITION
Recess the front façade of a side addition to easily distinguish it from the historic building. Ensure the roof style is similar to the original building

Materials - Commercial Additions

Select materials for new additions that are sympathetic to the existing materials of related historic buildings to help new additions achieve compatibility with the primary historic building.

1. Identify the palette and application of materials used in associated historic buildings early in the conceptual design process. Include materials related to the roof, walls, trim, windows, doors, and decorative elements.
2. Identify which existing materials are historic and character-defining and which are not.
3. Develop a materials palette for new additions that is similar to and complementary with existing materials.
4. Materials for new additions do not always need to be exactly the same as existing materials but be visually complementary in color, size, texture, scale, and quality.
5. Avoid using synthetic materials that are incompatible in composition and appearance with existing materials.

Develop a materials palette for new additions that is complementary with existing materials.

Design Details - Commercial Additions

Do not design new additions that exactly replicate the architectural detailing of the primary historic buildings to which they are related. Instead, remain complementary and consistent with the primary historic buildings in overall character. Replicating historic buildings and features is false historicism which diminishes the integrity of existing historic buildings and confuses the distinction between old and new.

1. Design new additions that recognize and enhance the design concepts inherent in the historic buildings to which they are related.
2. Design new additions with contemporary styling that is compatible with and respectful of the character of the historic buildings to which they are related while clearly expressing their own design era.
3. Use contemporary design elements as an abstract reference to the historic. Compose additions in simplified interpretations of the historic building to which they are related.
4. Respect the organization, patterns, types, and sizes of windows of the historic building. Treat these elements as inspiration for interpretation in new design.
5. When additions are located near the primary façade, adhere more closely to historic character. Additions that are less visible from the front may be more adventurous in design.
6. Retain consistent floor levels between the historic building and the addition. If an at-grade accessible entry requires a floor level variation, respectfully incorporate this transition.
7. Ensure the primary entrance of historic buildings remains intact. Do not alter or infill it, even if a new primary entrance is part of the addition's design.
8. Clearly express the design of a new primary entrance to be the obvious primary point of entry.

The addition to the left is compatible and does not overwhelm the original historic structure.

Mechanical Equipment - Commercial Additions

Modern mechanical, electrical, and plumbing systems make buildings comfortable, safe, and livable. Building owners often take the opportunity to upgrade mechanical, electrical, and plumbing systems with additions to historic buildings. Sensitive systems upgrades retain important elements of earlier systems and preserve historic fabric, while providing modern comforts.

1. Install new mechanical, electrical, and plumbing systems that minimally alter exterior façades and do not destroy or obscure historic features and materials.
2. Do not cut through existing historic masonry walls to install new or upgraded systems.
3. Provide appropriate structural support for new systems.
4. Provide appropriate ventilation in attics, crawlspaces, and basements to avoid deterioration of systems from excessive moisture.
5. Install exterior air conditioning units to the side or rear of the building in locations where they will not obscure historic features or damage historic materials through excessive moisture.
6. Only install systems through existing window openings when all other viable options would result in damage to historic fabric. If required, install new systems at windows openings in a manner that protects existing sash and frames and at the rear of the building.
7. Do not install suspended acoustical ceilings in historic buildings when they obscure the upper portions of the historic windows.

Commercial New Construction

The following guidelines apply especially to new construction in the vicinity of downtown Lebanon's expanding development zones as outlined in the Lebanon Forward 2040 Comprehensive Plan.

Site Placement and Orientation - Commercial New Construction

For the construction of new buildings, adhere to established patterns of developmental organization, lot usage, setback, and building orientation associated with the site's historic context. Maintain continuity of the streetscape and construct new buildings that follow the established setback pattern. In the historic downtown commercial core, most historic buildings are located immediately adjacent to the public sidewalk and street, without setbacks. In other historic areas within the city, buildings may follow a different pattern of setbacks and distances from the street.

1. The principal façades and entrances of most buildings in downtown Lebanon are located along the primary street. Maintain this design pattern.
2. Retain established property line patterns and building setbacks along the streetscape. In the Downtown area, locate new buildings immediately adjacent to the sidewalk to match the predominant placement of historic buildings throughout the historic district.
3. In the downtown area, design new buildings to occupy the full width of the lot along the sidewalk without gaps between buildings.
4. Create a consistent streetscape by designing the width and height of new buildings to reflect and reinforce the setback and façade relationships of historic buildings.
5. Variations to these setback guidelines may be acceptable in some cases to provide enhanced entrances or desirable outdoor spaces along the sidewalk. Carefully consider approval decisions for variations with respect to their impact on the character of the overall streetscape.
6. Strategically place street-level setbacks, plazas, and widened sidewalks from the building line in accordance with an overall open space plan. Locate new open spaces to relate to other land uses such as retail, entertainment, and parking areas.

Fig.24 Commercial New Construction - Perspective

A HISTORIC COMMERCIAL BUILDING

B COMMERCIAL NEW CONSTRUCTION
Retain established property line patterns and building setbacks along the streetscape.

CORNER BUILDINGS

Corner buildings function as visual anchors and gateways for downtown commercial blocks. The design of new building façades and entrances on downtown street corners require special consideration to maintain the established visual character.

1. It is appropriate for new corner buildings to be somewhat larger in scale than the other buildings on the block but should not exceed a different height of more than one story. This larger scale reflects the importance of corner building locations, and the design should complement the existing historic architectural character and streetscape presence.
2. In general, orient the principal façades and entrances of a corner building toward the more primary of the two streets to which they relate.
3. Create a clear distinction between the primary and secondary façades and entrances.
4. Treat corner buildings as "bookends" that help frame their blocks and link adjacent buildings on both sides of their corners.

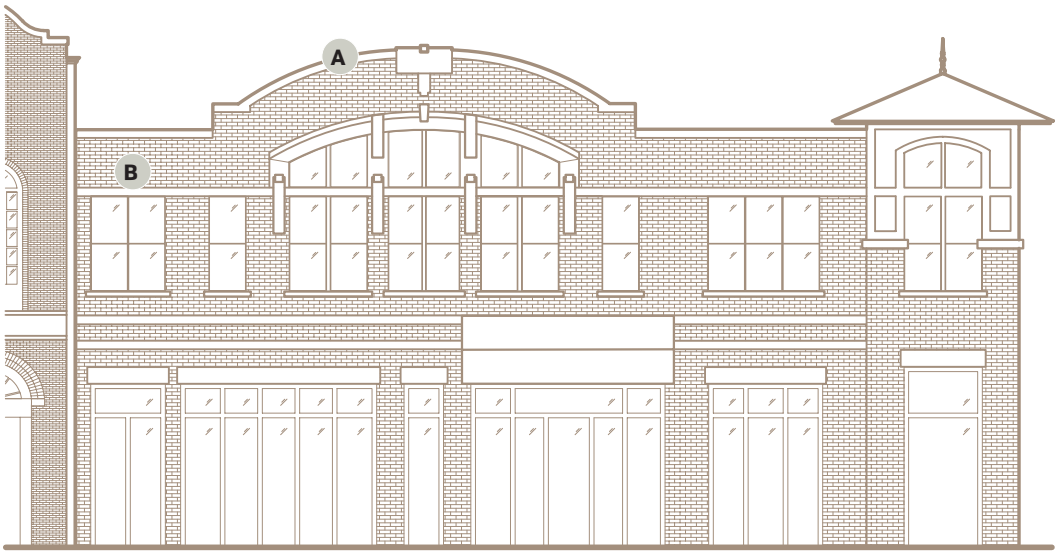
Scale, Massing, and Form - Commercial New Construction

The scale and form of new buildings relate to the size, shape, and volume of their overall building envelope. Scale establishes the relative size of new buildings in relationship to their neighbors, including height and width. Within building façades, the relative size of major architectural features such as floor heights, windows, wall articulation, and storefront elements help determine whether buildings present monumental or human scale.

1. In general, design the scale and form of new buildings within the historic downtown area to be similar to and compatible with the size, shape, and volume of historic buildings within the immediate vicinity. Where there is variation of building scale and form within the immediate vicinity, related new buildings to the overall predominant pattern.
2. Lebanon's Comprehensive Plan calls for new mixed-use buildings that may be of larger scale than older historic buildings within the Square Historic District. Prioritize variety and diversity in the treatment of larger scale façades to break up their massing and help them relate to the scale of smaller historic buildings.
3. When taller buildings are introduced in an area of predominantly lower buildings, design lower stories to reflect the height of other buildings along the street and set back upper stories from the sidewalk or lot line.
4. Establish a clear human scale for buildings and façade elements within the lower stories of new buildings to help pedestrians relate to the scale and feel comfortable.
5. Design new buildings to complement the mass of historic buildings in the immediate vicinity, including the proportion of solid surfaces (walls) to voids (window and door openings).
6. Design new buildings to be proportional to surrounding buildings. Consider important building proportions such as floor-to-floor heights, the size and placement of windows and entrances, and the scale of articulated elements such as wall detailing, sign panels, transoms, canopies, balconies, and storefronts.
7. In general, design floor-to-floor heights in new buildings as close as possible to the floor-to-floor heights of adjacent historic buildings.
8. Respect the characteristic rhythm (fenestration, wall articulation, rooflines, etc.) of existing historic buildings within the immediate vicinity.
9. Design rooflines to be similar to and compatible with those found on surrounding buildings.

10. Most historic buildings within the Square Historic District are a minimum of two stories in height. Avoid one-story buildings since they are generally considered inappropriate.
11. Most roofs of historic buildings within the Square Historic District are flat or gently sloping front to back. Avoid gable roofs and other similar types of roof forms since they are generally considered inappropriate.

Fig.25 Appropriate Character for Commercial New Construction - Elevation View



A SCALE, MASSING, AND FORM
Design the scale and form of new buildings within the historic downtown area to be similar to and compatible with the size, shape, and volume of historic buildings within the immediate vicinity.

B MATERIALS
Consider using traditional exterior building materials that are widespread within the Public Square Historic District.

Materials - Commercial New Construction

The choice of materials of a building's exterior may have the most important impact in how the building relates to the character of Lebanon's downtown historic area. Architectural materials and detailing provide visual interest, texture, and quality to a building's façade. Historically, brick, stone, wood, stucco, metal, and glass materials compose the façades of commercial buildings. Using these and other compatible materials and building details in new construction will promote continuity along the streetscape within and adjacent to the Square Historic District.

1. Consider using traditional exterior building materials that are widespread within the Public Square Historic District, including brick, stone, wood, and metal.
2. Finish exterior walls with high-quality materials that are durable, long-lasting, and compatible in color, size, texture, and scale with the character of historic buildings within the Square Historic District. Where a particular material is dominant within an area, consider using that material in the new design.
3. For new masonry buildings, use masonry type, sizes, colors, and mortars that are similar to those used in surrounding buildings. Slight variations in size can help differentiate new from historic.

4. Synthetic contemporary materials may be appropriate for new buildings when tailored in their color, texture, and articulation to the character of the historic buildings within the district.
5. Select colors of exterior building materials that are complementary to the colors of the materials of historic buildings in the vicinity. Avoid materials and colors that contrast dramatically.
6. Avoid materials and features that are not characteristic of the Square Historic District, such as concrete block, exterior insulation systems, antiqued brick, jalousie (louvered) windows, picture windows, cedar shakes, unpainted wood, and synthetic siding.

Design Details - Commercial New Construction

The character of Lebanon's historic downtown relies heavily upon the visual continuity established by the rhythm and repetition of similarly designed building façades. Building features such as entrances, transoms, sign panels, storefronts, windows, wall detailing, and roof elements add visual interest to façades and break up building mass. The location, size, and style of these building features help define the character of the streetscape.

New construction can play an important role in contributing to the character and rhythm of the streetscape. For the design of new buildings in the vicinity of the Square Historic District, recognize and be consistent with the features, rhythms, and details established in the façades of historic buildings in their vicinity. New buildings may be larger than the small commercial storefront buildings along the Square. Creativity and flexibility are required to assure compatibility.

Design new buildings to be compatible with the overall historic downtown.

1. Design new buildings that are open and inviting in both their principal and secondary façades. Do not place blank walls along public streets; place them along alleys and service lanes. Avoid all-glass walls.
2. Prioritize retail storefronts along the ground floor of new buildings within the downtown historic.
3. Construct storefronts and first floors that are, in general, visually transparent to the interior with large areas of glass and window display. Provide direct entry from the sidewalk.
4. Design new storefronts, entrances, and windows to be compatible with the architectural character of the façades of historic buildings in the immediate vicinity. Respect the existing pattern of building entrances along the streetscape when locating new entrances.
5. Use decorative and functional elements on street-level façades such as storefronts, entrances, windows, columns, signage, awnings, and ornamentation to create human scale elements. This further encourages openness and relationships to the sidewalk.
6. Encourage connections to the public realm with generously proportioned and visually transparent building entryways. Design building entrances to enhance the connection between the street and the building interior.
7. Arrange the building's window sizes, bays, and rhythms in a manner that reflects the façade patterns present in historic buildings in the vicinity.
8. Design windows to be compatible with the placement, scale, size, type, muntin configurations, and operation of windows and their openings in surrounding buildings.
9. Articulate wall planes on new façades to capture the general rhythm and character of historic façades along the streetscape. Consider expressing building structural bays and floor levels.

10. For lower floors of taller buildings, reflect the scale and character of existing historic buildings along the street in the immediate vicinity. For upper floors, recognize that treatments may vary depending on their relationship to the larger district. Relate lower and upper floors with consistency in design.
11. Use the width of traditional historic lots as a potential design element in articulating new façades to help relate new buildings to the historic rhythm of the streetscape. This is especially important in new buildings that are larger and wider than the district's historic buildings.
12. Design roof lines, parapets, and cornices to be compatible with the height, scale, and articulation of existing roof lines on historic buildings in the vicinity.
13. Locate and screen rooftop features to minimize their visibility from the street.
14. Do not precisely copy the patterns, proportions, and details of windows, doors, and storefronts in adjacent buildings; this is neither necessary nor desirable. Reflect and play on those patterns and proportions in a generally sympathetic manner.

Garages & Parking - Commercial New Construction

When new development in Lebanon's downtown area requires new parking facilities, design the parking to enhance the visitor experience.

1. Locate new surface parking and parking garages for new downtown residential buildings to the rear of buildings. This allows new buildings to be sited along the primary street front.
2. Provide access to new parking from secondary streets to the sides and rear of new buildings.
3. Enhance the pedestrian experience of new surface parking areas, by including ample landscape buffers and islands along edges and within the parking areas.
4. Use large deciduous canopy trees within landscape areas to provide shade to parking areas.
5. Design parking garage façades that mimic the character of new and historic buildings. Break up long façades with changes in material and design.

Mechanical Equipment - Commercial New Construction

Modern mechanical, electrical, and plumbing systems are a necessity for new buildings and require careful design in how they impact surrounding neighborhood character.

1. Install exterior mechanical units in locations where they will not be visible to the general public. Rooftops and the rear of buildings are appropriate locations when possible. Screen units with architectural elements as part of the building's overall design.

Demolition and Relocation

Demolition of a historic building should be the option of last resort. Make all reasonable efforts to repair and rehabilitate a historic building. Once a historic building is lost it is lost forever and the historic character and integrity of the community are irrevocably altered. The conditions under which demolition may be approved are outlined under Lebanon municipal ordinance.

The relocation of a historic building may be appropriate as an alternative to demolition. When possible, the new site should share similar characteristics of the historic site. Site elements to consider include the rural, suburban, or urban character, the distance to the road and to neighboring buildings, and the residential, commercial, or industrial character of the neighborhood.

CHAPTER 9

LANDSCAPE & SETTING

This chapter emphasizes preserving the historic setting, landscapes, and streetscape features of the Lebanon community, to maintain its authentic identity and sense of place.

LANDSCAPE & SETTING

The historic setting and associated landscape and streetscape features are part of the public realm, important for establishing and understanding the character that defines the identity and authenticity of the community. Many elements contribute to this effect. The following list is not comprehensive, nor should it suggest that all are needed to understand setting because sometimes only a few are needed. Buildings and structures, their scale, setback, and materials contribute to the setting, signaling for example an urban versus rural environment. Other features include circulation systems such as roads, sidewalks, stairs, and paths; landscapes such as fields, woods, flat or rolling topography, parks, trees, lawns, gardens, and vegetation; and fixtures such as light posts, benches, walls, and fences.

This chapter follows the Secretary of the Interior's Standards for Rehabilitation and recommends the retention and preservation of historic settings and landscape features to preserve a community's authentic identity. In Lebanon, the character of different neighborhoods is primarily defined by the design, scale, and material of streets, sidewalks, and lawns. Retain Lebanon's setting from its development periods, to reinforce a genuine sense of place.

Landscape and Setting

In Lebanon, the front façade of most commercial buildings abut the sidewalk at the property line, and share a side party wall with neighboring buildings. This pattern of construction helps define the traditional setting of the historic downtown, where public sidewalks predominate. The design of the Square itself is the most important character-defining feature of the downtown area and is described in more detail below.

Residential neighborhoods have an assortment of features including narrow streets, curbs, public sidewalks, lack of sidewalks, and streetlights. Private residences have driveways, fences, low stone walls, lawns, paths, gardens, and mature trees.

The landscape plan shall be compatible with the resource, and it shall be visually compatible with the environment with which it is visually related. Landscaping shall also not prove detrimental to the fabric of a resource, or adjacent public or private improvements like sidewalks and walls.

