

# **Design Guidelines for ROUND ROCK HISTORIC COMMERCIAL DISTRICTS AND PROPERTIES**

For purposes of these guidelines, "commercial" and "residential" properties are defined not by their present use (i.e. office/retail v. residences), but by the historic building type as it currently appears. The development of distinctive architectural forms or types for commercial purposes occurred in much of Texas during the mid- to late-19<sup>th</sup> century. Earlier, places of business almost always existed within buildings that also included residences. But by the time Round Rock was developed, distinct commercial and residential building types were commonplace.

Today, the distinction has once again been blurred somewhat, as historical residential building forms have been adapted for office, retail and restaurant uses, and residential units have been inserted into once entirely commercial-use buildings.

These guidelines are designed to address the architectural preservation and treatment of each of the building types as they were when built. The inevitable variations that may be discovered in individual cases will be addressed by the Historic Preservation Commission as design review decisions are based on the appropriateness of proposed exterior changes.

## **SITE CONSIDERATIONS**

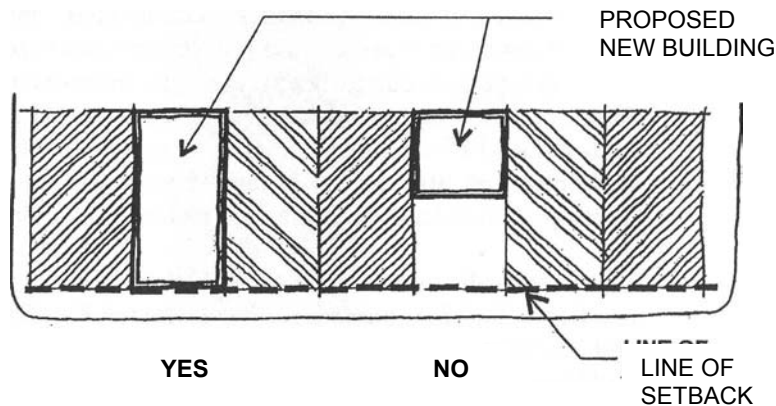
Each historic property consists of the site, an area or plot of ground that is usually defined by a property boundary, and most often a building or structure placed within the site. The relationship of buildings and structures to their respective sites, and to adjacent sites, is an important character-defining feature of historic properties and areas and should be an integral part of planning for every work project.

The historic relationships between buildings, sidewalks, landscaping features and open space together create the character of a district or area and should be retained. Avoid rearranging the site by moving or removing buildings and site features such as sidewalks and driveways that define the district's historic value.

## SETBACKS

Setbacks are an important ingredient in maintaining an authentic streetscape and creating an attractive and successful setting for commercial businesses. In a densely developed urban setting such as the Downtown Historic District, it is important to provide a continuous retail edge along the street to create an engaging environment for pedestrians and to reinforce retail sales.

Building setbacks should be consistent with adjacent buildings, or with the style and period of the building. Buildings should be set back to a line that is consistent with their neighbors and land use.



### SETBACKS

In a historic district or area, buildings should either abut the sidewalk, as with existing contributing structures in the Downtown Historic District, or be located so as to be typical of the type, age and style of building and its environment, for example to be consistent with previously existing, historic automobile oriented businesses such as service stations.

Maintain building orientation patterns, with front façades facing the primary street. Maintain spacing patterns between buildings to reinforce the sequence of either continuous streetfronts or individual buildings.

## DRIVEWAYS, PARKING LOTS AND VACANT SITES

Off-street parking for commercial uses should not be allowed to interrupt the continuity of retail along the block faces. This is important to both the preservation of historic character, and to the strengthening of the retail district.

