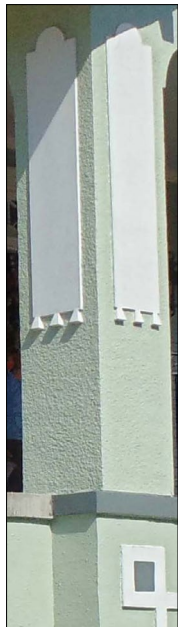
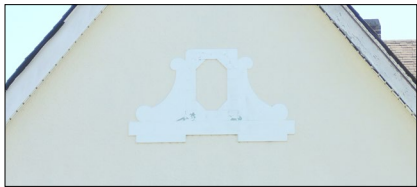
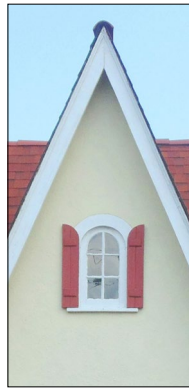
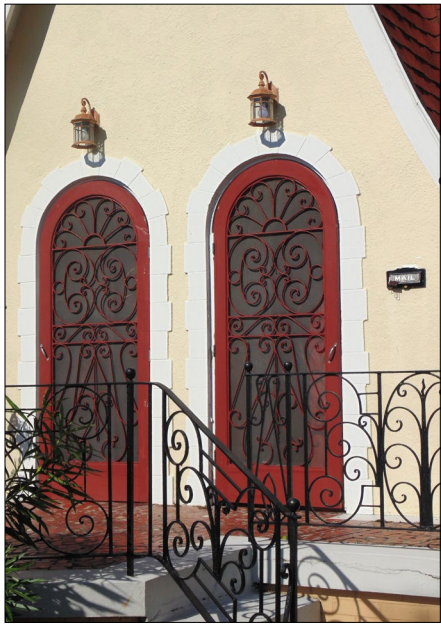


20th-CENTURY ECLECTIC REVIVALS: DETAILS GALLERY



STYLE: CRAFTSMAN

1910s–1940s

The Craftsman style, also known as Arts and Crafts or Bungalow, was a nationally popular style that originated in California soon after the turn of the 20th century. It was heavily influenced by the late-19th-century English Arts and Crafts movement, which favored the natural and hand-crafted over the abundant machine-made ornamentation that dominated the Victorian period. The Craftsman style first appeared in the New Orleans area in the 1910s and spread quickly to become the predominant residential style of the 1920s and 30s.

Identifying elements include horizontal massing, exposed structural elements, rustic materials and textures, and geometric ornamentation. Foundations are typically brick or concrete-block pier; exteriors are often clad in narrow wood weatherboards. Windows generally lack shutters and can be either double hung or casements. Craftsman houses were among the first to include incorporated garages, which were accessed via double board-and-batten doors that reflected the style in light pattern, texture, and geometry. In Gretna, the Craftsman style was applied to a variety of residential building types, including bungalows and raised bungalows; single, double, and raised double shotguns; two-story doubles; and two-story single-family homes.

COMMON FEATURES

- Deep, unenclosed eaves with exposed rafters
- Exposed structural elements used as ornament, such as carved false beams
- Short, tapered wooden posts or paired brick posts on piers (typically brick, stucco, or rusticated concrete block)
- Geometric brackets or “knee braces”
- Decorative vergeboard
- Full or partial front porch, often with arched openings
- Multi-light geometric transoms, windows, doors, dormer and attic windows, and sidelights
- Board-and-batten garage doors