General Guidelines

1. Identify, retain, preserve, and repair features that characterize the historic setting. These features are often already identifiable by observing the environment such as the distance between buildings and streets, the presence and size of lawns, walls or fences, or remnants of walls or fences, and pathways. Consult archival documents including historic photographs, plans, or written descriptions to determine other landscape components, important features, and materials. Preserve and repair existing historic landscape features.
2. Protect and maintain historic features and materials.
    a. Clean, patch, paint, or otherwise maintain physical materials including wood, masonry, and metal that define the historic setting.
    b. Do not obscure stone walls with stucco or other coatings when those coatings were not historically present.
    c. Prune, mow, seed, and otherwise maintain plant materials. Replace trees and plant materials in kind when they die.
    d. Avoid planting trees too close to historic buildings, or structures where the tree's root system could damage these historic elements.
3. Maintain historical topography such as hills, valleys, rivers, and streams and their associated edges and grade changes.
4. Construct new landscape walls, and fences compatible in material, height, profile, texture, and color to those historically found in the neighborhood. Avoid using vinyl or plastic.

Identify, retain, preserve, and repair features that characterize the historic setting (112 Greenlawn Dr.)

Residential Streetscapes

Residential streetscapes in Lebanon's historic neighborhoods include features such as parkways, streetlights and signs, sidewalks, lack of sidewalks, curbs, curb cuts, and driveways. These features appear in combination unique to the neighborhood and help define its historic character.

1. Maintain the historic relationship of streetscape features keeping in character of the neighborhood.
2. Refrain from adding paving to streetscapes that are not keeping in character of the neighborhood.
3. Refrain from installing curbside mailboxes in neighborhoods that historically did not have them.
4. Recreational facilities such as playground equipment should be located in the back yard of residential properties and screened or fenced when possible. Residential pools must be fenced and screened according to municipal ordinance.

Maintain the historic relationship of streetscape features keeping in character of the neighborhood. (West Main Historic District)

Commercial Streetscapes

The design of Lebanon's historic Square is the most important feature that defines the historic landscape and setting of the city. The National Register of Historic Places nomination for the Commercial Historic District describes the square as being a Philadelphia Square Plan, further defined as, "…formed of rectangular corners cut out of the four adjoining blocks" (Commercial Historic District, National Register nomination.) In the center of the Square is a circular park with lawn, plantings, a low metal fence, and a stone monument. Traffic moves around this circle then adjoins the regular grid street pattern. Lebanon's commercial streetscape at the downtown Square include concrete sidewalks, patterned brick crosswalks, tall, modern light poles and traffic light standards, two types of reproduction historic-style light poles, one type having integral flower and banner hanging hardware, reproduction historic-style signage poles, and historic markers. Street furniture includes a few benches and planters, and trash receptacles. The center of the traffic circle has mown lawn, low ornamental metal fencing, planting beds with shrubs and flowers, and reproduction, historic-style light standards. Outer corners of the square have terrace lawns, ornamental trees, low shrubs, or flowers, and reproduction, historic-style light standards matching those in the circle.

1. Preserve the historic Philadelphia Square Plan and associated pattern of constructing commercial buildings out to the lot line around the square and sharing party walls at the sides.
2. Preserve the landscaped circle at the center of the Square.
3. Preserve original and historic commercial streetscape features such as sidewalks, curbs and curb cuts, alleys, parkways, and circulation patterns. Preserve and repair historic materials including brick, stone, wood, and metal.

4. Repair historic streetscape features using matching materials. Choose materials compatible in scale, texture and color when in-kind materials are not feasible.
5. Design new streetscape features that historically were not part of the commercial setting, such as tree grates, benches, and other street furniture using designs and materials that are compatible to the historic setting.
6. Design new streetlights to be of a pedestrian scale, and compatible in both design and material to the historic character of the commercial district.

Repair historic streetscape features using matching materials.

Parking and Screening

Lebanon accommodates parking throughout the community in both residential and commercial districts. There are multiple parking options, which vary by neighborhood, and include off-street and on-street parking.

1. Existing parking lots for off-street parking are located in most of Lebanon's historic districts.
    a. Use natural shrubs and other vegetation to screen flat lots along their edges to create a visual barrier and reduce the visual intrusion of parking.
    b. Plant trees in parking lots to break up the visual expanse of hardscape and provide shade.

2. Street parking is allowed in downtown Lebanon in designated parking spots. Elsewhere in the city, most roads are two-lane which does not provide sufficient space for a car to park in the street without blocking the driving lane. Larger streets with two lanes of traffic in each direction do not accommodate street parking because all lanes are dedicated to moving vehicles and there is not enough space along the curb to accommodate a parked vehicle.
    a. In historic neighborhoods and downtown, maintain the historic pattern and width of paved roads.

3. Off-street parking is accommodated both in the downtown area and all residential neighborhoods. Most residential neighborhoods do not have alleys. Where garages exist, they are predominantly located at the rear of the lot, although some are located at the side of the lot. Driveways from the street access garages. Properties without garages typically have paved parking areas at the side of the property.
    a. Avoid adding paved parking or new curb cuts in the front yard of residential properties.
    b. Repair paving using historic materials, or those similar to the character of the historic material. Match the design, and scale to the historic district.

CHAPTER 10

SIGNAGE

This chapter addresses signage regulations in the downtown historic district, ensuring signs enhance the streetscape while blending with the historic fabric.

SIGNAGE

Signage is an important element of the downtown streetscape. In addition to advertising for downtown businesses, signage enlivens the streetscape, providing interest, light, and color and helping to create a vibrant pedestrian experience.

Like Downtown Lebanon's buildings, signage within the downtown historic districts has been characterized by diversity and variety, and a wide range of types of signage have been used. While signage variety enlivens the commercial historic district, it is important to avoid quantities of signs that clutter the streetscape or that create a visually overwhelming environment. The objective in the downtown historic district is to find a balance, creating a vibrant streetscape without concealing or obscuring the historic character of the district or individual buildings.

Ensure signage complies with Lebanon's Sign Code.

GENERAL PRINCIPLES FOR SIGNAGE

There are several design principles for appropriate signage in historic districts to help achieve a cohesive, high-quality, well-designed streetscape environment. Follow these principles to avoid discordant, low-quality, and poorly designed signs that detract from the historic character of districts in Lebanon.

Authenticity

Design historically appropriate signs that reflect authenticity of design, materials, and placement for the architectural style and period of the building it serves. Consider the character and composition of an entire primary building façade in the design and placement of new signage.

Variety

Diversity and variety of signage is characteristic of the Downtown area. Signage types and styles of later periods can be appropriate for buildings of earlier periods. An example would be the installation of a projecting neon sign characteristic of the 1920s or 1930s on a late nineteenth or early twentieth century building or façade.

Building Character

Regardless of the type or style of a proposed sign, new signage should respect the character of the historic building upon which it is placed in terms of size, placement, materials, and color.

Quality

High quality signage with respect to design, materials, and craftsmanship is always encouraged. The entire façade should be considered in the presentation of a business to the streetscape and the public. The design and placement of new signage should complement the design of the façade and should relate to its components - architectural character, signage, storefronts, display windows, and entrances. Signage should be an integral part of the building façade in both design and function regardless of sign type, period, or style.

Creativity

Signage should be considered a form of public art. Creative, unique, artistically inspired signage is encouraged even though it may allude to no particular historical type or precedent.

Flexibility

The potential variety and quality that can be achieved from freedom and flexibility of design are more valuable than restrictions that dictate conformity. Sign review should prohibit only those elements that are indisputable detriments to the historic character of the building or the Downtown district and should provide support and guidance to property owners in the appropriate design and placement of signs.

Reversibility

New signage should be designed, located, and attached to buildings in such a way that its removal is fully reversible without damage to historic fabric.

Avoid Excessive Signage

An excessive amount of signage is not desirable along the streetscape.

Signage

The goal is to balance visibility with the preservation of cultural and architectural significance, avoiding visual clutter and ensuring signs contribute positively to the community's look and feel. Additionally, it emphasizes promoting a legible urban environment, making navigation and identification straightforward for everyone. Regulation of sign size, location, and design, is illustrated in the sign types section this chapter.

Guidelines for Preservation and Maintenance

1. Existing historic signs should be retained to the extent practicable, including historic signs painted on the masonry side walls of buildings.
2. Where necessary for preservation, historic signs should be conserved through the implementation of technically appropriate conservation measures.
3. Historic painted signs on the side walls of buildings should be conserved, but in general should not be repainted.
4. Retain painted glass window or door signs.

Guidelines for Repair and Rehabilitation

1. Update the lettering or designs of painted glass window and door signs that have begun to fade or deteriorate. Use paint suitable for application on glass.
2. Repair historic signage using matching materials and features, such as the sign board, parts, and support structure. If awning signage replacement is necessary, use matching or similar materials.
3. Where historic transoms are present but have been covered for signage, exposing and restoring the historic transom is encouraged provided the existing storefront is compatible with having a transom or a new storefront is being installed. In some instances it would be inappropriate to alter an intact historically significant storefront from a later period to restore a removed or covered transom from an earlier period.

Maintain signs in good condition and ensure they fit the surrounding context.

Guidelines for Replacement

1. Signage types and styles common within the downtown district historically are generally appropriate for use for new signage.
2. Signage of current style and design is acceptable when of high quality, of artistic merit, and when respectful of the character of the building upon which it is mounted.

3. Internally illuminated panel box signs are not prohibited, yet not typically and historically compatible.
4. Bubble awnings or half-round awnings over doors and windows are not preferred yet not prohibited.
5. Billboard type roof signs in historic districts are not preferred yet not prohibited.
6. Surface wall-mounted or projecting neon signs mounted at the upper floor level similar to those of the 1920s through 1950s are appropriate particularly when of high quality and artistic design. When considering projecting neon signs, a thorough structural analysis of the exterior façade should be undertaken to ensure its weight-bearing capacity.
7. Do not cover or obscure historic architectural features or materials when installing new signs.

This is an appropriate example of window signage.

Guidelines for Sign Materials

The materials for new signage should be of high quality and meet or exceed industry standards for long-term outdoor use and exposure. Each proposal for new signage within the historic district will be assessed for minimum standards applicable to the type and style of signage being proposed.

1. Prioritize the use of traditional materials used for the various types, periods, and styles of signage used historically in Downtown Lebanon.
2. Exposed finishes of sign materials should be smooth and meet or exceed industry standards for long-term outdoor use and exposure.
3. The surfaces and faces of projecting signs may be wood, metal, or pressed board in accordance with municipal code, have a smooth surface, and must meet or exceed industry standards for long-term exterior use.

This is an appropriate example of awning signage.

4. The general appearance of a painted smooth wood surface is preferred for signage replicating historic signage, particularly wall-mounted signs. Colors should complement the colors of the historic building materials. Contrasting colors are appropriate in measured amounts.
5. Metal or synthetic materials should be compatible with the appearance, texture, and color of historic signs.
6. Attach wall signs securely and safely according to municipal code. Conceal attachment hardware.
7. So not damage historic wall materials and features when installing signage. Signs attached to brick masonry or tile walls should be secured at joint locations rather than in the face of the brick or tile.
8. Short-term, low quality, or temporary sign materials are not permitted.

Residential Area Sign Types

Address Sign

An address sign, which may consist of individual numerals or letters, or a non-electrical nameplate for identifying the property address, is mandated for all real property in the following manner:

1. For each ground story non-residential use, the street address must be displayed either on the principal entrance door or above or beside the principal entrance of the use.
2. All residential building types are required to display the street address either on the principal entrance door, above or beside the principal entrance, or on a mailbox.
3. Address signs need to be easily visible by using colors or materials that contrast with the background material they are attached to and should be prominently placed to ensure visibility from the thoroughfare facing the building.
4. The height of address signs must not exceed twelve (12) inches and may include the name of the occupant.

Address signs should be easily visible from the street facing the building / home.

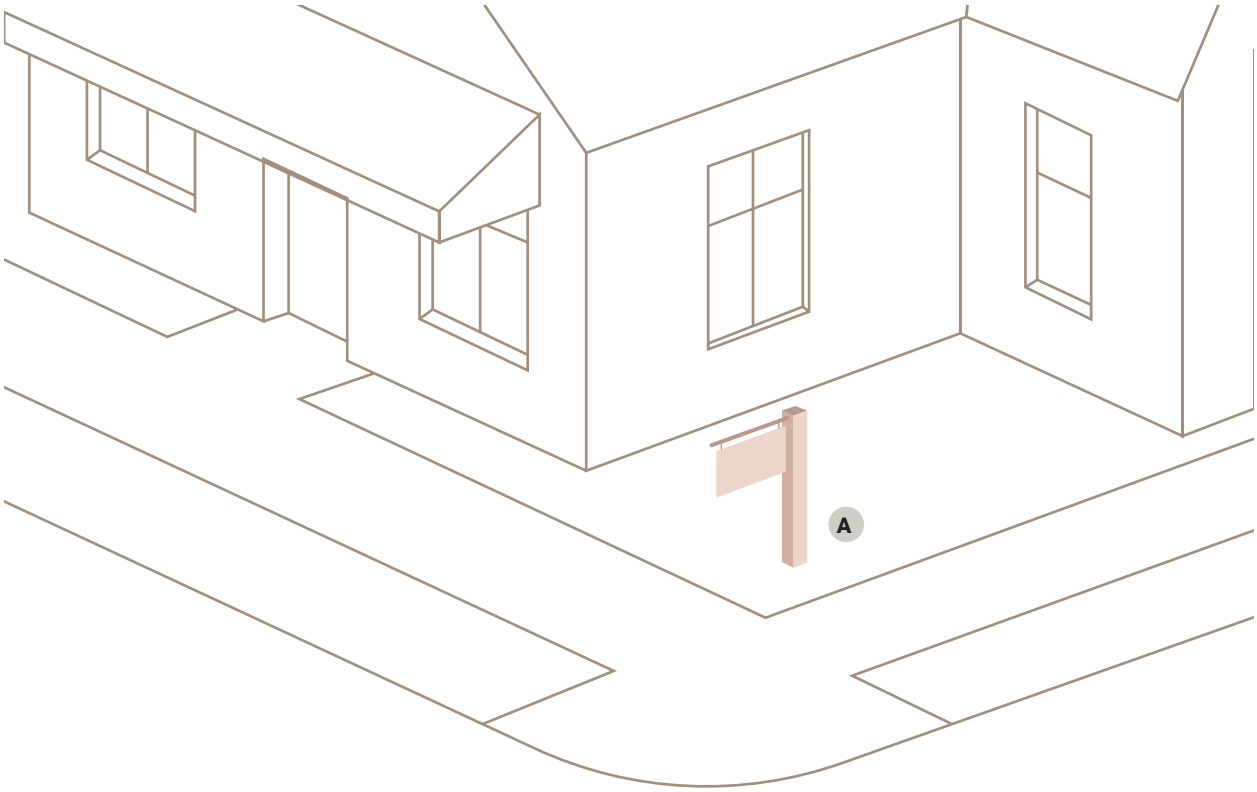
Yard Sign

A two-sided sign suspended from support hardware and mounted in a front yard between the front lot line and the building façade. Yard signs are intended to be viewed at close range by pedestrians on the same side of the street and motorists.

STANDARDS

1. Yard signs work well for commercial businesses operating in residential building types in mixed use districts.
2. Information type is limited to business name, logo, and address. Additional information is prohibited.
3. Sign shall not block line of sight for streets or driveways.

Appropriate yard signs for commercial businesses.



A

YARD SIGN

Size

- Area (max) = **6ft. / side**
- Width (max) = **3 ft.**
- Height (max) = **3 ft.**

Location & Lettering

- Height above yard (min) = **1 ft.**
- Number of signs = **1 per tenant**
- Overall height (max) = **5 ft.**

Appropriate yard signs for commercial businesses.

Appropriate yard signs for commercial businesses.

Commercial Area Sign Types

Blade Sign

Blade signs are small, two-sided signs that are attached to and projecting perpendicularly from the façade of a building. They typically identify a commercial establishment. Blade signs are intended to be viewed by pedestrians on the same side of the street. Some blade signs are hung horizontally, while others are hung vertically. Some blade signs are suspended under an awning, canopy, or roof of a porch that identifies a commercial establishment. All three types are described below.

STANDARDS

1. Horizontal blade signs must be located within ten (10) feet of the principal entrance for the business they identify.
2. A horizontal blade sign, including any support hardware, must be mounted below the sills of the second story windows of multi-story buildings or below the roof line, parapet wall, or cornice of a single-story building.
3. No portion of a vertical blade sign may project above the roof line of the façade to which it is attached.
4. A suspended sign may not extend beyond the edge of the awning or canopy it is mounted below.
5. Any supports, braces, anchors, and other supporting hardware must be integral to the design of the sign.
6. Information type is limited to business name and logo. Additional information is prohibited.

Appropriate vertical blade sign with a simplistic approach.

Appropriate horizontal blade sign, tastfully designed.

Appropriate suspended blade sign, designed close to the building façade.

A

VERTICAL BLADE SIGN

Size

- Thickness (max) = **10 in.**
- Width (max) = **4 ft.**
- Height (max) = **10 ft.**

Location & Lettering

- Height above sidewalk (min) = **Above first story**
- Number of Signs = **1 per 15 ft of façade (total 4)**
- Letter width (max) = **75% of sign**
- Projection from façade (max) = **6 ft.**

B

HORIZONTAL BLADE SIGN

Size

- Area (max) = **6 sf./side**
- Thickness (max) = **6 in.**
- Width (max) = **4 ft.**
- Height (max) = **3 ft.**

Location & Lettering

- Height above sidewalk (min) = **8 ft.**
- Number of Signs = **1 per tenant**
- Projection from façade (max) = **4 ft.**

C

SUSPENDED BLADE SIGN

Size

- Area (max) = **4 sf./side**
- Thickness (max) = **6 in.**
- Width (max) = **3 ft.**
- Height (max) = **3 ft.**

Location & Lettering

- Height above sidewalk (min) = **7 ft.**
- Number of Signs = **1 per tenant**

Wall Sign

A sign attached flat or mounted parallel to the façade of a building that identifies a commercial establishment. Wall signs are intended to be viewed by motorists and pedestrians on the opposite side of the street.