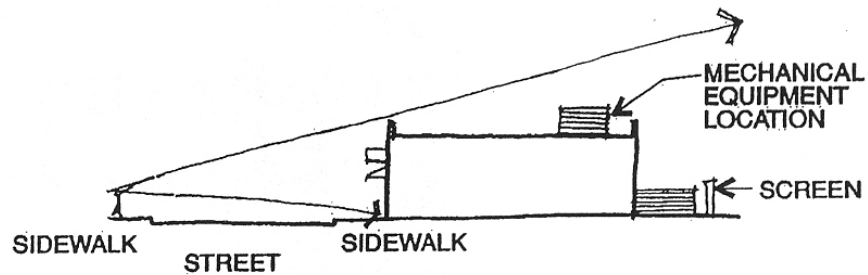
Existing parking located adjacent to streets and sidewalks should be screened to the height of car hoods. This will provide a certain level of continuity of the building façade line; it will screen unsightly views; and it will provide a level of security by allowing views to and from the sidewalks. New development should be encouraged at these locations to reinforce the continuous blockface.

All vacant sites should be cleared of debris and buffered from the street.

## SERVICE AND MECHANICAL AREAS

Service equipment, mechanical areas and trash receptacles should be screened from the street and other pedestrian areas. Loading areas should be located away from primary façades and be well maintained.

Mechanical equipment should be screened from public view. Rooftop mechanical equipment should be located at or near the rear of the building, out of view from a person standing on the opposite sidewalk.

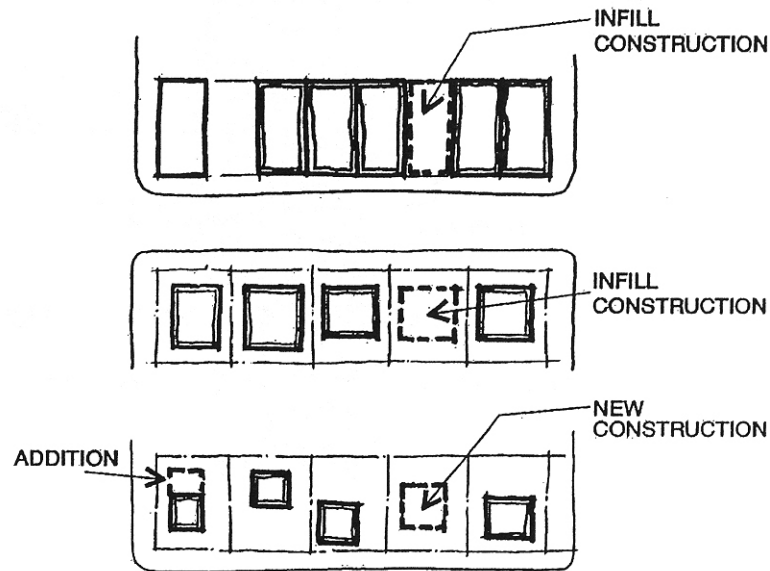


### SCREENED MECHANICAL EQUIPMENT

Window air-conditioning units should not be visible from streets.

## BUILDING FORM OF NEW CONSTRUCTION

The form or shape of new construction and its integration with existing, historic structures is a significant issue to be considered. Form includes the size, shape, massing and materials of new construction. It may be defined as a new, stand-alone commercial building, a new commercial building between or adjacent to existing buildings (infill), or an addition to an existing commercial building. Particulars for each are provided within this section.



### BUILDING FORM

The relationship of a building's form to the historic district in which it is located or to adjacent structures is critical to maintaining the character of a historic district or neighborhood.

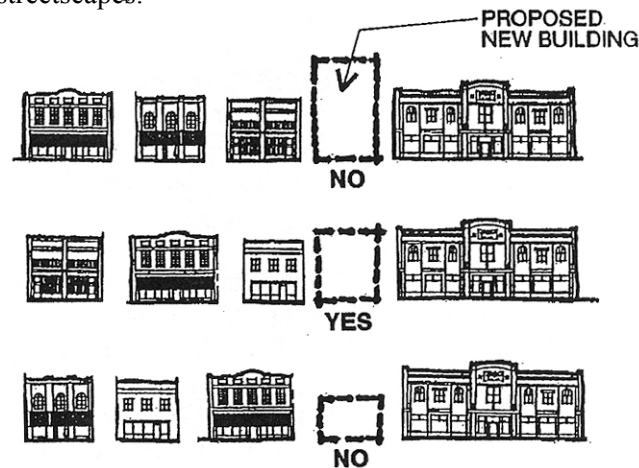
New commercial construction and additions should not destroy historic materials or general features that characterize a historic building or property. The new work should be differentiated from existing, historic structures and protect the historic integrity of the property and the historic district.