Bungalows

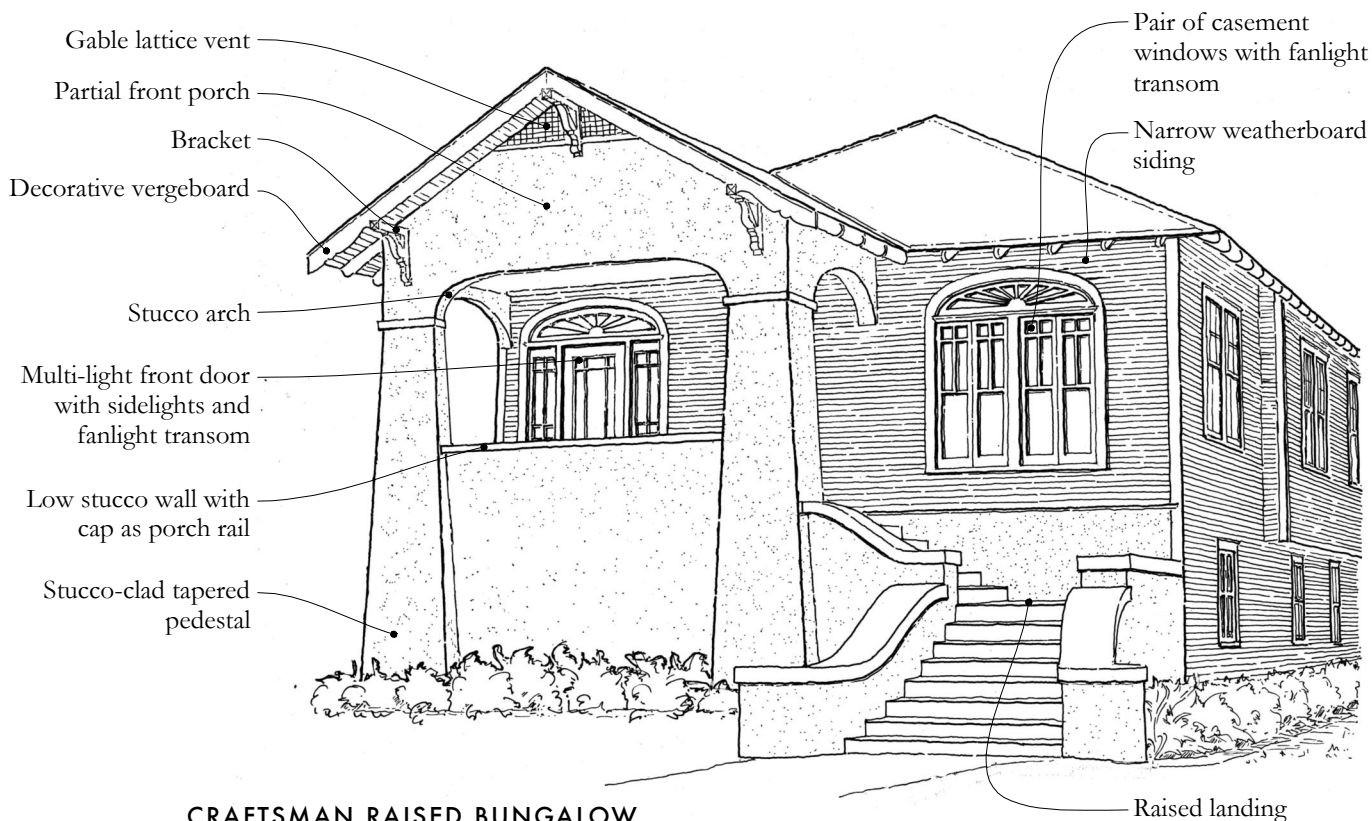


Shotguns



Two-story single family residences and doubles





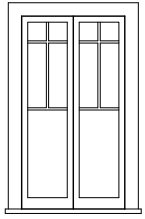
CRAFTSMAN RAISED BUNGALOW



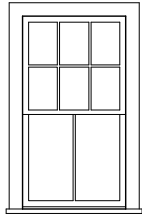
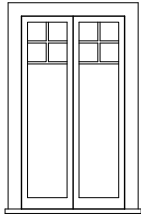
CRAFTSMAN DOUBLE SHOTGUN

CRAFTSMAN: TYPICAL ARCHITECTURAL DETAILS

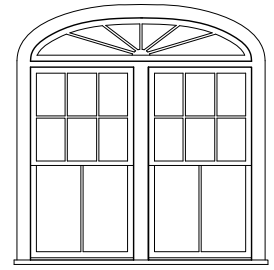
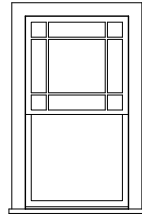
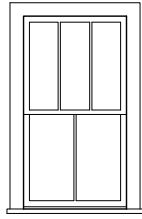
Windows



Casements

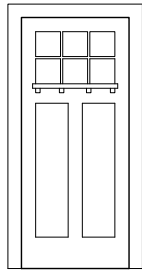
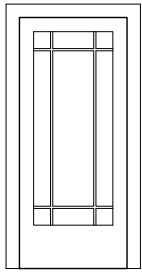
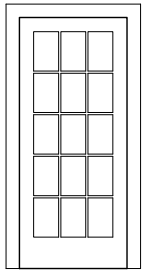