STANDARDS

1. Wall signs are only permitted for ground story businesses.
2. Internally illuminated sign cabinets are prohibited.
3. Wall signs are prohibited from covering windows or architectural details.
4. No portion of a wall sign is permitted to extend above the lower eave line of a building with a pitched roof.
5. No portion of a wall sign is permitted to extend above the roof line or parapet wall of a flat-roofed building.
6. Information is limited to business name and logo. Additional information is prohibited.

Appropriate wall sign with a horizontal blade sign.

Awning or Canopy Sign

A sign that is painted, screen printed, sewn, or adhered onto the surface of an awning or attached above, below, or to the face of an entry canopy that identifies a commercial establishment. Awning/canopy signs are intended to be viewed by pedestrians on the opposite side of the street.

STANDARDS

1. Signage located on the sloping portion of an awning is only permitted for storefronts where the typical area for a wall sign is missing.
2. Signage is prohibited on upper story awnings and on the side of awnings with closed ends.
3. Information type is limited to business name, logo, and address. Additional information is prohibited.

Appropriate canopy sign.

A

WALL SIGN

Size

- Area (max) = **40 sf.**
- Thickness (max) = **6 in.**
- Width (max) = **90% of façade**
- Height (max) = **4 ft.**

Location & Lettering

- Number of Signs (max) = **2 per tenant**
- Letter height (max) = **75% of sign**
- Raceway height (max) = **50% of letters**
- Projection from façade (max) = **6 ft.**

B

AWNING / CANOPY SIGN

Size

- Area on awning slope (max) = **75%**
- Area on valence (max) = **75%**
- Projecting from canopy = **NA**

Location & Lettering

- Number of signs per awning or canopy = **1 sign**
- Lettering height - awning slope (max) = **8 in.**
- Lettering height - awning valence (max) = **18 in.**
- Lettering height, project from canopy (max) = **12 in.**

Window Sign

Individual letters, numerals, or a logo applied directly to the inside or outside of a window or door to identify a commercial establishment. Window signs are intended to be viewed at close range by pedestrians.

STANDARDS

1. Window signs must be applied directly to inside or outside of the windows glass, at or above eye level, and have a transparent background.
2. Information type is limited to business name, logo, hours of operations, and product types. Additional information is prohibited.

Display Case

A wall mounted, lockable, framed cabinet with a transparent window to display a changeable menu or list of event show times. Display cases are intended to be viewed at close range by pedestrians.

STANDARDS

1. Display cases must be attached to the façade or wall of a recessed storefront entrance.
2. Display cases may be internally or externally illuminated.

Sidewalk Sign

A portable, two-sided sign that is placed on the sidewalk to identify a commercial establishment or advertise daily specials or sales. Sidewalk signs are intended to be viewed at close range by pedestrians on the same side of the street.

STANDARDS

1. One sidewalk sign is permitted per ground story tenant.
2. Sidewalk signs may be placed outdoors on site or on a public sidewalk during business hours and must be removed when the business is closed.
3. Sidewalks signs displayed on a public sidewalk are prohibited from encroaching into the walkway of the sidewalk or interfering with pedestrian travel in any way.
4. A sidewalk sign must be vertically oriented, with a height greater than its width and made of wood, metal, or slate (chalkboard).
5. A sidewalk sign is not permitted to be illuminated or contain any electronic components.
6. A sidewalk sign may not be placed outdoors when high winds, or heavy rain.

Sidewalk signs should not encroach into the walkway of the sidewalk.

A

WINDOW SIGN

Size

- Area (max of total glass) = **20%**
- Width (max) = **5 ft.**
- Height (max) = **3 ft.**

Location & Lettering

- Height above sidewalk (min) = **5 ft.**
- Number of Signs = **1 per window**
- Letter height (max) = **18 in.**

B

DISPLAY CASE

Size

- Area (max) = **6 sf./side**
- Width (max) = **3 ft.**
- Height (max) = **3 ft.**

Location & Lettering

- Height above sidewalk (min) = **4 ft.**
- Number of Signs = **1 per tenant**

C

SIDEWALK SIGN

Size

- Area (max) = **6 sf./side**
- Width (max) = **2 ft.**
- Height (max) = **3 ft.**

Location & Lettering

- Distance from entrance (max) = **8 ft.**
- Number of Signs = **1 per tenant**

Roof or Skylight Sign

A sign erected on the roof or mounted to the uppermost horizontal architectural band of a building to identify the name of the building or primary tenant. Roof/skyline signs are intended to be viewed by pedestrians and motorists from a distance and serve as an icon for the building.

STANDARDS

1. Roof/skyline signs are only permitted more than 10 feet above the ground.
2. No portion of a roof/skyline sign is permitted to extend below the start of highest story of a building. No portion of a roof/skyline sign is permitted above the roof line, parapet wall, or cornice of the top portion of a façade unless the building is at least 3 stories in height. Roof/skyline signs are prohibited from covering windows or architectural details.
3. Only internal illumination is permitted.
4. Information type is limited to building or primary tenant name. Additional information is prohibited.

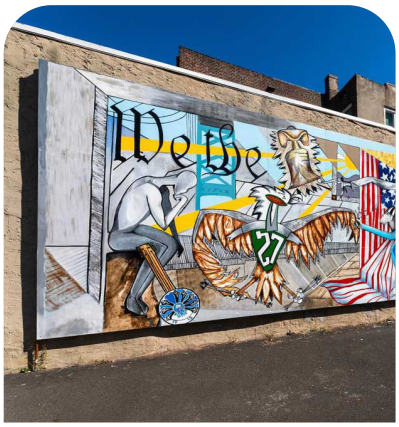
Roof signs can only be illuminated internally.

Wall Mural

A sign that is directly painted on to the exterior wall of a building or screen printed, sewn, or adhered onto a canvas-like material that is mounted flush with the façade of a building that identifies a commercial establishment. Wall murals are intended to be viewed by pedestrians and motor vehicles from a distance.

STANDARDS

1. Up to twenty percent (20%) of the surface area of the wall mural may be lettering or logos.
2. Only external illumination is permitted.
3. Installation of new murals is prohibited in historic districts.



Wall murals can be painted on canvas-like material to preserve the integrity of historic façades.

Monument Sign

A self-supporting sign not attached to a building that is affixed to a freestanding masonry wall, used primarily for identification of businesses within the site.

STANDARDS

1. Monument signs work well for home based or commercial businesses operating in residential building types in mixed use districts.
2. Information type is limited to business or subdivision name, logo, and address. Additional information is prohibited.
3. Sign shall not block line of sight for streets or driveways.

Monument signs are meant to be modest and blend well with the context.

A

ROOF / SKYLIGHT SIGN

Size

- Area (max) = **250 sf.**
- Width (max of façade) = **75%**
- Height (max) = **15 ft.**

Location & Lettering

- Number of Signs = **1 per building**
- Raceway height (max) = **50% of letter height**

B

MURAL WALL

Size

- Area (max) = **1000 sf.**
- Width (max) = **50 ft.**
- Height (max) = **50 ft.**

Location & Lettering

- Height above ground (min) = **0 ft.**
- Number of Signs = **1 per building**

C

MONUMENT SIGN

Size

- Area (max) = **75 sf.**
- Width (max) = **10 ft.**
- Height (max) = **8 ft.**

Location & Lettering

- Number of Signs = **1 per site entrance**
- Setback (min from lot line) **= 5 ft.**
- Lettering height (max) **= 2 ft.**

APPENDICES

1. **Appendix A** | Lebanon Historic Architecture and Resources
2. **Appendix B** | Definitions
3. **Appendix C** | Lebanon Historic Preservation Ordinance No. 13-4325
4. **Appendix D** | Preservation Briefs, National Park Service
5. **Appendix E** | Additional Resources

LEBANON HISTORIC ARCHITECTURE & RESOURCES

The architectural legacy of Lebanon is anchored in the city's developmental history. An understanding of Lebanon's growth and development connects those stories to its architectural variety. Chapter 1 provides an overview of Lebanon's establishment and expansion and makes the connection to the architecture from each of those periods. This information is provided upfront to set the stage for understanding the reasons for repair and rehabilitation recommendations in later chapters. To better understand the significance of Lebanon's built environment, this chapter explains historical developments, the significant architecture from each period, and the design features and materials that define and identify building styles and forms. For example, a building owner may not understand why it is important to preserve the knee braces under the eaves of their Bungalow, until reviewing this chapter and understanding how this feature helps define the Bungalow form and is a critical design element. With the information in this chapter, property owners understand what design features and materials are significant so they can make informed decisions regarding appropriate maintenance and a building's long-term preservation.

Brief History of Lebanon

The historic context for the physical development and architectural history of Lebanon extends across three key periods: early Euro-American settlement, the growth period of the mid-1800s; post-civil war decline; renewed growth, progress, and prosperity through the 1920s; changes brought by technology and transportation through the late 1940s; and the post-war and modern period.

AMERICAN INDIANS, EARLY EURO-AMERICAN SETTLEMENT, AND GROWTH THROUGH 1861

Replica of the Neddy and Layula Jacobs Cabin circa 1790. Originally built prior to the establishment of Lebanon.

The Tennessee General Assembly established Wilson County in October 1799. County Commissioners created the boundaries for Lebanon in 1801 and set aside one acre of land on which to place the public square. In 1802, Commissioners chose Lebanon as the Wilson County seat, influenced by its central location within the county, and recognizing the benefits of Lebanon's natural spring and creek, named Sinking Creek, to help support the fledgling settlement. Commissioners subdivided the public square into 8 lots, although numerous subsequent subdivisions have created 32 lots. These early activities established Lebanon as a center of local government and county business. As a result of this activity, and due to Lebanon's location on the east-west corridor between Nashville to the west and Knoxville to the east, the small community became a hub of transportation. As many as 11 early turnpike roads connected Lebanon to surrounding communities. In particular, the overland stagecoach road was an important route connecting Nashville to Lebanon, the eastern part of the state, and the east coast beyond. Lebanon's position on the stagecoach road ensured connections to trade and travelers.

Early residents Edward and Layula Jacobs, built their cabin near Sinking Creek in 1800. Today the land where that cabin stood corresponds to the northwest corner of the public square. By 1802 four cabins stood, by 1803 William Allen established a store, and Edward Mitchell opened an inn. Farming was the predominant occupation in the area and Lebanon expanded to offer goods and services to those families. In 1819, Lebanon was incorporated as a city, and over the next two decades, its economy grew and diversified. Industry expanded economic advancement by creating market products for locally sourced raw materials. Mills processed locally harvested trees and grain and factories turned local wool and cotton into cloth. Cloth production grew as an important industry, with cloth factories opening in 1828, and a second opening in 1839 becoming major employers in Lebanon. In 1844, the Tennessee Manufacturing Company opened for the production of cotton and woolen goods and employed over 500 people. Governmental services, farming, and the growth of transportation and manufacturing brought jobs and stability to the community.

Prior to the Civil War, public schools existed in Tennessee, but they were not well established or funded. The 1834 state constitution recognized the value of education but did not create provisions for public funding. As a result, white children were limited to attending private schools if their families could afford them, and black children had almost no opportunities. Tennessee law did not prohibit teaching enslaved people, but it was rare. This pattern is evident in Lebanon. Schools were private and only accessible to white children. The Campbell Academy, a private school established just outside of town in 1806, moved to a location in Lebanon in 1828, becoming the community's first high school. A private school for girls, the Abbe Institute, opened in the 1830s. There was little other option for primary education in Lebanon until the 1880s. Despite these limitations to early primary and secondary education, the establishment of Cumberland University

in 1842 signaled an important new era in Lebanon, initiating its identity as a center for education. As the county seat and location of the county courthouse, attorneys and judges made their homes in Lebanon, many of whom were eager to support opportunities for higher education. The university, founded by the Cumberland Presbyterian Church, grew quickly, adding a law school in 1847, the first in Tennessee, and a theological department in 1854. The University has enjoyed an excellent reputation and while it has had periods of decline and hardship, it is currently thriving. The University campus remains in the same location it established with the construction of Memorial Hall in 1892 and continues to contribute to the longstanding historic identity that associates Lebanon with high-quality education.

POST-CIVIL WAR STAGNATION AND RECOVERY 1865-1885

The years of the American Civil War, 1861-1865 threw Lebanon into an economic downturn as happened in so many communities across the country. Development stopped and while the war was the primary problem, a cholera epidemic during this time contributed to a depressed economy. The war took jobs, industry, and resources, and of course a steep human toll. After the Civil War, the years from 1865-1877 is the Reconstruction Period, another turbulent era where the country grappled with the reintegration of Southern states, restoration of the Union, and providing a legislative framework to address the unique challenges for the millions of formerly enslaved people and their new life. Economic recovery took time but Lebanon's positioning in various sectors benefitted its recovery. For example, as an existing transportation hub, in the 1870s businesses related to this sector expanded, and the number of carriage and wagon shops, blacksmiths, and harness shops increased. Similarly, Lebanon was well-positioned to take advantage of new technologies and opportunities. In 1869 construction started on the Tennessee & Pacific Railroad, Lebanon's first railroad service, creating an efficient connection from Lebanon to Nashville. The railroad offered passenger service and eased the transport of raw materials and finished goods in and out of local factories and facilitated faster delivery of goods for stocking local stores with dry goods, household, and farmstead necessities. In 1877 the Nashville, Chattanooga & St. Louis Railway acquired the line and constructed a new depot closer to the square in 1916. During this period Cumberland University struggled given that most of its campus buildings were damaged or destroyed during the Civil War including the Administration Building, Caruthers Hall, and University Hall. The University held classes in whatever appropriate and available space they could locate and initiated a rebuilding phase.

Wilson County Courthouse 1882. Courtesy: Tennessee State Library Archives, Image ID 5071

GROWTH, PROGRESS, AND PROSPERITY 1886-1947

Lebanon Woolen Mills, 1909

Economic revitalization and population growth is evident by the expansion of industry, schools, commerce around the public square, and neighborhood residential development. Around the public square, commercial growth often inspired building owners to take down the small wood-frame buildings of the early 1800s and replace them with larger brick edifices. The turnover of buildings and new construction was also heavily influenced by a series of destructive fires in 1873, 1874, 1881, 1887, 1898, and 1909, many of which especially impacted the public square. As frame buildings were replaced by masonry, this helped to reduce fire risks, and when fire did break out, it did not spread as quickly. The turnover of commercial building stock influenced the architectural styles and types that characterize the square. Between 1900 and 1915, the construction of forty commercial buildings around the square exemplifies this period of growth and contributes to the architectural character we see today. Masonry buildings are mostly One-Part or Two-Part Commercial Blocks but all have ornament of the popular styles at the time including Italianate and Classical brackets, arched windows, window hoods, decorative parapets, and ornamented cornices. The Beaux Arts style Post Office, constructed in 1914, and the presence of a County Courthouse on the square until 1968 further defined the square as a center of government. A series of courthouses stood on the square beginning in 1802. The first courthouse (1802) was a frame building subsequently replaced with a brick courthouse (1811), that in turn was replaced with a new brick courthouse with a colonnaded entrance (1848), and when it was destroyed by fire was replaced by a masonry Second Empire style courthouse (1882). This courthouse remained on the public square until it was demolished in 1968 for a parking lot and a new courthouse constructed several blocks away.

Population growth was especially strong between 1908-1913 when the number of residents almost doubled to close to 5,000 people. The Lebanon Woolen Mills established itself in Lebanon in 1908, as did the Gulf Red Cedar Company the same year; the Barry-Carter Milling Company in 1929 produced flour, and in 1936 the Lebanon Garment Plant opened on 122 East Market Street, its design reflecting the Art Deco style.

Educational opportunities in Lebanon continued to flourish after 1900. The Castle Heights School opened in 1902 as a co-educational preparatory school that expanded and thrived for six decades. Heavily influenced by the events of World War I, the school transitioned to an all-male military academy in 1918, renamed Castle Heights Military Academy. Once having a 150-acre campus, enrollment declined in the 1970s when public perceptions of the military and military schools were evolving and closed in 1986. Many of its historic buildings have since been adapted to new uses, including the Main Administration Building (1902) now the Lebanon City Hall. The City established the Lebanon Public School System in 1901 and has since expanded to include five elementary and two middle schools. The Wilson County Board of Education manages the Lebanon public high school, which moved into a new building constructed in 2012.

ROSENWALD SCHOOLS 1913-1932

African Americans had few opportunities for advancement and equal treatment during Segregation. During this time, African Americans learned to create their own opportunities by opening businesses, forming churches, and especially building schools to meet their needs. In Lebanon, construction of the first school for African American children took place in c1880 on East Market Street, for all grades. When the East Market Street School was destroyed, it was replaced in 1923 on the same lot by a Rosenwald School. In 1928, the community constructed a new building for African American high school students, also funded through the Rosenwald School program and called the Wilson County Training School. The Training School was constructed next to the East Market Street School, and once open, the East Market Street School converted to elementary education only. In the 1950s, during a modernization effort, two brick schools replaced the two Rosenwald Schools. Over a remarkable period of nineteen years, communities constructed well over 5,000 schools for African American children due to the efforts of Booker T. Washington of the Tuskegee Institute, in partnership with Julius Rosenwald, a philanthropist from Chicago, and the program required the active participation of local communities to also contribute to the financial support of the school. Their school-building program grew to become one of the most influential initiatives to educate black children in African American communities across the American South. Today, a Tennessee Historic Marker stands in front of the former 1950s Market Street Elementary School which has since been altered and is now used as the Wilson County Civic League and Market Street Community Center. The 1950s Training School was demolished in 2000. The marker indicates the location of the 1928 Rosenwald-funded Wilson County Training School. School desegregation in Lebanon ended in 1961.