Whenever possible, new additions or alterations to structures should be done in such a manner that if removed in the future, the essential form and integrity of the structure and the site would be unimpaired.

## NEW BUILDING CONSTRUCTION

The way in which old and new commercial buildings relate is of importance to all residents and property owners in historic districts. Architectural design directly affects the integrity of the district as a whole. For this reason, new, stand-alone buildings should maintain the continuity of the district's character.

New commercial construction should be compatible in size, scale, proportion, spacing, texture, setbacks, height, materials, color detail to adjacent or nearby buildings and streetscapes.



### NEW CONSTRUCTION, MASSING AND SCALE AT COMMERCIAL BUILDINGS

New commercial construction should also respect the architectural integrity and context of surrounding buildings. Existing, adjacent commercial historic structures and streetscapes need to be taken into consideration before designing new construction. Keep in mind however, that incorporating existing architectural features with new design elements can contribute added interest and compatibility.

The height of new buildings should relate to the heights of adjacent structures and to those of other buildings on the streetscape. The height of new building should conform to the following:

- In streetscapes with uniform building heights, new building should match this height. For example, on a streetscape of all two-story structures, any new building should also be two-stories in height.
- In streetscapes with varied building heights, the height of new buildings should align with that of the majority of existing buildings on the streetscape, with particular attention paid to the height of the adjacent structures.
- The floor-to-floor heights of new buildings should closely align with the floor-to-floor heights of the adjacent or nearby historic structures.

New buildings should fill the same proportion of lot area as other buildings on the streetscape. The pattern created by spaces between buildings should be continued. New buildings should also follow the historic setback patterns of the street. New buildings should maintain the proportion and overall scale of adjacent and nearby buildings.

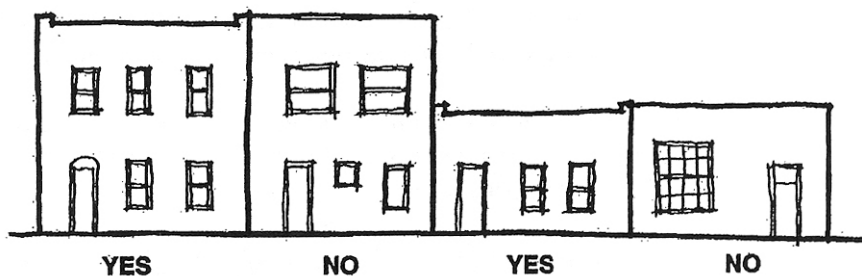
Similarity of materials in new commercial construction to that of adjacent historic structures is encouraged, but not actual replication. The design of new construction should be compatible with historic styles within the district yet not imitate them.

Similar shapes are repeated in many buildings within a streetscape and are encouraged in the design of a new commercial building. Though imitation of historic detailing is discouraged, the repetition of like shapes and elements can help provide continuity between new and old structures.

Spacing and size of window and door openings should be similar to their historic counterparts within the streetscape or district, or typical of structures of this type, age and location. The proportion of window to wall space should also be similar to their historic counterparts, without duplicating them.

Façades of new buildings facing an alley should be simplified and secondary in design to that of the primary façade. However, the same materials should be utilized at alley façades as that of primary façades.

The placement of window and door openings on façades facing an alley should correspond to that of other façades on the alley streetscape or within the district, or be typical of structures of this type, age and location.