Double-hung

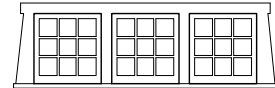
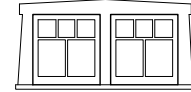


Window assembly

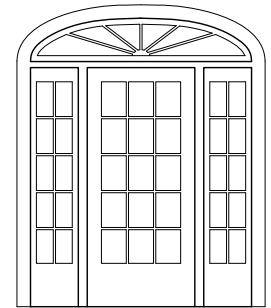
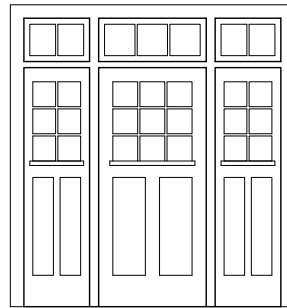
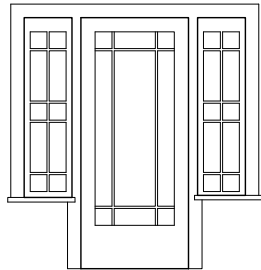
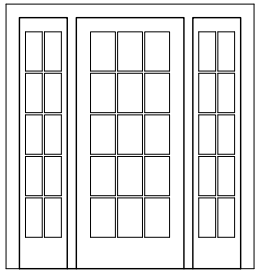
Doors



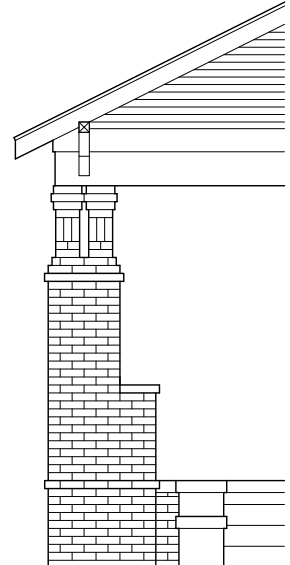
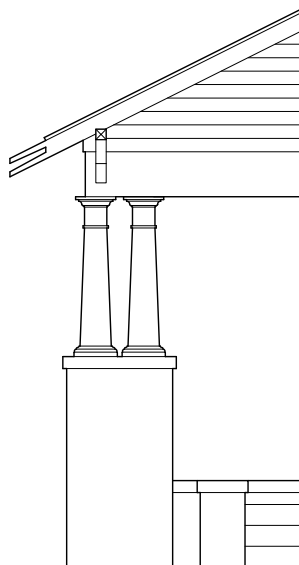
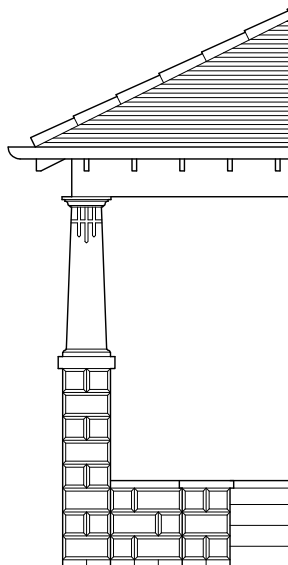
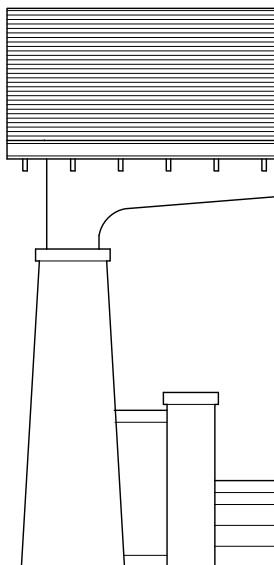
Attic lights



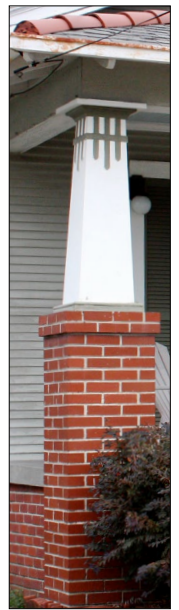
Door assemblies



Porch details



CRAFTSMAN: DETAILS GALLERY



HISTORIC PAINT COLORS

While the HDC does not regulate paint color, the following tips can assist homeowners in choosing a paint color that is appropriate to their building's style:

Creole: Buildings in the Creole style reflect the natural pigments that were available to tint both paint and stucco in the early to mid-19th century. Yellow and red ochres predominated, with accents of white, brown, green (common for shutters) and black (common for railings). Hardware with intricate moving parts, such as locks, was painted black. Simpler hardware, such as hinges, was generally painted the color of the door, window, or shutter on which it was installed.