The businesses in Lebanon have continued to evolve along with the advances of modern life. In the early 20th century garages, service stations, and automobile dealerships replaced livery stables and harness shops, a movie theater opened on the public square, and today restaurants, coffee and specialty shops, and professional offices thrive on the public square.

The composition of residential neighborhoods also reflects the growth of the community. As new neighborhoods formed using popular styles of the day for home construction, a concentration of styles from a particular era reinforces our ability to see developmental patterns. For example, the homes in the Greenlawn Local Historic District are primarily Bungalows, Revival styles such as Colonial, Tudor, and Spanish Revivals, and Ranch homes indicating construction activity concentrated in the 1920s through the 1950s. By contrast, homes in the Cumberland University Local Historic District have a greater mix of Neoclassical, Queen Anne, Folk Victorian and vernacular forms along with Bungalows, Colonial Revival and Tudor Revival styles which signals that development started earlier, prior to 1900, and continued into the early 20th century. These construction trends reinforce what we know about Lebanon's economic and educational growth during these decades.

LEBANON – AN EYE TOWARD THE FUTURE: 1948 TO THE PRESENT

Lebanon, like many communities in the post-World War II era, is adapting to the changes in industry, commerce and education. Educational opportunities in Lebanon continued to flourish after 1900. The Castle Heights School opened in 1902 as a co-educational preparatory school that expanded and thrived for six decades. Heavily influenced by the events of World War I, the school transitioned to an all-male military academy in 1918, renamed Castle Heights Military Academy. Once having a 150-acre campus, enrollment declined in the 1970s when public perceptions of the military and military schools were evolving, and closed in 1986. Many of its historic buildings have since been adapted to new uses, including the Main Administration Building (1902) now the Lebanon City Hall. Cumberland University, established in 1842 and one of Lebanon's most important educational institutions, continues to thrive. The school experienced various periods of decline and reorganization throughout the twentieth century but revived the institution by expanding academic programs and returning to a four-year degree institution in 1982. Cumberland University continues to expand its offering of new majors and includes both undergraduate and graduate degrees (www.cumberland.edu) The City established the Lebanon Public School System in 1901 and has since expanded to include five elementary and two middle schools. The Wilson County Board of Education manages the Lebanon public high school, which moved into a new building constructed in 2012.

According to the United States Census Bureau, Lebanon has steadily grown in population during every decade between 1850 and 2020 with the exception of the years between 1880-1890, and 1970-1980. The composition of residential neighborhoods reflects this growth of the community. As new neighborhoods formed using popular styles of the day for home construction, a concentration of styles from a particular era reinforces our ability to see developmental patterns. For example, the homes in the Greenlawn Local Historic District are primarily Bungalows, Revival styles such as Colonial, Tudor, and Spanish Revivals, and Ranch homes indicating construction activity concentrated in the 1920s through the 1950s. By contrast homes in the Cumberland University Local Historic District have a greater mix of Neoclassical, Queen Anne, Folk Victorian and vernacular forms along with Bungalows, Colonial Revival and Tudor Revival styles which signals that development started earlier, prior to 1900, and continued into the early 20th century. These construction trends reinforce what we know about Lebanon's economic and educational growth during these decades.

The businesses in Lebanon have continued to evolve along with the advances of modern life. In the early 20th century garages, service stations, and automobile dealerships replaced livery stables and harness shops, a movie theater opened on the public square, and today restaurants, coffee and specialty shops, and professional offices thrive on the public square. The milling industries of the past have given way to modern manufacturing, including for example, the opening of an EV fast charger manufacturing plant in 2022 and that has already added more jobs in 2023. Changes in transportation have brought opportunities to Lebanon, for example, with the Music City Star Commuter Rail that now connects Lebanon and Nashville, Tennessee. (www.lebanontn.org/commuter rail information). Lebanon is not completely removed from its agricultural roots as cattle ranching and crop farming, including tobacco, are important industries. Tourism is an important economic growth area given Lebanon's proximity to Cedars of Lebanon State Park and State Forest and numerous lakes for recreation. Heritage tourism is another important economic growth area tied to the preservation of Lebanon's history. To ensure the rich social and architectural history of Lebanon is preserved and promoted, City planning efforts focus renewed energy on supporting historic preservation, the historic Public Square, new Landmark districts, and incorporating historic preservation in comprehensive planning initiatives. (City of Lebanon website: lebanontn.org). These initiatives are an important reminder of the crucial role historic buildings and places play in preserving the city's unique identity while building Lebanon's future.

Lebanon Residential Architectural Styles and Building Forms

Buildings and structures create a visual record of a community's physical and historical development. Architectural styles and vernacular building traditions provide additional clues about how the downtown and neighborhoods grew. For example, if we see a concentration of Queen Anne houses in one neighborhood and Bungalows in another, we can surmise that the first was built out in the late 1800s, and the second in the 1910s and 20s. Presented in this section are Lebanon's variety of architectural styles and types, including individually listed National Register properties, and locally designated and National Register historic districts. Each architectural style and type include a description of materials, form, roof shape, and exterior features. Some buildings in Lebanon may not have all of the characteristics that define the style but are adapted to local property types and building traditions that result in a modest vernacular expression of that style.

Grouping architectural styles by developmental periods are one way to examine and understand the development of building trends. Scholars of architectural history do not always agree on one single way to categorize style and form and recognize that a variety of approaches exist when categorizing the numerous styles built over many hundreds of years; one is not necessarily more or less accurate than another. With these differences in mind, there are generally agreed upon design periods: the Colonial Period (1600-1820); the Romantic Period (1820-1880); the Victorian Period (1860-1900); the Period Revival (1880-1940); the Early Modern (1900-1940); the Mid-century Modern (1935-1980); and the Contemporary/ Late 20th Century Modern (1975-2000). Beyond the year 2000, categorization remains under consideration, therefore "21st Century Modern" describes the period, while names and categorization of individual styles are under development. When stylistic periods overlap, the roots of development and the complexity and variety of plan and ornament account for differences in stylistic categorization.

During the Colonial Period (1600-1820) the Georgian and Federal styles reflected English culture and building traditions, but in the decades after the American Revolution, the Romantic Period (1820-1880) emphasized concepts of freedom and democracy, idealism, and individualism. These concepts took form in music, art, and literature, as well as architecture. Turning away from the English Georgian and Federal styles, the architecture of ancient Rome and Greece and associations with early democracy inspired this era of architectural expression. It was during this time that the Greek Revival gained popularity nationwide. At the same time, individualistic sensibilities drew Americans to traditions of Gothic, Italian, Swiss, and Egyptian design, and its stylistic variety.

Americans were not completely free from English traditions and phraseology when referring to their cultural trends, which is evident during the Victorian Era (1860-1900) in the United States. This was a period of robust inventive, industrial, and artistic growth, and yet despite these American achievements, the period is named for Queen Victoria who reigned in England at the time. Architecture expresses the exuberance of the period, reflected in the variety and complexity of form, material, and construction techniques. Technological and creative innovations made these achievements possible. Lightweight balloon framing, machine-cut wire nails, and machines that produced complex and whimsical architectural components, and delivered by train country-wide, shaped the architectural landscape. Americans took advantage of these opportunities to create complex floorplans and incorporate rich ornamentation resulting in styles that embody these developments.

In the Period Revival era (1880-1940) there are three distinct stylistic groupings: the English and American; the French; and the Spanish and Mediterranean influences. A careful copy, or revival, of the original architecture, defines the styles within each grouping.

The Early Modern period (1900-1940) groups styles, not by aesthetic similarities but because of their American design innovation. The styles of this period mark the first time American architects turned away from historical styles as design inspiration. What results is a wildly different aesthetic: some styles use and evoke natural materials and surroundings such as stone and outcroppings, while others use and evoke the design sensibilities of the machine age such as sleek and streamlined lines, flat roofs, and smooth wall surfaces.

The housing needs of American families continued to influence the architecture of the midcentury and the evolution of modernism. During the Midcentury period (1935-1980) the Great Depression (1921-1941) and World War II (1941-1945) influenced home design and construction. Financial scarcity stopped home construction during the Great Depression (except for rare exceptions) and Federal action provided the antidote. A program of the New Deal, the Federal Housing Administration (FHA) insured home mortgages made by private lenders which allowed banks to offer more mortgages and encourage the construction of affordable housing. The FHA favored the Minimal Traditional style, compact and comfortable, it was modern yet familiar with its nod to the traditional Tudor and Colonial Revival styles. Best yet, it was affordable during the Great Depression and later housing shortage after World War II. Similar influences favored the later Ranch style, affordable with amenities desired by the typical American family such as an attached garage, and one-floor plan, extending its popularity through the 1970s.

The decades of the last half of the 20th century (1960-2000) introduced further exploration and experimentation by architects to use shape, form, and sculptural effects resulting in residential styles such as Wrightian, Contemporary, and Neo-expressionism. This is not to suggest that architecture was homogenous. The design dichotomy of this period is expressed by the simultaneous rejection of modernist theories and the return to traditional design influences. For example, the Post Modern and Neo-eclectic styles had architects re-imagining traditional styles, choosing and freely interpreting and combining features from those historic styles in new ways.

Vernacular buildings are identifiable by form, or overall shape, expressed by their first-floor plan and configuration of interior spaces, and roof form. The following architectural styles and vernacular types use accepted terminology to describe Lebanon's historic buildings, though not all architectural historians agree when defining and assigning styles and forms to buildings. Descriptions are presented in generally chronological order with formal architectural styles described in **red** and vernacular forms in **green**.

Red - Architectural Styles

Green - Vernacular Forms

GREEK REVIVAL 1825-1860

The Greek Revival style was popular in the United States between 1825 and 1860 during a period of rapid expansion. The style reflected the young nation's democratic ideals, adopting design inspiration from an ancient era of democracy. The style incorporates wood or masonry as wall material and gabled roofs that are pedimented or have gable end returns to reference the triangular pediments of Greek temples. Horizontal elements include wide entablatures and dentils, vertical features include pilasters, and classical columns. Double-hung wood windows with six panes of glass in each sash, as well as frieze-band windows are characteristic. Entrances often have a paneled wood door with an entablature, transom, and sidelights, framed within a portico or porch with classical columns.

1828. Caruthers House, 241 W. Main Street. Courtesy Historic Lebanon.

ITALIANATE 1840-1885

As architectural trends shifted away from the Greek Revival, the Italianate style gained momentum between 1860 and 1885. Rooted in the ideals of the picturesque movement, the Italianate style borrowed features of northern Italy's rural architecture. Most often built of masonry, the style has boxy proportions, a hipped roof with brackets under wide eaves, and sometimes a square cupola on the roof. Tall double-hung windows with two panes of glass in each sash, are frequently ornamented with heavy squared or arched window hoods. Entrances are a focal point having a paneled single or double door, often with glass in the upper panels and arched at the top. The front entrance is often set within a full or partial-width, one-story porch.

1902. 132 S. Greenwood Avenue.

GABLED ELL 1850-1930

The Gabled Ell is a vernacular housing form, often constructed of wood, and proliferated after the expansion of sawmills and availability of dimensional wood, and the growth of railroads and distribution networks. The house form is defined by its L footprint, a front gabled main block and a recessed side gabled all of the same height. A front porch is located at the corner where the two gabled forms meet.

225 E. Spring Street.

HIPPED FORM/ONE-OR TWO-STORY CUBE 1850-1930

The Hipped Form, also known as One- or Two-Story Cube, is a vernacular housing form of wood or masonry, having a square or slightly rectangular plan and its characteristic hipped roof. The form was popular for its simplicity and ease of construction. Lack of ornamentation is typical as is a full- or partial-width front porch with a hipped roof, and regularly spaced windows with simple frames, sills, and lintels. To avoid confusing the Hipped Form and the American Foursquare, which have similar massing and materials, note that the Hipped Form does not have a wide eave overhang, roof dormers, or a mix of façade materials, all typical features of the American Foursquare.

509 W. Main Street.

QUEEN ANNE 1880-1910

The Queen Anne style is the most widely recognized of the Victorian Era architectural styles, popular between 1880 and 1910. The Victorian Era, defined as 1860-1900, is known for architecture having complex floor plans and rich ornamentation. The Queen Anne style has an irregular footprint, and a variety of wall planes, projections, and finish materials. Other features include projecting cutaway bays, cross gables, and corner turrets; elaborate open porches with spindle work decoration; and patterned brick or wood wall cladding, all presented in a composition to maximize visual interest. Doors are wood-paneled, often with delicately incised detailing and a large pane of glass set into the upper panel. Windows may be singles, paired, or in bays, but the sash is simple, wood, one-over-one. Other window configurations include picture windows or stained-glass windows, adding to the decorative variety.

321 W. Main Street.

FOLK VICTORIAN 1880-1910

The Folk Victorian is a simple vernacular form, such as a front or side gable, gabled ell, or pyramidal, embellished with ornamental details borrowed from Victorian-era styles, especially the Queen Anne style but also include Gothic Revival or Italianate style ornament. Folk Victorians are often symmetrical (unlike true Queen Anne style houses) with spindlework trim applied to the front porch. Folk Victorians proliferated due to inexpensive and easily available wood decorative ornamentation which allowed carpenters to add them to the traditional folk forms they were building.

215 E. Spring Street.

COLONIAL REVIVAL (GEORGIAN REVIVAL) 1880-1910

The 1876 Philadelphia Centennial revived interest in America's colonial architectural heritage, greatly influencing the resurgence of earlier styles for the next eight decades. This revival primarily focused on English styles like Georgian and Adam, which had distinct differences during the colonial period. However, during the late-nineteenth to mid-twentieth centuries, these distinctions blurred, leading to the broader use of the term Colonial Revival. Georgian Revival is more accurately applied to high-style, architect-designed interpretations. The Colonial Revival style became widely popular, adaptable for both large and small houses, with varying levels of detail. Typically, these homes are one to two stories tall, constructed of wood or brick, and feature side-gabled roofs, symmetrical facades, and elements like dentils, modillions, or quoins, as well as distinctive entryways, multi-paned windows, and gabled dormers.

113 Greenlawn Street.

DUTCH COLONIAL REVIVAL 1890-1945

The Dutch Colonial style is a variant of the Colonial Revival style but with design characteristics that distinguish it as a style in its own right. The Dutch Colonial style mimics and borrows from the Early Dutch houses found on the east coast and is identifiable by the gambrel roof shape and flared eaves, but differs with modern design elements that include dormers, decorative cutout shutters, cross gambrels, and broad porches. Dutch Colonial homes may be symmetrical or asymmetrical, with the gambrel end facing to the front or to the side. Wall or roof dormers are common and sometimes extend unbroken the entire width of the façade. The front door often has sidelights and is set apart by a portico or full-width porch, while windows have a multi-pane sash, regularly spaced across the façade.

202 S. Tarver Avenue.

TUDOR REVIVAL 1900-1940

The Tudor Revival, despite sometimes being called "English Tudor", is a distinctly American architectural style, popular between 1900 and 1940, that borrows and interprets early English medieval and Elizabethan design. The primary design feature is a front façade dominated by a steeply pitched front gable of stone, brick, stucco, or wood half-timbering, often combining two or more of these materials. A chimney is another dominant feature, placed at the front façade but may also be on an end wall. Tudor Revival homes have asymmetrical floor plans and a wide variety of window shapes and configurations including tall, narrow, rectangular, or arched with double-hung, casement, bay, or oriel windows and glass that is either clear or leaded. The entrance is often recessed under a Tudor arched vestibule with a wood door arched at the top or within an opening with contrasting stone or brick material.

118 Greenlawn Street.

NEOCLASSICAL REVIVAL 1895-1955

The 1893 World's Columbian Exposition in Chicago popularized classical architecture and inspired another stylistic revival that endured for over six decades. The Neoclassical Revival style is symmetrical in form, constructed of wood or masonry and typically has a two-story pedimented porch with Ionic or Corinthian columns. One-story examples tend to be simpler versions of the style. The cornice is ornamented with a wide frieze band, dentils, and modillions. Windows have a multi-light upper and lower sash, and sometimes the lower sash has only a single light while the upper sash has multiple divided lights. Paneled wood doors with sidelights are set within a surround having pilasters and a pediment. While the early Classical Revival period in the United States was 1770-1830, it is now common for architectural historians to use a shortened version of "neoclassical" and simply call the style Classical Revival, essentially using the two terms interchangeably.

1906, Mitchell House, 106 N. Castle Heights Avenue.

AMERICAN FOURSQUARE 1900-1930

The American Foursquare is a vernacular type, defined by its square form, popularized by house catalogs in the early decades of the twentieth century, and named for the interior arrangement of rooms, one at each corner of the house. Houses are two stories and have a pyramidal roof, dormers are common, as are overhanging eaves and large, simple front porches. The Foursquare is roomy and comfortable, appealing to the homeowner who sought something less fussy than the Victorian-era homes of the previous generation. Affordable and adaptable, including adding side porches or additional roof dormers for more room, made it popular in middle- and working-class neighborhoods. Windows are regularly spaced on the façade and doors are accessed from the porch, often having a transom and sidelights. Simplicity is its hallmark, an abundance of stylistic features often indicates a house more accurately described as the Prairie, or Colonial Revival style.