#### **DOOR AND WINDOW OPENINGS AT ALLEY FAÇADES**

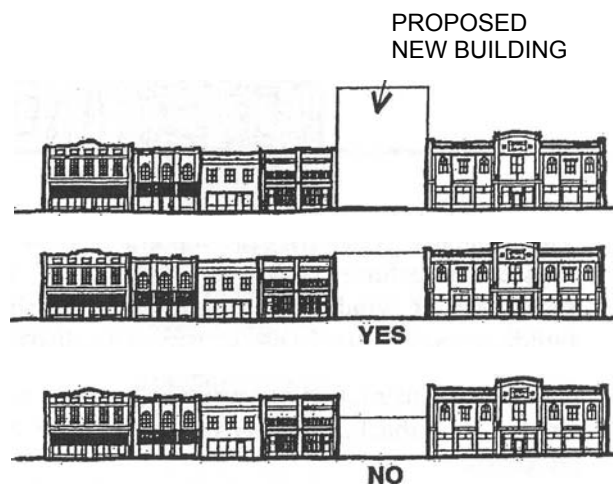
Only when a previously demolished historic Round Rock commercial building can be accurately replicated may a reproduction be considered.

Ramps or other accessibility-related installations should be located on the rear or side elevation of the main building and in an unobtrusive location. If locating a ramp on the primary façade is required, it should be installed in a way that does not damage historic fabric and is as unobtrusive as possible.

## NEW INFILL BUILDING CONSTRUCTION

The way in which old and new architecture relate is of importance to all residents and property owners in historic districts, and this is nowhere more important than construction that 'fills in' between existing commercial structures on two sides. Such new construction is known as 'infill.' Infill commercial construction typically physically adjoins adjacent structures. New architectural proposals for infill construction should maintain the continuity of any adjacent historic buildings and the district's character, and relate to the adjacent structures.

New, infill construction should be compatible in size, scale, proportion, spacing, texture, setbacks, height, materials, color and detail to adjacent buildings and streetscapes. New infill should also respect the architectural integrity and context of surrounding buildings.



## NEW CONSTRUCTION, MASSING AND SCALE AT COMMERCIAL BUILDINGS

Existing, adjacent historic structures and streetscapes need to be taken into consideration before designing new infill construction. Keep in mind however, that incorporating existing architectural features with new design elements can contribute added interest and compatibility.

Height of new infill construction should relate to the height of adjacent structures and to those of other buildings on the streetscape.

A new infill building should fill the same proportion of lot area as other buildings on the streetscape.

New infill buildings should follow the historic setback patterns, proportion and overall scale of the streetscape and adjacent buildings. The pattern created by spaces between buildings should be continued.

Similarity of form and materials in new infill construction to that of adjacent historic structures is encouraged, but not actual replication. The design of new infill construction should be compatible with historic styles yet not imitate them.

Though imitation of historic detailing is discouraged, the repetition of like shapes and elements can help provide continuity between new and old structures.

Design infill construction in such a way that the façade's organization closely relates to surrounding buildings. Spacing and size of window and door openings should be similar to their historic counterparts, as should the proportion of window to wall space, without duplicating them



#### **FAÇADE ORGANIZATION AT COMMERCIAL BUILDINGS**

The sequence created by the placement of doors and windows in the façade of adjacent structures should be maintained in new infill construction. The placement of window and door openings should correspond to that of other buildings on the streetscape or within the district.

New infill construction of buildings between existing historic buildings should be similar in setback, roof form, cornice line and materials to that of adjacent buildings.

Façades of new construction facing an alley should be simplified and secondary in design to that of the primary façade. However, the same materials should be utilized at alley façades as that of the primary façade.

The placement of window and door openings on façades facing an alley should correspond to that of other façades on the alley streetscape or within the district, or be typical of structures of this type, age and location.

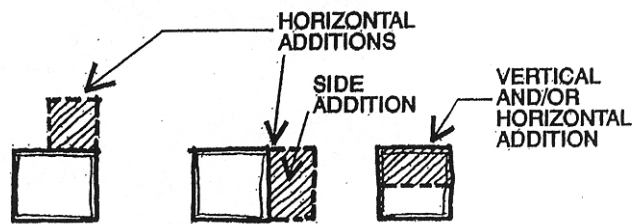
Only when a previously demolished historic Round Rock building can be accurately replicated should a reproduction be considered.