Greek Revival: White was the dominant choice during the Greek Revival period, as it reflected the faded white marble of the Greek temples discovered by 18th-century explorers. Pale neutral tones such as light grey or parchment would also be considered appropriate. Shutters were often painted green.

Italianate: Houses in the Italianate style were often painted lighter tints that reflect colors found in nature, such as pale grays, light blues and greens, pale yellows, and light rust. Trim was often a darker contrasting color. Pattern books from the mid-19th century (such as those by Andrew Jackson Downing and John Riddell) show color palettes common to the period.

Queen Anne and Eastlake: These styles tended to use a combination of more vibrant colors (often three or more) to highlight a building's various wall surfaces, textures, and abundance of ornamental detailing.

Neoclassical and Colonial Revival: Buildings in these styles were typically painted in softer, lighter colors such as yellow, white, tan, pale blue, or gray. Doors and shutters were often painted a darker contrasting color such as dark green, while trim was generally white or ivory.

Craftsman: Craftsman color schemes tended to reflect the natural hues found in nature: earth tones, browns, red-browns, greens, steely blues, and grays.

Spanish Colonial Revival and Mediterranean Revival: Warmer-toned, light-colored stucco was often used to complement the red/orange clay tile roofs most commonly associated with these two styles.

Tudor Revival: As Tudor Revival often incorporated elements from nature with stone and brick accents, colors tended to be complementary neutrals and earth tones in simple, limited palettes. Trim was often painted a deep contrasting brown.

GUIDELINES: COMMERCIAL BUILDINGS

4



INTRODUCTION

Commercial buildings make a vital contribution to Gretna's historic districts because they:

- Represent the history of the city's economic development and its patterns of density
- Provide visual variety
- Promote pedestrian activity
- Contribute to the city's vitality through a dynamic mix of uses.

Gretna's historic commercial buildings are concentrated along the city's retail and mixed-use corridors, and a handful can be found on corners throughout its residential areas. These structures are designed to function as public or semi-public spaces that provide goods and services, including restaurants, offices, and shops. Gretna's examples typically range from one to two stories tall, with clearly defined ground-floor storefronts that may include display windows, awnings, transoms, signage, and entrances that open directly onto the sidewalk. Upper facades on multistory commercial buildings are simpler than the ground floor in order to communicate semipublic or private uses, including office, storage, or residential space.

Gretna's historic commercial styles followed design trends of the period, from late-19th-century Romanesque Revival to early-20th-century Craftsman and 1930s Art Moderne. Others are examples of vernacular style, or structures designed by local builders that do not adhere to any one defined style. These examples, which include many of Gretna's corner stores and some of its masonry structures with modest decorative brickwork, feature commercial elements such as storefronts and awnings but may have few or no identifiable stylistic elements.

Inappropriate changes to a commercial property's scale, materials, and openings can significantly reduce a property's historic integrity. It is important to identify and maintain the key defining components of historic commercial structures in order to maintain their character and maximize their functionality, while ensuring that they continue to serve the needs of Gretna's business community today.

Institutional Buildings

Institutional buildings such as banks, churches, and schools are included in this section of the guidelines because they share many of the same issues as commercial buildings, including signage, lighting, and facade treatments. Recommendations in this section shall apply to both commercial and institutional properties.

IN THIS SECTION

- Introduction - 53
- Commercial Types - 54
- Commercial Styles - 55
- Storefronts - 56

Parts of a Storefront

Materials and Context

Design Issues

Maintenance, Repair, and Replacement

- Awnings and Canopies - 60

Introduction

Design Issues

- Signage - 62

Introduction

Design Issues

- Lighting - 64

Introduction

Design Issues

COMMERCIAL TYPES

A **one-story commercial building** is designed for purely commercial use. Its dedicated storefront facade may feature display windows, transoms, bulkheads, a canopy or awning, and signage.

A **two-story commercial building** resembles a one-story commercial building with a second floor used for storage, offices, or residential space. The second-floor facade is plainer than the commercial ground floor in order to differentiate between the building's public and more private uses.