425 W. Spring Street

BUNGALOW 1910-1960

The Bungalow is a vernacular house form that gained widespread popularity after 1910 for its affordability, yet with interior features that made homes roomy and comfortable. The style emerged in California but popular magazines of the era brought the style nationwide recognition. Bungalows are modestly scaled, usually one or one-and-a-half stories, with horizontal lines, wide projecting roofs, and geometrically designed woodwork. Constructed of wood, although brick, stone, and stucco are also used, sometimes in combination, there is often a large chimney at the side and the living room extends across the front of the house. When there is a second floor, it is usually tucked within an upper half story. Brackets are a popular decorative feature, especially large knee-braces used under eaves and at other wall junctions. Double-hung windows have a multi-light upper sash over a single-light lower sash; the configuration of the upper lights is most often vertical resulting in a distinctive design feature. Doors are of wood and lack ornament or decorative framing. The Bungalow is ubiquitous from the era and remains popular today for its affordable scale, comfortable interior, and thoughtful design.

105 S. Hatton Street.

SPANISH REVIVAL 1915-1940

The Spanish Revival style has its roots in the design of early Spanish missions but over time evolved to encompass various Spanish colonial traditions. Rectangular in form, with plain walls, the style nonetheless has striking design features. The roof is probably the most recognized because, although gabled and having a moderate slope, its clay tile is a striking finish. Walls are of stucco, extending the height of the wall without a break. A round corner tower, arched openings at windows and doors, wrought iron window grilles or balconettes, and rope molding mullions at the windows are additional distinctive design features. Doors are either squared or arched at the top, and constructed of wood battens; those houses that have elaborate door surrounds include tiles or spiral columns. Windows are usually of wood, rectangular, double-hung or casement with multi-divided lights, and sometimes have arched tops.

122 Greenlawn Street.

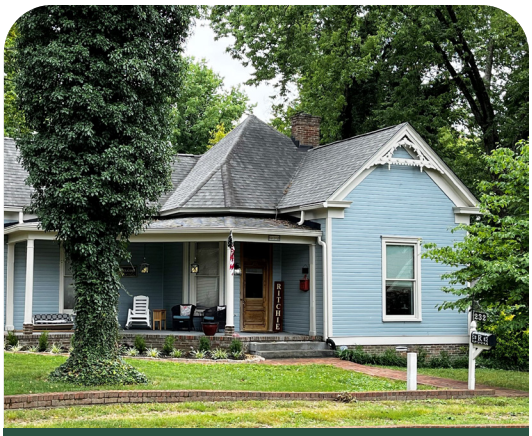
MINIMAL TRADITIONAL 1935-1950

The need for affordable housing and the lending practices employed during the Great Depression to spur home construction, both influenced the form and ubiquity of the Minimal Traditional style. The house, compact and with one-to-one-and-a-half stories, incorporates simplified features of the popular Tudor Revival style. The result was a modern house but with stylistic familiarity, both appealing features to home buyers. After World War II, young families drove a huge demand for housing; the scale, simplicity, affordability, and modern appeal of the Minimal Traditional style house provided the ideal solution. The style is rectangular with a side-gabled roof, sometimes with a front-facing cross-gable marking the front entrance. This style does not include a porch but there is often an open stoop, or the door is slightly recessed under the main roof. A chimney at the side and often a picture window indicate the location of the living room, otherwise, windows are double-hung and often have decorative shutters. A nod to the modern era, this style often has a small garage attached to one side for the family car.

105 S. Tarver Street.

FOLK AND VERNACULAR ARCHITECTURE 1840S-1960S

Folk design, also called vernacular design, refer to buildings that reflect local building traditions and are not architect-designed. They typically have a simple form, massing, and footprint, are one to two stories with a gabled or hipped roof, and are constructed of a variety of materials, including but not limited to, wood and masonry. Their lack of stylistic embellishment is notable, and despite not having associations to high style architectural design, are important representatives of local building traditions and contribute to the physical development of historic neighborhoods.



232 E. Spring Street.

RANCH 1940-PRESENT

The Ranch house embodies the design trends of the mid-twentieth century, with its one-story sprawling footprint and incorporation of a garage, to become the predominant suburban residential dwelling type of the 1950s and 1960s. The Ranch type developed on the west coast and grew in popularity during the 1940s. The Ranch matured with the development of sprawling suburban tracks, inextricably linked to the proliferation of personal cars. When constructed in in-town established neighborhoods, they tend to be more compact in size compared to their suburban counterparts. The Ranch has an overall rectangular footprint and horizontal emphasis with a broad, low roof and wide overhanging eaves. Constructed of wood or masonry, a large chimney indicates the location of the living room. Large wood picture windows or a ribbon of windows contribute to the horizontal lines. The Ranch house lacks a front porch but the door is frequently sheltered under a shallow recess of the main roof.

308 E. Spring Street.

Lebanon Commercial and Institutional Styles and Building Forms

In Lebanon, commercial, industrial, and institutional buildings contribute to the architectural variety and anchor the community in its historic identity as an early center of industry, education, government, and commerce. These buildings are a physical connection to that heritage and help tell the story of Lebanon's development.

ITALIANATE 1840-1885

The Italianate style as applied to institutional architecture uses similar design characteristics as the residential application of the style. Typically built of masonry, the style has boxy proportions, a hipped roof with brackets under wide eaves, and sometimes a square tower in lieu of the residential roof cupola. Tall double-hung windows with two panes of glass in each sash, are frequently ornamented with heavy squared or arched window hoods. Entrances are a focal point having a paneled single or double door, often with glass in the upper panels and arched at the top. The front entrance is often set within a full or partial-width, one-story portico.

Memorial Hall at Cumberland University

INDUSTRIAL LOFT 1850-1920

The design of the Industrial Loft building allowed for a variety of industrial functions on different floor levels. These buildings have multiple stories and open floor plans on the upper levels, creating extensive space suitable for manufacturing and storage. To manage the equipment and space needed for manufacturing, floor plates are large, with high ceilings, and expansive walls of windows providing light and ventilation. The ground floor often had administrative functions for the company. Depending on the size of the building and the scale of manufacturing, multiple tenants often shared the building. Building exteriors are of masonry with minimal ornamentation although they may include arched wall elements, window and door openings, and windows and doors.

Lebanon Woolen Mills

COLLEGIATE GOTHIC 1890-1940

The Collegiate Gothic style was popular in the late 19th and early 20th centuries for the design of schools and was particularly popular on college campuses. The style evoked permanence, stature and stability and for these reasons, people used the style for other types of buildings such as libraries, social clubs, office buildings, and even commercial buildings. Its use on college campuses often resulted in a collection of buildings designed in variations of the style including administration buildings, dormitories, libraries, and gymnasiums, among others. The Collegiate Gothic adapted features of the earlier 19th century Gothic Revival style retaining the medieval-inspired form, the use of masonry construction, pointed arches, parapets with battlements, and stone ornament, but in a somewhat less ornate interpretation.

Castle Heights Academy

NEOCLASSICAL REVIVAL/ CLASSICAL REVIVAL 1825-1860

In the decades of the late 19th and early 20th centuries, the Neoclassical Revival style was frequently used in commercial, institutional, and educational applications. Popular for schools, government buildings, offices, and banks, the style signaled stability and permanence. Stylistic characteristics include a rectangular plan, symmetrical brick or stone construction, pedimented windows and entryways, pilasters, porticos, and cornices elaborated with brackets, dentils, and modillions. While the early Classical Revival period in the United States was 1770-1830, it is now common for architectural historians to use a shortened version of "Neoclassical" and simply call the style Classical Revival, essentially using the two terms interchangeably.

Castle Heights Court

TWO-PART COMMERCIAL BLOCK 1850-1950

The Two-Part Commercial Block describes the composition of the façade defined by its two to four-story height: the commercial storefront as the first part, and the upper floors as the second part. This form is abundant in historic downtowns, and Lebanon has a large collection composing its historic downtown. A cornice over the storefront or a change in materials or fenestration indicates the separation between the first and second parts. The large storefront windows on the first floor and the smaller windows above provide additional visual clues that the lower level is commercial space, and the upper floors may be offices or apartments. While the façade is frequently plain, it is also common for decorative stylistic elements such as arched windows, window hoods, brackets, dentils, pilasters, and corbelled brick to enliven the façade and create a distinctive appearance on the downtown block.

128 Public Square

ONE-PART COMMERCIAL BLOCK 1850-1950

The One-Part Commercial Block is a way to categorize commercial buildings that describes the composition of the façade and is a common building type in historic commercial districts. The One-Part Commercial Block is one story and usually a rectangular plan, with the front façade primarily taken up with a traditional storefront with large plate glass windows and transoms, a single entrance, and a parapet wall at the roof level. The parapet and cornice can be plain or ornate and typical embellishment includes brackets and corbelled brick.

102 College Street

BEAUX ARTS 1890-1930

The Beaux Arts style was particularly popular for the construction of institutions where image helped to communicate their great standing in the community. Museums, banks, fraternal organizations, courthouses, and post offices are all examples of the types of buildings where the Beaux Arts style was employed. The style's formality created an ideal symbol of civic pride. Characterized by symmetry, and an imposing façade having Greek and Roman classical columns, pediments, and balustrades, a grand entrance, large windows, and decorated surfaces have such details as swags, quoins, and cartouches.

203 E Main Street

ARCADE 1890-1930

In traditional downtowns, an arcaded block is two or three stories, and identifiable by its series of tall, round-arch, connected openings, evenly spaced across the façade. Commercial arcades are rectangular buildings that take the concept of connected spaces and employ it in the interior. Multiple retail spaces are arranged along the long side of the building, with an adjacent, open, full-height corridor to connect them. Often a skylight extends the length of the connecting corridor to provide daylight to these interior spaces.

142 Public Square

National Register of Historic Places Districts and Properties

Map.1 National Register of Historic Places Properties and Districts

OVERVIEW AND ELIGIBILITY

Lebanon has ten individual properties and two historic districts listed in the National Register of Historic Places (NRHP). The National Historic Preservation Act, established by the U.S. Congress in 1966, provided the framework to create the National Register of Historic Places program, this country's official list of buildings, structures, sites, objects, and districts worthy of preservation. Administered by the National Park Service in partnership with the Tennessee Historical Commission, the National Register recognizes the historic places that contribute to the unique character of our communities. Listing is honorary and does not restrict or dictate the use or disposition of a historic property. A property must meet program requirements for age, physical integrity, and significance criteria to be eligible for listing.

NATIONAL REGISTER OF HISTORIC PLACES LISTINGS IN LEBANON

- Dr. John Owen Campbell House (1843, U.S. State Route 70, NRIS #80003884, listed 1980)
- Fite-Fessenden House (1852, 326 West Main Street, NRIS #85001488, listed 1985)
- Governor Campbell "Camp Bell" House (1835, Coles Ferry Pike, NRIS #82004074, listed 1982)
- Harry Bailey House "Bottle House" (1949, 423 Trousdale Ferry Road, NRIS #00000230, listed 2000)
- I.W.P. Buchanan House (1897, 428 West Main Street, NRIS #79002487, listed 1979)
- Lebanon Woolen Mills (1908, 218 North Maple Street, NRIS #07000687, listed 2007)
- Memorial Hall (1896, Cumberland University, NRIS #77001301, listed 1977)
- Mitchell House (1906, West Main Street, former grounds of Castle Heights Military Academy, NRIS #79003435, listed 1979)
- Pickett Chapel Methodist Church (1829, East Market Street, NRIS #77001302, listed 1977)
- Rest Hill Cemetery (1867, State Route 141, NRIS #93000212, listed 1993

CASTLE HEIGHTS ACADEMY NATIONAL REGISTER HISTORIC DISTRICT

NRIS #95001507, Listed 1995
Period of Significance: 1902-1941
Contributing: 5 buildings
Noncontributing: 1 building

OVERVIEW

Roughly located at the junction of Castle Heights Avenue North at Cadet Court, the Castle Heights Academy National Register Historic District encompasses the partial grounds of the campus of the Castle Heights School, a well-known college preparatory school, that later transitioned into a military academy. The school closed in 1986. Located on a slightly wooded knoll, the number of original campus buildings has been reduced from seventeen to six buildings, five of which are contributing.

The ***Main Administration Building*** built in 1902 in the Collegiate Gothic style was designed by architect Tom Chamberlain and constructed by W.D. Seagraves. The building is three stories, of red brick with a Cookeville sandstone foundation. The symmetrical façade has a projecting center tower with battlements at the roofline, bands of contrasting colored brick around the windows, lintels, arches, pilasters, and belt courses. Historically the building accommodated dormitory rooms, a gymnasium, recitation rooms, dining hall, and a kitchen.

The ***Rutherford Parks Library***, built in 1905 in the Collegiate Gothic style, was financed by a former student, Rutherford Parks. The building is one story, of red brick and sandstone foundation and belt courses. The roofline has castellated ornament; the symmetrical façade has a projecting central entrance, embellished with a stone arch surround, transom, and sidelights; and brick turrets are located at the corners.

The ***Mildred Armstrong Hospital***, built circa 1905 in the Collegiate Gothic style, is two stories and constructed of red brick. The building complements the other Collegiate Gothic buildings on campus having similar features such as corner turrets, and decorative blond brickwork around the windows.

The ***President's Home***, built in 1902 is of a design that combines Queen Anne and Neoclassical Revival styles. Two stories and built of brick, the façade is asymmetrical, the roof is both hipped and gabled with dormers, and a one-story porch with classical columns extends across the front.

The ***Mitchell House***, built in 1906 in the Neoclassical Revival style and also individually listed in the National Register of Historic Places, was designed by architects Thompson, Gibel & Asmus. Built as a home but converted to an elementary school in 1936, the two-story stone house has a large two-story portico with Corinthian capitals that defines the front façade.

Map.2 Castle Heights Academy National Register Historic District

LEBANON COMMERCIAL NATIONAL REGISTER HISTORIC DISTRICT

NRIS #99001373, Listed 1999
Period of Significance: 1880-1947
Contributing: 43 buildings; 1 park and memorial
Noncontributing: 9 buildings

OVERVIEW

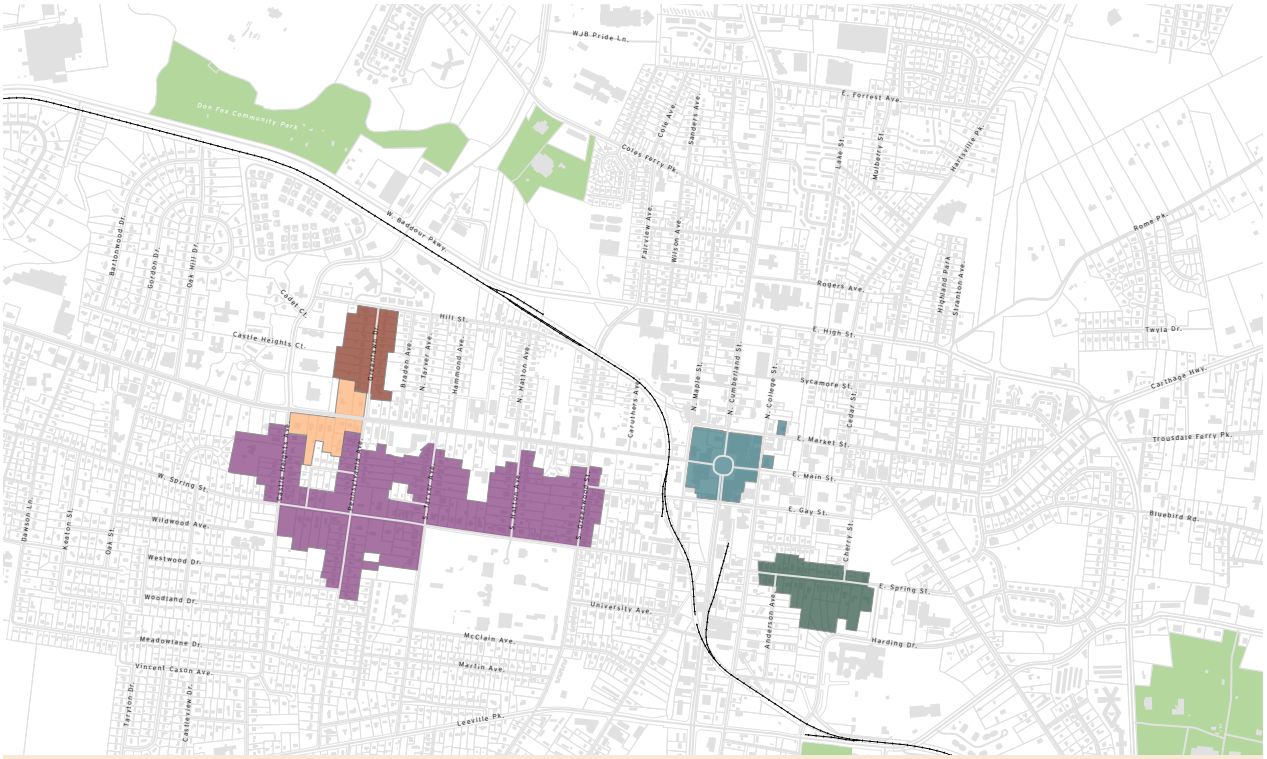
Downtown Lebanon's historic business core is centered on its commercial square, created at the intersection of Main and Cumberland streets, divided into four quadrants with a circular park and monument at the center. When county commissioners established the boundaries for Lebanon in 1801, they set aside one acre for the establishment of this public square. Commercial development commenced as soon as lots were platted and this has remained the commercial heart of the city since. Lebanon, much like hundreds of other communities, had their downtown shaped by commercial buildings only to have them destroyed by fire. This shaping of Lebanon's commercial core was repeated as fires destroyed buildings in 1873, 1874, 1881, and again in 1898, only to have community members rebuild again. A surge in economic growth in the 1880s influenced the construction of many commercial buildings on and adjacent to the square, further shaping the architectural and historic character of the district.