Ramps or other accessibility-related installations should be located on the rear or side elevation of the main building and in an unobtrusive location. If locating a ramp on the primary façade is required, it should be installed in a way that does not damage historic fabric and is as unobtrusive as possible



## BUILDING ADDITIONS

Additions to existing historic buildings may be horizontal or vertical. An addition to the side or rear of existing buildings is a horizontal addition. If a second story is added to an existing one-story building, this is a vertical addition.



### HORIZONTAL ADDITION TO A COMMERCIAL BUILDING

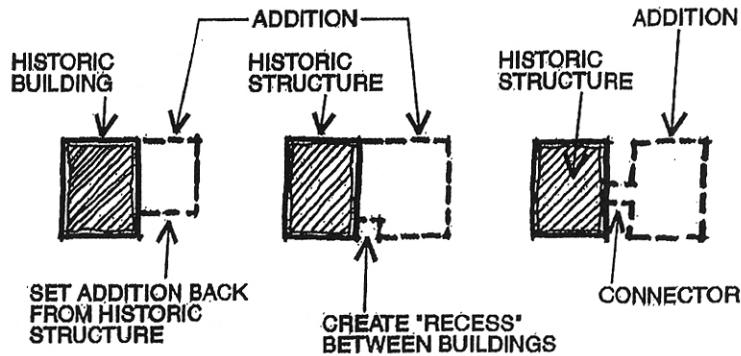
Additions should be compatible in size, texture, color, design, proportion and detail to adjacent buildings and streetscapes, and should be appropriate to the architectural styles of the existing building and/or adjacent buildings, or those on the streetscape or within the district. Keep in mind however, that incorporating existing architectural features with new design elements can contribute added interest and compatibility.

Additions to historic or non-historic buildings should relate to and complement the style of the main building, or to the general style of the streetscape if possible. Such additions should relate to the existing buildings with simplified details if possible.

Additions to historic buildings should be designed in such a manner that it is clear that it is an addition and not part of the original structure.

Setback of an addition should conform to the setback of an adjacent historic building or buildings.

Additions should be clearly secondary to the original building. This can be accomplished by providing a clear visual break between the historic building and the addition, by setting the façade of the addition back from that of the historic, or by constructing a recessed area at the point the addition and the historic building join together, or by use of different materials or different (simplified) detailing. Another way to differentiate the historic building from the addition is to connect the two with a modest connector, designed to be as transparent and as unobtrusive as possible.



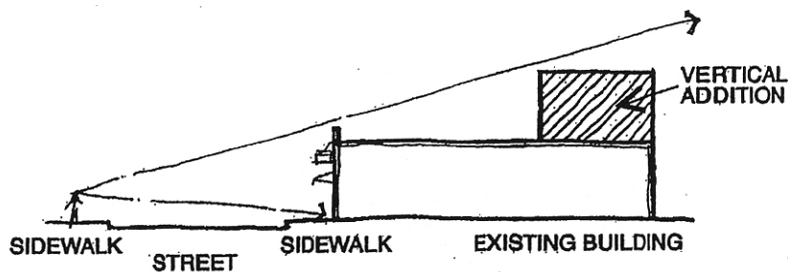
### BUILDING ADDITION TO A COMMERCIAL BUILDING

Historic details in the coping, eaves, and parapet of the historic structure should be maintained at the point where the historic structure abuts new building or additions.

If possible, new additions should be planned so that they are constructed to the rear of the property or on a non-character defining elevation. Character-defining features of buildings should not be radically changed, obscured, damaged or destroyed by an addition.

New additions should reflect the massing, roof shape, bay spacing, cornice lines and building materials of the primary structure.

Vertical additions to buildings should be located such that they are not visible to a person standing at ground level on the opposite side of an adjacent right-of-way.



### VERTICAL ADDITION TO A COMMERCIAL BUILDING

Façades of additions facing an alley should be simplified and secondary in design to that of the primary façades. However, the same materials should be utilized at alley façades.

The placement of window and door openings on façades of additions facing an alley should correspond to that of façades on the alley streetscape or other alley façades within the district, or be typical of structures of this type, age and location.