A **converted residential building** is a residential structure that has been altered to serve a commercial function. Many of Gretna's examples are shotguns that now function as offices or restaurants.

A **corner store** is a one- or two-story residentially scaled commercial building located on a corner. Historically, these structures had a dedicated living area for the proprietor in the back of the building or upstairs, although this portion of the building is now often used for additional retail, office, or storage purposes. Many examples, though not all, have corner entrances and canopies that extend over the sidewalk.

Institutional buildings, such as churches, schools, and banks, are a range of different architectural types but share some stylistic and functional traits with commercial buildings and are subject to the same design guidelines.



One-story commercial



Two-story commercial



Corner store



Converted residential



Two-story commercial



One-story commercial



Institutional



Institutional

COMMERCIAL STYLES



Tapestry Brick



Vernacular corner store



Craftsman corner store



Craftsman



Spanish Colonial Revival



Art Moderne

Many of Gretna's historic commercial building styles mirrored residential design trends, particularly early-20th-century styles such as Neoclassical Revival, Craftsman, and the Eclectic Revivals. Other styles, such as Art Moderne and Art Deco, were generally reserved for the commercial sphere. Vernacular styles, which encompass many of Gretna's corner store examples as well as its handful of Tapestry Brick buildings, also appear with some frequency throughout the districts.

Vernacular commercial buildings (1880s–1930s) in Gretna feature key elements such as storefronts and awnings but do not adhere to a particular architectural style. Many corner stores qualify as vernacular. Other examples of the vernacular are **Tapestry Brick** commercial structures, which are generally simple in ornamentation with some modest decorative brickwork on the facade, usually at the storefront cornice and roofline.

Craftsman commercial buildings (1910s–1930s) are similar to residential examples of the style. They include exposed rafter tails and other structural elements, multi-light casement doors and transoms, vergeboard, knee braces, and arched stucco openings. A few of Gretna's corner stores are in the Craftsman style.

Spanish Colonial Revival commercial buildings (1910s–1930s) are similar to residential examples of the style in their use of ogee parapets, red tile roofs, and applied ornamentation such as diamonds and medallions.

Art Deco commercial buildings (1920s–1930s) are identified by their smooth, machine-cut surfaces, vertical projections, and geometric detailing. Common construction materials are stucco, various metals, and pigmented terra cotta.

Art Moderne commercial buildings (1930s–1950s) feature curved or angled edges, decorative horizontal lines, flat roofs, and expanses of glass or glass blocks. Materials commonly associated with the style are steel, aluminum, concrete, clear or tinted glass (such as Vitrolite), and neon.

STOREFRONTS

The storefront is the most significant and visually prominent architectural component of a historic commercial building. Located on the building's facade (or wrapping around the primary and secondary facades on corner buildings), its primary role is to communicate that a property is in commercial use and open to the public. The location of the entrance, the use of display windows, the high proportion of glazing, and the presence of some form of overhang to protect pedestrians from the elements all serve to entice potential customers. Historic storefronts in Gretna may have some or all of a storefront's defining features. Any historic features that remain intact should be properly maintained in order to preserve their integrity and function. Inappropriate alterations can have a particularly detrimental impact on the character of a historic streetscape given the storefront's highly visible relationship with the street.

PARTS OF A STOREFONT

Front entrance: single or double doors that provide access to the commercial space. Front entrances typically sit at grade or one step above the sidewalk. They may be recessed in an alcove or sit flush with the property line. Doors are often partially or fully glazed. Exterior floors of recessed entries or steps to doors above grade may feature decorative tiling or terrazzo flooring.

Display windows: large panes of glass behind which merchandise is displayed. Display windows convey a sense of transparency or openness to pedestrians, signaling that the space is open to the public.

Bulkheads: horizontal components between the foundation and display windows on installed storefronts. Bulkheads may be smooth or paneled.

Mullions: vertical components that frame the openings of an installed storefront.

Transom window: glazed openings located above the door, display windows, and/or below the storefront cornice line to provide additional light to the interior. Operable transoms also provide additional ventilation.

Cornice: uppermost line of an installed storefront that caps the transoms and visually separates the ground-floor commercial space from semipublic or private upper floors.

Awning or canopy: wood, metal, or fabric overhang that protects the storefront and pedestrians from the elements and provides a potential space for signage.

Signage: advertising mechanism that may be found attached to the building along a sign band or fascia, printed on an overhang, applied to glazing, or laid into the street or recessed entry with tiles.