The majority of buildings in the district are variations of the One-part Commercial Block, and the Two-part Commercial Block building types. The similar scale and the modest architectural expression dominate the character of the district lending a sense of visual cohesion to the commercial core, resulting in an excellent representative of small-town commercial architecture. Examples of architectural stylistic expression are limited to the Italianate and the Beaux Arts styles. Buildings are universally constructed of brick and have similar features that help contribute to the visual unity including storefronts, wood windows, belt courses, corbelling, ornamented cornices, and shaped parapet walls.

The district is significant for its collection of commercial architecture from the late-nineteenth century through the mid-20th century and is also significant as the center of commerce and government in Lebanon. Since its establishment, Lebanon has been the county seat, with a county courthouse located on the square until 1968 when a new county courthouse was constructed several blocks away from the square. Elsewhere downtown, banks, markets, livery stables, dry goods stores, drug stores, professional offices, and other services filled the storefronts and upper floors of Lebanon's commercial buildings. As fashions and needs changed, restaurants, movie theaters, automobile garages, and gas stations made their appearance downtown. The square continues to be the commercial core of the Lebanon community.

Map.3 Lebanon Commercial National Register Historic District

Local Historic Landmark Properties



Map.4 Local Historic Districts

OVERVIEW AND ELIGIBILITY

Lebanon now has five Local Historic Districts designated by City Ordinance 13-4325. Local landmarks and districts are properties or areas that ***"...represent distinctive and significant elements of the City's historical, cultural, social, economic, political, archaeological, and architectural identity".*** Local landmarks and districts are reviewed by the Historic Preservation Commission and are recommended for designation to the Lebanon Municipal Regional Planning Commission and the Mayor and City Council.

LEGEND

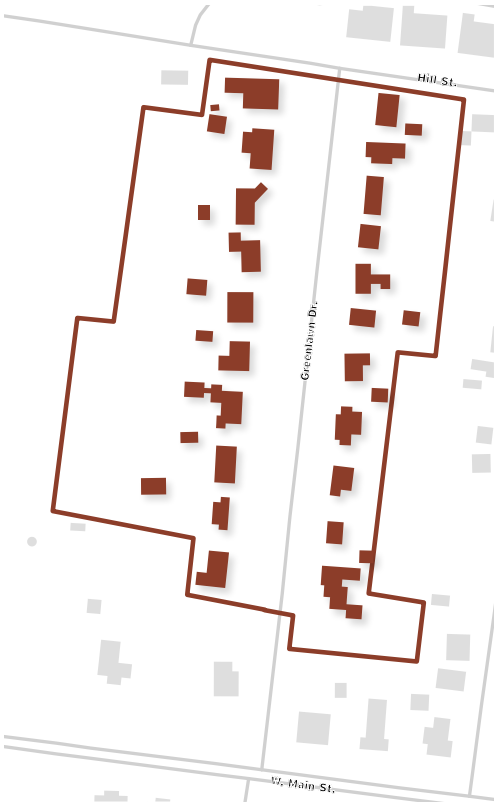
North

- Streets
- Parks
- Cumberland University Historic District
- East Spring Historic District
- Greenlawn Historic District
- Public Square Historic District
- West Main Street Historic District

GREENLAWN HISTORIC DISTRICT

The Greenlawn Historic District is located less than a mile west of the downtown square, along Greenlawn Drive between Hill Street to the north and W. Main Street to the south. Composed of 21 buildings, all of them residential and constructed between 1924 and 1955, the district possesses a concentration of buildings united by historic and physical development that reflects the architecture popular during the first half of the 20th century and has special historic and architectural value to Lebanon. The houses are one-, one-and-a-half-, or two-stories, constructed of wood or brick, and include American Foursquare, Bungalow, Colonial Revival, Dutch Colonial Revival, Minimal Traditional, Ranch, and Tudor Revival styles and vernacular forms. The district is significant for its architecture, reflecting stylistic trends of the early 20th century.

Historic Designation	
LOCAL HISTORIC DISTRICT DESIGNATION: 2014	
Buildings in the District	**21**
Contributing	**18**
Non-Contributing	**3**
Period of Significance	**1924-1955**



Map.5 Greenlawn Local Historic District

EAST SPRING STREET HISTORIC DISTRICT

The East Spring Street Historic District is located less than a half mile southeast of the downtown square, along E. Spring Street between S. College Street to the west and Joe Branham Drive to the east. Composed of 21 buildings, all residential and all contributing, and construction dates span between c1880 and c1945. The district possesses a concentration of buildings having special historic and architectural value to Lebanon, united by historic and physical development that reflects the architecture popular during the end of the 19th century and the early 20th century. The houses are one- or two-stories, constructed of wood or brick, and reflect a range of styles and vernacular forms including Bungalow, Colonial Revival, Dutch Colonial Revival, Gabled Ell, Minimal Traditional, Queen Anne, and Ranch. The district is significant for its architecture, reflecting the stylistic trends of the period.

Historic Designation	
LOCAL HISTORIC DISTRICT DESIGNATION: 2015	
Buildings in the District	**21**
Contributing	**21**
Non-Contributing	**0**
Period of Significance	**C1880-C1945**

Map.6 East Spring Street Local Historic District

WEST MAIN STREET HISTORIC DISTRICT

The West Main Street Historic District is a small district of 10 residences significant as an area containing buildings having special historic and architectural value to Lebanon. The houses are one- or two-stories, constructed of wood or brick and styles include Colonial Revival, Neoclassical, and Minimal Traditional; vernacular forms consist of Bungalows, and Folk Victorian. Located less than a mile west of the Public Square, the district is limited to buildings along W. Main Street between Pennsylvania Avenue to the east and Castle Heights Avenue to the west.

Map.7 West Main Street Local Historic District

Historic Designation	
LOCAL HISTORIC DISTRICT DESIGNATION: 2021	
Buildings in the District	**10**
Contributing	**10**
Non-Contributing	**0**
Period of Significance	**1850-1954**

THE SQUARE HISTORIC DISTRICT

The Square Historic District is centered on Lebanon's Public Square which is located at the intersection of Main and Cumberland streets. The boundaries of the district encompass buildings on Public Square, N. College Street, E. Main Street, and E. Market Street having special historic and architectural value to Lebanon. At the center of the district is a park and monument, and the 70 buildings at each corner of, and radiating off, the square, compose the remainder of the district. The oldest building in the district is the 1827 Pickett Chapel. The buildings around the square changed over time, often due to fire that destroyed large areas and required rebuilding. The oldest commercial buildings are two that date from 1882. Construction and reconstruction continued in subsequent decades: eight buildings in the 1890s; thirty-six buildings between 1900-1909; four buildings in the 1910s; nine buildings in the 1920s; two buildings in the 1930s, and the newest contributing building in the district built in 1947. These numbers do not account for the construction of buildings that have since been demolished such as the Second Empire-style courthouse constructed in 1882. Commercial buildings are one- or two-stories, of masonry construction, and reflect vernacular commercial building forms, mainly One-Part or Two-Part Commercial Blocks.

Map.8 The Square Local Historic District

Historic Designation	
LOCAL HISTORIC DISTRICT DESIGNATION: 2019	
Resources in the District	**70 buildings plus 1 park**
Contributing	**55**
Non-Contributing	**16**
Period of Significance	**1827-1947**

CUMBERLAND UNIVERSITY HISTORIC DISTRICT

The Cumberland University Historic District is located southwest of the downtown square, generally along W. Spring Street between S. Greenwood Street and Castle Heights Avenue. Composed of 141 buildings, 140 of them residential and constructed between 1924 and 1955, the district possesses a concentration of buildings united by historic and physical development that reflects the architecture popular during the first half of the 20th century and having special historic and architectural value to Lebanon. The houses are one- or two-stories, constructed of wood or brick, and reflect a range of styles and vernacular forms including American Foursquare, Bungalow, Colonial Revival, Dutch Colonial Revival, Minimal Traditional, Ranch, and Tudor Revival. The district is significant for its architecture, reflecting stylistic trends of the early 20th century.

Historic Designation	
LOCAL HISTORIC DISTRICT DESIGNATION: 2017	
Buildings in the District	**141**
Contributing	**122**
Non-Contributing	**19 INCLUDING 5 VACANT LOTS**
Period of Significance	**1924-1955**

Map.9 Cumberland University Local Historic District

Appendix B

DEFINITIONS

The following are common terms and definitions used within the Lebanon Historic Design Guidelines Manual.

Abut: To be contiguous and adjacent.

Accessory Structure: A structure that is subordinate in use and typically also in square footage to the primary building or permitted use. Examples typically include a garage, coach house, or shed. Exceptions to scale may apply to properties that have a barn from the property's prior farm use.

ADA: Americans with Disabilities Act of 1990.

Addition: New construction that increases the square footage and footprint, and, or height of an existing building.

Adjacent: To be next to, touch upon, or share a common property line.

Alteration: Any act or process which changes one or more of the exterior features of the property.

Appropriate: Activity or design that is compatible to the historic character of the property or district, defined by accepted best practices and standards of historic preservation.

Appurtenances: Secondary structures or features on a property, or accessory, or semi-permanent built features related to a building or streetscape. Examples include a shed, garage, guest house, or pool, or curbs, fencing, fountains, pergolas, paving, walls, mailboxes, streetlights, signs, or satellite dishes.

Arch: A curved or pointed opening or embellishment, and can be structural or decorative.

Awning: A projecting roof-like structure sheltering a door or window.

Balcony: A projecting platform above a building's ground level with rails.

Baluster: A single, vertical wood or metal support, closely spaced together with other balusters in a porch or balcony railing.

Balustrade: A railing system consisting of a row of balusters supporting a top rail, and often includes a bottom rail.

Bargeboard: A carved wood board located at the projecting edge of a gable, sometimes simple and geometric but typically elaborately scrolled and fanciful.

Battened Door: A wood door constructed of vertical boards, usually held together using horizontal wood boards (battens) placed on the interior. Alternatively, narrow vertical strips of wood (battens) covering the edges of the adjacent boards hold the vertical boards together on the exterior.

Bay: Part of a building marked off by vertical elements, such as columns, which may extend outward from the plane of a façade.

Bay Window: A window, either bowed, canted or square-sided in plan, projecting outward from a building's main walls, typically one-story in height but sometimes taller.

Belt Course: A horizontal band of wood, brick, or stone that extends across the primary façade but usually encircles the building, providing a visual separation between floors.

Block: Property abutting one side of a street and lying between the two nearest intersecting streets, (crossing or terminating), or between the nearest such street and railroad right-of-way, un-subdivided acreage, river, or live stream; or between any of the foregoing and any other barrier to the continuity of development.

Board and Batten: a type of wood construction composed of wide vertical boards (board) and narrow wood strips on top of the joint where the edges of two boards meet (batten).

Bracket: A wood or stone decorative support beneath a projecting floor, window, cornice, or eave.

Brick: A solid unit made of fired clay, usually of different sizes but rectangular in shape.

Bulkhead: A structure covering a stairwell or other opening, to provide adequate headroom.

Bulkhead (Commercial Storefront): The wall area from grade to the bottom of the storefront windows.

Canopy: A metal or cloth projection over a doorway or commercial storefront.

Canted: A portion or feature of a building angled from the main façade wall, such as a tower, building wing, or bay window.

Capital: The top component of a classical column; its design determines the Greek or Roman order to which the column is assigned.

Character-Defining Feature: Individual physical elements of a building, structure, site, district, or community that contributes to the design or historic character and which contributes to historic or architectural significance.

Casement Window: A window sash that opens along its length on hinges fixed to the sides of the opening.

Character: The design qualities and features that distinguish a building, neighborhood, or historic district development project.

Chimney: A ventilation structure made of masonry, clay, or metal that exhausts gases or smoke produced by a boiler, stove, furnace, incinerator, or fireplace from human living areas.

Clapboard: An exterior wall material of horizontal wood boards, thinner at the top edge, and overlapped creating a weather-tight surface.

Classical Order: Design modes of Greek and Roman architecture. Typical components such as a column with its base, shaft, and capital, and entablature have details and proportions, according to one of the five recognized forms: Composite, Corinthian, Doric, Ionic, and Tuscan.

Clipped Gable or Jerkinhead Roof: A roof type in which the gable top cuts back at the peak and slopes downward creating a flattened version of a gable roof.

Clerestory: A horizontal upward extension of enclosed space below or above the main roofline and having a series of windows or window ribbons for additional light and sometimes ventilation.

Column: A supporting pillar consisting of a base, a shaft, and a capital. Most commonly, the shaft is cylindrical, but some columns display a square, rather than circular cross-section.

Commission: The Lebanon Historic Preservation Commission.

Common Bond: A pattern of brick where each course is laid flat, with the long "stretcher" edge exposed, and every fifth to eighth course laid perpendicularly to provide structural stability with the small "header" end exposed.

Composite Order: A Roman order in classical architecture characterized by the combination of the Ionic and Corinthian orders.

Concrete: A building material made by mixing cement or mortar with water and various aggregates such as sand, gravel, or pebbles.

Construction: Any act or process which requires a building permit.

Contributing: A building, site, structure, or object within a historic district representing the district's period of significance that retains a high level of historical and architectural integrity.

Coping: The protective uppermost course of a wall or parapet, usually in the form of a masonry cap.

Corbel: A masonry detail where each vertical successive row of brick projects, or steps forward from the row below it.

Corinthian Order: A classical Greek order characterized by slender columns, sometimes fluted, and capitals ornamented with volutes, and rows of acanthus leaves.

Cornice: Any crowning projection found at the roofline of a commercial or residential building.

Cresting: A decorated ornamental finish, typically of metal, arranged at the top of a roof or wall.

Cross-gable: A roof form where a primary roof gable is met at a right angle by a secondary perpendicular gable roof.

Demolition: The tearing down or dismantling of a building in whole or in part.

Dentils: A row of small tooth-like blocks in a cornice located at the top of a wall, door, window, porch, or other ornament.

Display Window: A window of a commercial storefront facing a sidewalk and street and used to display merchandise.

Doric Order: A Greek classical order defined by a plain column capital and without a base at the bottom.

Dormer: A window projection in a sloping roof, usually that of a bedroom window. There are several types of dormers, including hipped, shed, gabled, and pedimented.

Double-Hung Window: A window with two sashes set in a vertical frame.

Drop Siding: Wood boards where the upper edge is narrow and fit into grooves in the lower edge of the board above.

Eave: Part of a sloping roof that overhangs or extends from the wall.

Elevation: A drawing that illustrates the view of any side of a building.

Ell: The side wing of a house, oriented perpendicular to the primary, main block of the building.

Engaged Column: A half column divided vertically and positioned against a wall; also known as a pilaster.

Entablature: In Classical architecture, a wide horizontal band supported by columns.

Exterior Features: The architectural character, the general composition, and the general arrangement of the outer surfaces of an improvement, including the kind, color, and texture of building materials and the type and character of windows, doors, light fixtures, signs, fences, and appurtenant elements.

Exterior Insulated Finish Systems (EIFS): A building exterior wall cladding system that provides an insulated finished surface and waterproofing intended to simulate the texture and appearance of actual stucco.

Façade: Any one of the external faces or walls of a building.

False Historicism: Adding a material or feature that never existed onto a building to give the appearance that the building is older or more ornate than originally constructed.

Fanlight: A semi-circular window positioned over a door with radiating muntins.

Fascia: horizontal member or board that covers the rafter ends along the edge of the roof.

Fenestration: Arrangement of windows in a façade or building.

Flat Roof: A roof that has no pitch, or only enough pitch so that water can drain, the pitch is usually less than 10 degrees.

Finial: A decorative element of wood or metal that projects from a base at a roofline, gable, porch, door, window, or other decorative feature.

Flashing: Strips of thin metal placed at the joints of roof planes and where the roof intersects with vertical surfaces, to prevent water infiltration.

Flat Arch: The framing of a rectangular opening where stone or bricks along the top are set in a straight line. Also known as a jack arch.

Fluting: Vertical, shallow, concave grooves along the shaft of a column, or pilaster.

Footprint: The outline of a building following all exterior walls.

Foundation: The lowest part of a building or structure, in direct contact with the ground and supports the load of the building or structure above.

Frieze: In Classical architecture, the frieze is the middle horizontal portion of the three components that make up an entablature. In simpler construction, a frieze is a wide area set apart at the top of the wall and just under the roof. Sometimes ornament such as brackets or modillions is positioned on the frieze band.

Gable: Part of the upper section of a wall between the edges of a sloping roof.

Gable Roof: A double-sloping roof with a ridge centered at the highest point where the slopes meet, and gables at each end.

Gambrel Roof: A usually symmetrical roof with two sloping sides on each side of the central ridge. The two slopes have different pitches with the upper slope having a shorter, lower pitch and the lower slope a longer but steeper pitch.

Ghosts: Shadows of architectural features, such as porches, brackets, window hoods or painted signs, that no longer exist.

Glazing: A pane of glass within a window frame.

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

Historic: A building, structure, site, neighborhood, district, or other defined area that is at least 50 years old and has architectural or historic significance as defined by the Lebanon historic preservation ordinance or the National Register of Historic Places program.

Historic District: An area or neighborhood defined as a historic district by the Lebanon City Council or the National Park Service that contains definable geographic boundaries, and one or more buildings, objects, sites, or structures considered significant historically, architecturally, archaeologically, and culturally.

Historic Landmark: An individual building, object, site, structure, or prehistoric site defined by the Lebanon City Council or the National Park Service as having historic, architectural, archaeological, or cultural significance.

Hood Molding: Ornament that projects over a window or door opening and may be constructed of wood, brick, stone, terra cotta or concrete.