Ramps or other accessibility-related installations should be located on the rear or side elevation of the main building and in an unobtrusive location. If locating a ramp on the primary façade is required, it should be installed in a way that does not damage historic fabric and is as unobtrusive as possible.

## **ACCESSORY BUILDINGS**

Accessory buildings house uses that support the function of the main building; as such, the design of accessory buildings should be secondary to that of the historic building features.

New accessory buildings should be compatible in size, scale, proportion, spacing, texture, setbacks, height, materials, color and detail to adjacent or nearby buildings and streetscapes.

New accessory buildings should follow the historic setback patterns of other accessory buildings in the streetscape or district. New accessory buildings should maintain the proportion and overall scale of adjacent and nearby accessory buildings.

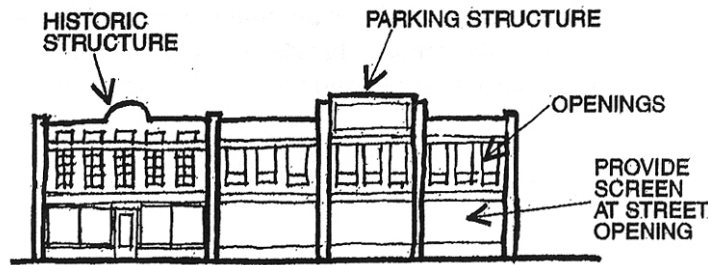
Materials used at accessory buildings should reflect the use and function of the accessory building, and not that of the primary building. Materials used at exterior façades of accessory buildings were often different than those of the main building.

Spacing and size of window and door openings should be similar to their historic counterparts within the streetscape or district, as should the proportion of window to wall space, without duplicating them.

Ramps or other accessibility-related installations should be located on the rear or side elevation of an accessory building and in an unobtrusive location. If locating a ramp on the primary façade of an accessory building is required, it should be installed in a way that does not damage the historic fabric and is as unobtrusive as possible.

## **PARKING STRUCTURES**

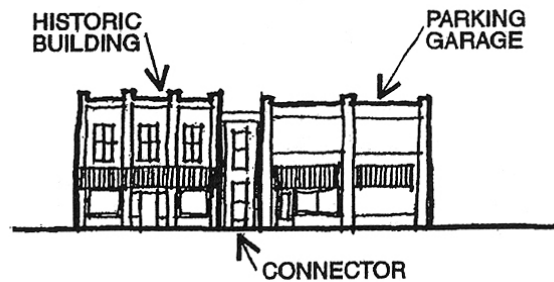
Parking structures (garages) should relate closely to adjacent historic structures. Their façades should reflect the hierarchical organization (base or foundation, body of structure and top), design elements, materials and color seen on surrounding buildings.



### **PARKING GARAGES TO BE COMPATIBLE WITH HISTORIC STRUCTURES**

Parking structures should be clearly secondary to adjacent historic buildings, in scale, massing, materials and overall design. Repetitive elements such as openings, ornamentation, etc., should not overwhelm the adjacent historic buildings.

It is encouraged that clear visual breaks between the historic building and the parking structure be provided. This can be accomplished by setting the façade of the parking structure back from the façade of the historic building, or by constructing a recessed area at the point the parking structure and the historic building join together. Use of different materials and different (simplified) detailing on the garage structure will also help to visually separate the garage and the building. Another way to differentiate the historic building from the parking structure is to connect the two with a modest connector, designed to be as transparent and unobtrusive as possible.



### **SEPARATE HISTORIC BUILDING FROM PARKING GARAGE**

If possible, parking structures should be planned so that they are constructed at the rear of the property or on a non-character defining elevation. Character-defining features of historic buildings should not be radically changed, damaged or destroyed by the location of a parking structure.

Parking structures should be located such that they are not visible to a person standing at ground level on the opposite side of an adjacent right-of-way. As the footprint of a parking structure may be larger than a single building in front of it, this visibility should be measured from the shortest building in front of the parking structure.

New parking structures should be located such that vehicular access is from secondary streets wherever possible.