Impervious Surfaces: An impervious surface is one that does not allow water to pass through; it may be a road, parking lot, driveway, patio, and private sidewalk covering the natural land surface.

Improvement: Any building, structure, bridge, work of art, place, parking facility, fence, gate, wall, landscaping, or other object constituting a physical addition to real property, or any part of such addition.

In-Kind Replacement: Replacing a feature of a building with materials of the same characteristics, such as material, texture, and color.

Infill: New construction to fill a gap where a building previously stood. Infill also refers to any opening filled in with non-original material, for example, glass block filling an opening that had a double-hung window, or concrete block filling the space between porch piers.

Integrity: A condition of a property that retains enough of its historic character and visual appearance to be recognizable to the period when the property achieved significance.

Ionic Order: One of the five classical orders identifiable by its scrolled volutes.

Jerkinhead Roof: A gabled roof where the ends of the ridge are squared off, giving a clipped appearance.

Keystone: A wedge-shaped piece of an arch structure, located at the top center of the arch.

Knee Brace: An large bracket supporting a projecting element such as a roof eave.

Knee Wall: A low wall on a porch, bookending steps or as a low rail. Knee wall also refers to a low wall, under three feet tall, built between the sloping roof rafters and the floor in attics.

Lattice: An open pattern of interlacing strips, often of wood, and used as screening.

Lintel: The horizontal support across the top of a window or door opening. It may be of wood, brick, stone, concrete, or steel.

Mansard Roof: A roof having a dual-pitch, hipped form with a steep lower slope and a shallow upper slope.

Marquee: A permanent flat canopy that extends over the entrance to a building, typically a theater, but sometimes also at a hotel. A marquee often incorporates lighting and signage.

Masonry: Masonry describes all stone, brick, and concrete units, whether used for decorative or structural purposes.

Massing: The overall bulk, size, physical volume, or magnitude of a building.

Metal: Malleable materials such as iron, cast iron, copper, stainless steel, and aluminum.

Modillion: A horizontal unit, often in the form of a scroll, located on the underside of a projecting cornice.

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

Mullion: A vertical element located between adjacent windows or doors. Window mullions separate windows that are located within the same window opening.

Multi-Pane or Multi-Light Window: A sash with multiple panes of glass or "lights" separated by narrow muntins.

Muntin: One of several thin and narrow wood strips used to separate panes of glass within a window.

Non-Contributing: A building, site, structure, or object within a historic district that may be less than 50 years of age, constructed outside a historic district's period of significance, or has significant alterations compromising its architectural integrity.

Ordinance: The Lebanon Historic Preservation Ordinance (Ordinance No. 13-4325).

Ordinary Maintenance and Repair: Maintenance and repair work to any exterior feature that does not include a change in design, material, color, or any other outward appearance.

Oriel Window: A bay window that projects from the wall of a building. It may be supported by a cantilever, corbelled wood or stone, or brackets.

Orientation: A building set in relation to its surroundings and environment, often placed with the main building elevation facing the street or public right-of-way.

Paneled Door: A door composed of solid raised or recessed panels and held within a framework of rails and stiles.

Parapet: A low wall or protective railing that defines the edge of a roof or balcony.

Pediment: A triangular gable usually found above an entrance portico or in a porch directly above a building's main entrance.

Parkway Lawn: A publicly owned landscaped area between the street and the sidewalk.

Period of Significance: The time frame during which a building, structure, neighborhood, or community gained historic significance.

Permeable Paving: Paving that allows water to percolate through and into the ground.

Pier: A square or rectangular vertical structural element.

Pigmented Structural Glass: High-strength glass material developed in 1900 and used on building exteriors and interiors, especially popular from the 1920s through the 1950s. The material is closely associated with the Art Deco, Art Moderne, and Streamline styles along with Mid-Century commercial applications on buildings and signs due to its versatility. It could be curved, colored, textured and illuminated. Popular brand names include Carrara Glass and Vitrolite.

Pilaster: A half column divided vertically and positioned against a wall; also known as an engaged column.

Pitch: The degree or steepness of a slope, such as a roof.

Porch: A covered platform, usually having a separate roof, at an entrance to a building.

Porte Cochere: A covered entrance for motor vehicles to pick up and drop off passengers.

Portico: A covered entrance porch supported on at least one side by columns.

Portland Cement: A strong, inflexible cementitious binder used in most modern structural concrete. Portland cement is stronger than historic masonry materials and should not be used, to prevent damage to the historic masonry

Primary or Principal Building: A building that accommodates or houses the primary permitted use.

Primary Façade: That portion of a wall of a building visible from and oriented to a street or public right-of-way.

Prism or Prismatic Glass: Specialty glass having one smooth side and the other consisting of sharp edges, creating ridges that reflect and bend light as it passes through the glass. A well-known manufacturer was the Luxfer Prism Company, established in the late 1800s and as a result, prism glass is sometimes simply referred to as Luxfer glass.

Public Right-of-Way: An area or strip of land owned publicly that may include a street, walkway, railroad, utility line, drainage channel, or other similar uses.

Public Space: Any interior or exterior area that is owned, leased or for which there is held an easement by a governmental entity, or an area in a private building that is required to be open to the public.

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

Rafter: One of a series of small, parallel beams for supporting the sheathing and covering of a pitched roof. Exposed rafters supporting roofs or porches are rafter tails.

Reconstruction: The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Rehabilitation: The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Repair: The act of returning a feature or material to a stable condition and original appearance using the same materials as the original.

Repointing: The act of repairing masonry joints with mortar.

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

Rusticated: Roughened stonework or concrete blocks to give greater articulation to each block.

Sash: Part of the window that encloses glass, or a pattern of window glazing, that is either fixed or operable.

Scale: A proportioning of a building's major components and materials to one another and to neighboring buildings.

Screening: Open spaces, landscaped areas, fences, and walls used to physically separate or screen one property from another to reduce noise, lights, nuisances, or to shield land uses of higher intensity to a lower one.

Secondary Elevation: The portion of a building that does not comprise the primary façade or elevation.

Setback: The open space between the property line of the lot, sidewalk, or street to a building's main elevation.

Shed Roof: A roof containing only one sloping plane.

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

Shingles: Used as siding and roof materials, shingles are units of wood, asphalt material, slate, tile, concrete, asbestos cement, or other material cut to stock lengths, widths, and thickness and applied in an overlapping fashion.

Sheathing: An exterior covering of boards of other material applied to a building's structural frame.

Shutters: Exterior window coverings made of louvered wood and in the form of two hinged panels located on each side of a window.

Sidelights: A framed area of fixed glass alongside a door or window.

Siding: The exterior material used to cover the walls of wood-framed buildings. Siding may be made of natural materials while others may be synthetic such as vinyl, aluminum, or fiber cement to resemble a variety of authentic wood siding types.

Siding Reveal: A portion of the exposed space between rows of clapboard or shingle siding.

Sill: The bottom horizontal member of a door or window frame.

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

Spall: To break off or crack into smaller pieces; typically refers to masonry.

Spindle: Slender, elaborately turned wood dowels or rods used as decorative porch trim.

Standing Seam Roof: A roof of overlapping sections of metal, often iron coated with a terne alloy of lead and tin. The sections are crimped together in a raised seam, which keeps water out and for which the roof is named.

Streetscape: The overall composition of a street including the various buildings, sidewalks, trees, vegetation, stone walls, gardens, lawns, and other identifying features.

Structure: Any wall, fence, sign, utility fixture, steps, or accessory element to a building.

Stucco: A cement-based mixture of sand and limestone used as a siding material.

Surround: An encircling frame, usually at doors and windows as well as interior framed openings.

Swag: An ornamental element representing a garland of ribbons, folds of fabric, or a festoon of flowers.

Terra Cotta: Molded or shaped clay, fired in a kiln at a high temperature. Unglazed terra cotta is usually reddish-brown in color, otherwise, terra cotta may come in multiple shades of color used to ornament exterior building surfaces.

Transom: A window above a door, whether rectangular or arched.

Trim: Decorative molding and woodwork including framing, baseboards, cornices, door and window casing, framed opening casing and other decorative features of an exterior façade.

Turret: A small cylindrical tower with a conical roof that is a feature of a larger building.

Tuscan Order: One of the five Classical orders characterized by lack of decorative details, unfluted columns, plain frieze, and unornamented but bold molding.

Veranda: A covered roof or porch on the building exterior, sometimes located on a second story.

Vernacular: A term often used to describe buildings not designed by an architect that do not have stylistic embellishment or that exhibit basic characteristics of a particular style.

Window Hood: A wood or stone piece of ornate design or carving placed above an arched or curved window opening.

Window Sill: A shelf-like piece or ledge at the bottom of the window, constructed in masonry or wood, serving as structural support to the window.

Window Sign: Any sign, picture, or symbol painted or placed within a window that communicates information about a business or service.

Appendix C

LEBANON HISTORIC PRESERVATION ORDINANCE NO. 13-4325

The City of Lebanon adopted its historic preservation ordinance in 2013, providing the framework for the formation of the Historic Preservation Commission, local designation of landmarks and landmark districts, and the procedures and rules for evaluating proposed changes to landmark properties. The ordinance, No. 13-4325 is provided here for easy reference; this information is current as of 2022, after which, consult with the City of Lebanon Planning Department to determine alterations to the ordinance.

SECTION 1. STATEMENT OF PURPOSE

Historic preservation activities will promote and protect the health, safety, prosperity, education, and general welfare of the people living in and visiting the City of Lebanon, Tennessee, hereinafter referred to as "the City". More specifically, this historic preservation ordinance is designed to achieve the following goals:

a. Protect, enhance, and perpetuate resources which represent distinctive and significant elements of the City's historical, cultural, social, economic, political archaeological, and architectural identity;
b. Insure the harmonious, orderly, and efficient growth and development of the City;
c. Strengthen civic pride and cultural stability through neighborhood conservation;
d. Stabilize the economy of the City through the continued use, preservation, and revitalization of its resources;
e. Promote the use of resources for the education, pleasure, and welfare of the people of the City;
f. Provide a review process for the preservation and development of the City's resources.

SECTION 2. HISTORIC PRESERVATION COMMISSION: COMPOSITION AND TERMS

The City hereby establishes a historic zoning commission, the Lebanon Historic Preservation Commission, hereinafter referred to as "the Commission", pursuant to the authority granted in TCA 13-7-403. The Commission is to work to preserve, promote, and develop the city's historical resources and to advise the city on the designation of preservation districts, landmarks, and landmark sites and to perform such other functions as may be provided by law. The commission shall consist of seven (7) members. The Commission's membership shall include a representative of a local patriotic or historical organization; an architect or engineer, if available; and a person who is a member of the Lebanon Municipal Planning Commission at the time of his/her appointment. The Commission's membership shall include members from the community in general but, if possible, it shall include professionals in primary or secondary historic preservation-related disciplines regardless of their place of residence. Efforts to include Commission members from primary historic preservation-related disciplines (architecture, history, architectural history, archaeology) and secondary historic preservation-related disciplines (urban planning, American studies, American civilization, cultural geography, cultural anthropology, interior design, law, and related fields) shall be documented. Concerning the composition of the Commission, diversity in terms of gender and ethnicity is desirable. All Commission members shall have demonstrated knowledge of or interest, competence, or expertise in historic preservation. All members of the Commission are appointed by the Mayor and confirmed by the City Council, shall serve for designated terms, and may be reappointed. Initial appointments to the Commission shall be made so as to provide staggered terms for membership. Three of the initial appointments shall be for four years; two initial appointments shall be for three years; and two initial appointments shall be for two years. Subsequent appointments shall be for terms of four years. Commission members may be removed for cause at any time by the Mayor. Reasons for removal of a Commission member could include a pattern of poor attendance at meetings, refusal to follow applicable laws and ordinances in carrying out Commission business, failure to comply with conflict of interest provisions, unprofessional conduct at Commission meetings, etc. In the event of Commission vacancies due to death, resignation, involuntary removal, etc., the Mayor shall appoint replacement members to serve the remainder of the unexpired term.

SECTION 3. POWERS OF THE COMMISSION

a. The Commission shall conduct or cause to be conducted a continuing study and survey of resources within the City; however, the Commission is not authorized to incur any financial obligation without the express authorization of the City Council.
b. The Commission shall recommend to the City the adoption of ordinances designating preservation districts, landmarks, and landmark sites where appropriate.
c. The Commission may recommend that the City recognize sub-districts within any preservation district, in order that the Commission may adopt specific guidelines for the regulation of properties within such a sub-district.
d. The Commission shall review applications proposing construction, alteration, repair, rehabilitation demolition, or relocation of any resource within the preservation districts, landmarks, and landmarks sites.
e. The Commission shall grant or deny certificates of appropriateness, and may grant certificates of appropriateness contingent upon of specified conditions.

f. The Commission does not have jurisdiction over interior arrangements of buildings and structures, except where such change will affect the exterior of the building and structures.

g. Subject to the express approval of the City Council and subject to the requirements of the City, the Commission may apply for, receive, hold, and spend funds from private and public sources, in addition to any appropriations made by the city for the purpose of carrying out the provisions of this ordinance.

h. Within the limits of any appropriations or grant in a budget approved by the City Council and subject to the approval of the Mayor, the Commission is authorized to utilize such staff, technical experts or other persons as may be required for the performance of its duties and to request the equipment, supplies, and other materials necessary for its effective operation.

i. The Commission is authorized, solely in the performance of its official duties and only at reasonable times, to enter upon private land or water for the examination or survey thereof. No member or agent of the Commission shall enter any private dwelling or structure without the express consent of the owner of record or occupant thereof.

SECTION 4. RULES OF ORDER (BY-LAWS)

To fulfill the purposes of this ordinance and carry out the provisions contained therein:

a. The Commission annually shall elect from its membership a chairman and vice-chairman. It shall select a secretary from its membership or its staff. If neither the chairman nor the vice-chairman attends a particular meeting, the remaining members shall select an acting chairman from the members in attendance at such meeting.

b. This Section 4 of this ordinance shall constitute the rules of order (by-laws) of the Commission which shall govern the conduct of its business. Such rules of order (by-laws) shall be a matter of public record. The Commission may from time to time adopt such other rules of order (by-laws) as are necessary to its operation. A quorum for voting on any item of business shall be any four members who are not disqualified from voting due to a conflict of interest. Except as provided in this ordinance or in any subsequent amendment, questions arising concerning rules of order (by-laws) shall be settled by reference to Robert's Rules of Order.

c. The Commission shall develop design review guidelines for determining appropriateness as generally set forth in Section 7 of this ordinance. Such criteria shall insofar as possible be consistent with local, state, and federal guidelines and regulations including, but not limited to, building safety and fire codes and the Secretary of the Interior's Standards For Rehabilitation, subject to the approval of the City Council.

d. The Commission shall keep minutes and records of all meetings and proceedings including voting records, attendance, resolutions, findings, determinations, and decisions. All such material shall be a matter of public record. City staff designated by the Mayor shall keep the aforementioned minutes and records, shall provide descriptions of the issues before the Commission, shall provide notice of meetings, and other support services reasonably necessary to the operation of the Commission.

e. The Commission shall establish its own regular meeting time; however, the first meeting shall be held after the adoption of this ordinance and within thirty (30) days after the initial appointment of Commission members. Regular meetings shall be scheduled at least once every three (3) months. The chairman, vice-chairman, or any two (2) members may call a special meeting to consider an urgent matter with adequate public notice.

SECTION 5. DESIGNATION OF LANDMARKS, LANDMARK SITES, AND HISTORIC DISTRICTS

By ordinance, the City may establish landmarks, landmark sites, and preservation districts within the area of its jurisdiction. Such landmarks, landmark sites, or preservation districts shall be designated following the criteria contained in this ordinance:

a. The Commission shall initiate a continuing and thorough investigation of the archaeological, architectural, cultural, and historic significance of the City's resources. The findings shall be collected in a cohesive format, made a matter of public record, and made available for public inspection. The Commission shall work toward providing complete documentation for previously designated preservation districts which would include:

    i. A survey of all property within the boundary of the district, with photographs of each building.

    ii. A survey which would be in a format consistent with the statewide inventory format of the Historic Preservation Division of the State Historic Preservation Office (SHPO).

b. The Commission shall advise the City on the designation of preservation districts, landmarks, or landmark sites and submit or cause to be prepared ordinances to make such designation.

c. A resource or resources may be nominated for designation upon motion of three members of the Commission or by an organization interested in historic preservation or by an owner of the property being nominated. A nomination shall contain information as specified by the Commission. The Commission must reach a decision on whether to recommend a proposed nomination to the City Council within six months in the case of a preservation district and two months in the case of either a landmark or landmark site. After six months for a district and two months for a landmark or landmark site if no action has been taken by the Commission the nomination proceeds to the Lebanon Municipal Planning Commission for their recommendation to the City Council.

d. The Commission shall hold a public hearing on the proposed preservation district, landmark, or landmark site. If the Commission votes to recommend to the City the designation of a proposed resource, it shall promptly forward to the Lebanon Municipal Planning Commission its recommendation, in writing, together with an accompanying file.

e. The Commission's recommendations to the City Council for designation of a preservation district shall be accompanied by:

    i. A map of the preservation district that clearly delineates the boundaries

    ii. A verbal boundary description and justification

    iii. A written statement of significance for the proposed preservation district

f. The Commission shall hold a public hearing on the proposed preservation district, landmark, or landmark site. If the Commission votes to recommend to the City the designation of a proposed resource, it shall promptly forward to the Lebanon Municipal Planning Commission its recommendation, in writing, together with an accompanying file.

g. Within sixty (60) calendar days after the public hearing held in connection herewith, the City shall consider the adoption of the ordinance with such modifications as may be necessary.

h. Furthermore, the Commission shall notify, as soon as is reasonably possible, the appropriate state, county, and municipal agencies of the official designation of all landmarks, landmark sites and preservation districts. An updated list and map shall be maintained by such agencies and made available to the public.

SECTION 6. CERTIFICATES OF APPROPRIATENESS

No exterior feature of any resource which is a designated landmark or landmark site or which is within a designated preservation district, shall be altered, added to, relocated, or demolished until after an application for a certificate of appropriateness of such work has been approved by the Commission. Likewise, no construction which affects a resource shall be undertaken without a certificate of appropriateness.

a. The Commission shall serve as a review body with the power to approve and deny applications for certificates of appropriateness.
b. In approving and denying applications for certificates of appropriateness, the Commission shall accomplish the purposes of this ordinance.
c. A certificate of appropriateness shall not be required for work deemed by the Commission to be ordinary maintenance or repair of any resource as defined in the Design Guidelines.
d. All decisions of the commission shall be in writing and shall state the findings of the Commission, its recommendations, and the reasons therefore.
e. Expiration of a Certificate of Appropriateness: a certificate of appropriateness shall expire eighteen (18) months after its issuance EXCEPT THAT a certificate shall expire if work has not begun within six (6) months of its issuance. When a certificate has expired, an applicant may seek a new certificate.
f. Resubmitting of Applications: Twelve months after denial of an application for a certificate of appropriateness, the application may be resubmitted without change. A changed application may be resubmitted at any time.

SECTION 7. CRITERIA FOR ISSUANCE OF CERTIFICATES OF APPROPRIATENESS

The Commission shall use the Secretary of the Interior's Standards for Rehabilitation, as the basics for Design Guidelines created for each district or appropriateness:

1. **General Factors:**
    a. Architectural design of existing building, structure, or appurtenance and proposed alteration.
    b. Historical significance of the resource.
    c. Materials composing the resource.
    d. Size of the resource.
    e. The relationship of the above factors to, and their effect upon the immediate surroundings and, if within a preservation district, upon the district as a whole and its architectural and historical character and integrity.

2. **New construction:**
    a. The following aspects of new construction shall be visually compatible with the buildings and environment with which the new construction is visually related, including but not limited to: the height, the gross volume, the proportion between width and height of the façade(s), the proportions and relationship between doors and windows, the rhythm of solids to voids created by openings in the façade, the materials, the textures, the patterns, the trims, and the design of the roof.
    b. Existing rhythm created by existing building masses and spaces between them shall be preserved.
    c. The landscape plan shall be compatible with the resource, and it shall be visually compatible with the environment with which it is visually related. Landscaping shall also not prove detrimental to the fabric of a resource, or adjacent public or private improvements like sidewalks and walls.
    d. No specific architectural style shall be required.

3. **Exterior alteration:**
    a. All exterior alterations to a building, structure, object, site, or landscape feature shall be compatible with the resource itself and other resources with which it is related, as is provided in Section 7, A and B, and the design, over time, of a building, structure, object, or landscape feature shall be considered in applying these standards.
    b. Exterior alterations shall not adversely affect the architectural character or historic quality of a landmark and shall not destroy the significance of landmark sites.

4. **In considering an application for the demolition of a landmark or a resource within a preservation district; the following shall be considered:**
    a. The Commission shall consider the individual architectural, cultural, and/ or historical significance of the resource.
    b. The Commission shall consider the importance or contribution of the resource to the architectural character of the district.
    c. The Commission shall consider the importance or contribution of the resource to neighboring property values.
    d. The Commission shall consider the difficulty or impossibility of reproducing such a resource because of its texture, design, material, or detail.
    e. Following recommendation for approval of demolition, the applicant must seek approval of replacement plans, if any, as set forth in Section 7, B, prior to receiving a demolition permit and other permits. Replacement plans for this purpose shall include, but shall not be restricted to project concept, preliminary elevations, and site plans, and completed working drawings for at least the foundation plan which will enable the applicant to receive a permit for foundation construction.
    f. Applicants that have received a recommendation for demolition shall be required to have a demolition permit as well as certificate of appropriateness for the new construction. Permits for demolition and construction shall not be issued simultaneously.
    g. When the commission recommends approval of demolition of a resource, a permit shall not be issued until all plans for the site have received approval from all appropriate city boards, commissions, departments, and agencies.

SECTION 8. PROCEDURES FOR ISSUANCE OF CERTIFICATES OF APPROPRIATENESS, REVIEW PROCESS

Anyone desiring to take action requiring a certificate of appropriateness concerning a resource for which a permit, variance, or other authorization from the city building official is also required, shall make application therefore in the form and manner required by the applicable code section or ordinance. Anyone desiring to take any action requiring a certificate of appropriateness shall submit an application for such certificate of appropriateness with the city building official. After receipt of any such application, the city building official shall be assured that the application is proper and complete. No building permit shall be issued by the city building official which affects a resource without a certificate of appropriateness. In the event that a building permit need not be obtained for construction, alteration, demolition, or relocation of any resource, a certificate of appropriateness is still required before such work can be undertaken. Such application shall be reviewed in accordance with the following procedure:

a. When any such application is filed, the city building official shall immediately notify the Commission chairman, vice-chairman, or staff of the application having been filed.
b. The chairman or vice-chairman shall set the agenda for the regular meeting date or set an agenda with a time and date, no later than thirty (30) days after the filing of the application for a hearing by the Commission, and the city building official shall be so informed.
c. The applicant shall, upon request, have the right to a preliminary hearing by the commission for the purpose of making any changes or adjustments which might be more consistent with the Commission's standards.
d. Not later than three (3) days before the date set for the said hearing, the city official designated by the Mayor shall provide written or verbal notice thereof to the applicant and to all members of the Commission.
e. Notice of the time and place of said hearing shall be given by publication in a newspaper having general circulation in the city at least three (3) days before such hearing and by posting such notice on the bulletin board in the lobby of city hall.
f. At such hearing, the applicant for a certificate of appropriateness shall have the right to present any relevant evidence in support of the application. Likewise, the City shall have the right to present any additional relevant evidence in support of the application.
g. The Commission shall have the right to conditional approval.
h. Either at the meeting or within not more than fifteen (15) days after the hearing on an application, the Commission shall act upon it, either approving, denying, or deferring action until the next meeting of the Commission, giving consideration to the factors set forth in Section 7 hereof. Evidence of approval of the application shall be by certificate of appropriateness issued by the commission and, whatever its decision, notice in writing shall be given to the applicant and the city building official.
i. The issuance of a certificate of appropriateness shall not relieve an applicant for a building permit, special use permit, variance, or other authorization from compliance with any other requirement or provision of the laws of the City concerning zoning, construction repair, or demolition.

SECTION 9. ECONOMIC HARDSHIP

No decision of the Commission shall cause undue economic hardship. If an applicant requests, a hearing on economic hardship shall be conducted after a certificate of appropriateness has been denied. The standards for an economic hardship case will be defined in the design guidelines. Economic hardship cases will be heard by the Board of Adjustments and Appeals.

SECTION 10. APPEALS

The applicant who desires to appeal a decision by the Commission may file an appeal of the order or judgment to the Board of Zoning Appeals or to the courts by the procedure of statutory certiorari (after the determination of the issue by the commission) in the manner provided by law.

SECTION 11. MINIMUM MAINTENANCE REQUIREMENTS

In order to insure the protective maintenance of resources, the exterior features of such properties shall be maintained to meet the requirements of the City's minimum housing code and the City's building code.

SECTION 12. PUBLIC SAFETY EXCLUSION

None of the provisions of this ordinance shall be construed to prevent any action of construction, alteration, or demolition necessary to correct or abate the unsafe or dangerous condition of any resource, or part thereof, where such condition has been declared unsafe or dangerous by the city building official or the fire department and where the proposed actions have been declared necessary by such authorities to correct the said condition provided, however, that only such work as is necessary to correct the unsafe or dangerous condition may be performed pursuant to this section. In the event any resource designated as a landmark or located within a preservation district shall be damaged by fire or other calamity to such an extent that it cannot be repaired and restored, it may be removed in conformity with normal permit procedures and applicable laws, provided that:

a. The city building official concurs with the property owner that the resource cannot be repaired and restored and so notifies the Commission in writing.
b. The Commission, if in doubt after receiving such notification from the City building official shall be allowed time to seek outside professional expertise from the State Historic Preservation Office and/ or an independent structural engineer before issuing a certificate of appropriateness for the demolition. The Commission may indicate in writing by letter to the city building official that it will require a time period of up to thirty days for this purpose, and, upon such notification to the city building official, this section shall be suspended until the expiration of such a delay period.

SECTION 13. ENFORCEMENT AND PENALTIES

The Historic Preservation commission shall be enforced by the city building official, who shall have the right to enter upon any premises necessary to carry out his duties in this enforcement. Any person violating any provision of this ordinance shall be guilty of a misdemeanor, and upon conviction shall be fined not less than two ($2.00) nor more than fifty dollars ($50.00) for each offense. Each day such violation shall continue shall constitute a separate offense.

SECTION 14. APPROPRIATIONS

The City Council may make appropriations on behalf of the Commission as necessary for the expenses of the operation of the Commission and may make additional amounts available as necessary for the acquisition, restoration, preservation, operation, and management of historic properties.

SECTION 15. DISQUALIFICATION OF MEMBERS BY CONFLICT OF INTEREST

Because the City may possess relatively few residents with experience in the individual fields of history, architecture, architectural history, archaeology, urban planning, law, or real estate, and in order not to impair such residents from practicing their trade for hire, members of the Commission are allowed to contract their services to an applicant for a certificate of appropriateness, and, when doing so must expressly disqualify themselves from the Commission during all discussions and voting for that application. In such cases, the Mayor shall, upon the request of the chairman of the Commission or the vice-chairman in his stead, appoint a substitute member who is qualified in the same field as the disqualified member and who will serve for that particular case only. If no qualified resident of the city is able to substitute for the disqualified member, the mayor may appoint, in this case only, a qualified substitute who is a resident. If any member of the Commission must be disqualified due to a conflict of interest on a regular and continuing basis, the chairman or the vicechairman, in his stead, shall encourage the member to resign his Commission seat. Failing this resignation, and if the Commission member continues to enter into conflict of interest situations with the Commission the chairman or vice-chairman of the commission shall encourage the Mayor to replace the member. Likewise, any member of the Commission who has an interest in the property in question or in property within three hundred feet of adjacent to such a property, or who is employed with a firm that has been hired to aid the applicant in any matter whatsoever, or who has any proprietary, tenancy, or personal interest in a matter to be considered by the Commission shall be disqualified from participating in the consideration of any request for a certificate of appropriateness involving such a property. In such cases, a qualified substitute shall be appointed as provided above.

SECTION 16. CONFLICTS

All other ordinances of the City of Lebanon that are in conflict with this ordinance are hereby repealed to the extent that is necessary to eliminate the conflict.

SECTION 17. SEVERABILITY

The requirements and provisions of this ordinance are separable. If any article, section, paragraph, sentence, or portion thereof, be declared by any court of competent jurisdiction to be void, invalid, or inoperative, the decision of the court shall not affect the validity or applicability of the ordinance as a whole or of any part thereof other than the part held void, invalid, or otherwise inoperative.

SECTION 18. EFFECTIVE DATE

This ordinance shall become effective after its passage on second and final reading.
Notice of the Public Hearing was published in the Lebanon Democrat on June 29, 2013.
The Public Hearing was held at 5:55 PM in the City Council Chambers on July 16, 2013.

Appendix D

PRESERVATION BRIEFS, NATIONAL PARK SERVICE

The National Park Service has compiled detailed information about historic preservation philosophies and the preservation, repair and restoration, and maintenance of a variety of materials, features, building types, and sites. The goal of these publications is to assist property owners to address and resolve common problems while planning and executing preservation projects. There are currently 50 Preservation Briefs, and all are available online, as pdf files, at the National Park website: nps.gov/orgs/1739/preservation-briefs.htm.

1. Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.
2. Repointing Mortar Joints in Historic Masonry Buildings.
3. Improving Energy Efficiency in Historic Buildings.
4. Roofing for Historic Buildings.
5. The Preservation of Historic Adobe Buildings.
6. Dangers of Abrasive Cleaning to Historic Buildings.
7. The Preservation of Historic Glazed Architectural Terra Cotta.
8. Aluminum and Vinyl Siding on Historic Buildings.
9. The Repair of Historic Wood Windows.
10. Exterior Paint Problems on Historic Woodwork.
11. Rehabilitating Historic Storefronts.
12. The Preservation of Historic Pigmented Structural Glass.
13. The Repair and Thermal Upgrading of Historic Steel Windows.
14. Exterior Additions to Historic Buildings.
15. Preservation of Historic Concrete.

16. The Use of Substitute Materials on Historic Building Exteriors.
17. Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.
18. Rehabilitating Interior in Historic Buildings-Identifying Character-Defining Elements.
19. The Repair and Replacement of Historic Wooden Shingle Roofs.
20. The Preservation of Historic Barns.
21. Repairing Historic Flat Plaster.
22. The Preservation and Repair of Historic Stucco.
23. Preserving Historic Ornamental Plaster.
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches.
25. The Preservation of Historic Signs.
26. The Preservation and Repair of Historic Log Buildings.
27. The Maintenance and Repair of Architectural Cast Iron.
28. Painting Historic Interiors.
29. The Repair, Replacement, and Maintenance of Slate Roofs.
30. The Preservation and Repair of Historic Clay Tile Roofs.
31. Mothballing Historic Buildings.
32. Making Historic Properties Accessible.
33. The Preservation and Repair of Stained and Leaded Glass.
34. Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament.
35. Understanding Old Buildings: The Process of Architectural Investigation.
36. Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes.
37. Appropriate Methods of Reducing Lead Paint Hazards in Historic Housing.
38. Removing Graffiti from Historic Masonry.
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings.
40. Preserving Historic Ceramic Tile Floors.
41. The Seismic Rehabilitation of Historic Buildings.
42. The Maintenance, Repair, and Replacement of Historic Cast Stone.
43. The Preparation and Use of Historic Structure Reports.
44. The Use of Awnings on Historic Buildings: Repair, Replacement, and New Design.
45. Preserving Historic Wood Porches.
46. The Preservation and Reuse of Historic Gas Stations.
47. Maintaining the Exterior of Small and Medium Size Historic Buildings.
48. Preserving Grave Markers in Historic Cemeteries.
49. Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement.
50. Lightning Protection for Historic Structures.

Appendix E

ADDITIONAL RESOURCES

Architecture

- Low, Light, and Livable: From Modern to Ranch, 1945-1970, by Holly Hope.
- A Field Guide to American Houses, by Virginia Savage McAlester.
- The Buildings of Main Street, by Richard Longstreth.
- American Vernacular, Buildings, and Interiors, by Herbert Gottfried and Jan Jennings.
- Repairing Old and Historic Windows, A Manual for Architects and Homeowners, by New York Landmarks Conservancy.

Building Materials and Maintenance

EXTERIOR WOOD

- Preservation Tech Notes, National Park Service: Historic Garage and Carriage Doors: Rehabilitation Solutions.
- Preservation Tech Notes, National Park Service: Protecting Woodwork Against Decay Using Borate Preservatives.
- Preservation Tech Notes, National Park Service: Repair and Reproduction of Prismatic Glass Transoms.

MASONRY

- Preservation Tech Notes, National Park Service: Water Soak Cleaning of Limestone.
- Preservation Tech Notes, National Park Service: Non-destructive Evaluation Techniques for Masonry Construction.

METAL

- Architectural Metal, The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings by Kay D. Weeks and Anne E. Grimmer.
- Metals in America's Historic Buildings: Uses and Preservation Treatments. Margot Gayle, David W. Look, AIA, and John G. Waite.
- Preservation Tech Notes, National Park Service: Restoring Metal Roof Cornices.
- Preservation Tech Notes, National Park Service: In-kind Replacement of Historic Stamped-Metal Exterior Siding.
- Preservation Tech Notes, National Park Service: Repair and Reproduction of Metal Canopies and Marquees with Glass Pendants.

PAINT

- The Lead-Safe Certified Guide to Renovate Right, by the U. S. Environmental Protection Agency.
- Steps to Lead-Safe Renovation, Repair, and Painting, by the U. S. Environmental Protection Agency.
- Preservation Tech Notes, National Park Service: Proper Painting and Surface Preparation.
- Preservation Tech Notes, National Park Service: Paint Removal from Wood Siding.
- Paint in America: The Color of Historic Buildings, by Roger Moss.

WINDOWS

- Preservation Tech Notes, National Park Service: Planning Approaches to Window Preservation.
- Preservation Tech Notes, National Park Service: Installing Insulating Glass in Existing Steel Windows.
- Preservation Tech Notes, National Park Service: Exterior Storm Windows: Casement Design Wooden Storm Sash.
- Preservation Tech Notes, National Park Service: Replacement Wooden Frames and Sash.
- Preservation Tech Notes, National Park Service: Interior Metal Storm Windows.
- Preservation Tech Notes, National Park Service: Window Awnings.
- Preservation Tech Notes, National Park Service: Reinforcing Deteriorated Wooden Windows.
- Preservation Tech Notes, National Park Service: Repair and Retrofitting Industrial Steel Windows.
- Preservation Tech Notes, National Park Service: Repairing Steel Casement Windows.
- Preservation Tech Notes, National Park Service: Maintenance and Repair of Historic Aluminum Windows.

ADDITIONS AND NEW CONSTRUCTION

- Planning Successful Rehabilitation Projects: New Additions to Historic Buildings, Technical Preservation Services, National Park Service.
- Regulating New Construction in Historic Districts, by Eleanor Esser Gorski, AIA, The National Trust for Historic Preservation.

126 Public Square