## **MATERIALS AT NEW CONSTRUCTION**

Materials used in the construction of new commercial buildings, additions, accessory buildings and parking structures should be typical of common building materials in the district, or typical of structures of this type, age and location: stone (particularly rough-faced limestone indigenous to the Central Texas Hill Country), brick or stucco. Wood siding (either novelty, tongue and groove, shiplap or equivalent) may be appropriate for rear elevations or for accessory buildings. Exterior insulation finish systems, curtain wall, concrete block, wood shingles, board and batten, fake brick or stone or gravel aggregate materials should not be used.

Stone patterns, sizes and color of individual stones should be similar to those found in historic buildings in the historic district, or typical of structures of this type, age and location.

Masonry bonding patterns, sizes and color should be similar to those found in commercial historic buildings in the historic district, or typical of structures of this type, age and location.

## BUILDING FABRIC

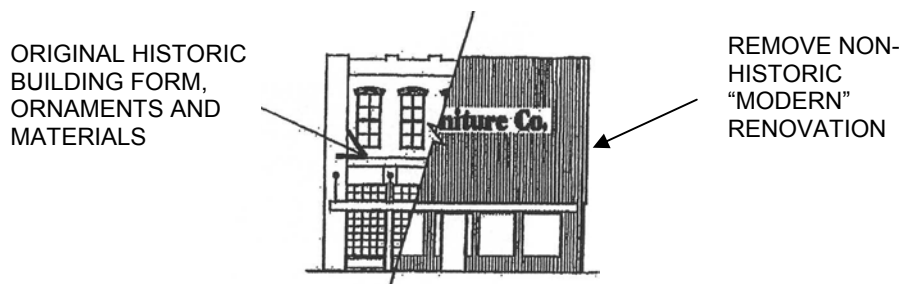
The materials, finishes, doors, windows, entrance details, embellishments and ornamentation of a historic commercial building constitute its exterior fabric, and are the primary features that are visible to the public. Appropriate treatment of this building fabric is essential to preserving the historic character of a district or area.

## PRESERVATION

When the existing form, materials and ornament of a property cause it to retain its essential historic character, preservation and maintenance of those features is the preferred treatment. When a building has been subjected to numerous alterations over time, it is important to determine the relative integrity and importance of existing materials and forms. If the alterations are an important part of the building's history or significance, then their preservation may be appropriate, particularly if they are more than 50 years old.

Any missing or severely deteriorated elements may be replaced in-kind, that is, with the same materials and design to closely match the original feature. Ensure that roof, window, cornice and parapet treatments are preserved, or when preservation is not possible, replace in-kind.

Remove non-historic alterations. Often, "modern" renovations conceal the original façade details. If important original materials do not remain, the original form may be recreated. Historic photographs, fire insurance maps, written accounts and other sources may provide information about the earlier appearance of buildings. Sources for historic photographs include the City of Round Rock Planning Department, the Barker Texas History Center at the University of Texas at Austin and the Austin History Center (a division of the Austin Public Library).



### REMOVAL OF 'MODERN' RENOVATION REVEALS ORIGINAL HISTORIC FAÇADE

Where replication of original elements is not possible, a new design consistent with the original form, style and period of the building may be used. In such circumstances, it may be appropriate to design an interim solution that, while appropriate and consistent, is reversible and can be replaced at a later date when a more appropriate design is possible.

Replication of building elements should reflect the size, scale, material and level of detail of the original design.

## **REHABILITATION**

Some interior and exterior alterations and additions to historic buildings are often needed to assure their continued use. When such alterations or additions are made, the project is described as rehabilitation. While rehabilitation projects are frequently appropriate, it is important that alterations and additions do not radically change, obscure or destroy the features of the building that define its historic character. The historic architectural features and materials should be preserved while adapting the building to contemporary use.

## **ROOFS AT COMMERCIAL PROPERTIES**

By their shape, features, materials and details, roofs, parapets and associated detailing can contribute significantly to the historic character of commercial buildings. Through variations in line, pitch and overhang, the roof can also reveal changes and additions to historic buildings over time.

Flat roofs should be hidden from view by parapets. Historic roof materials that are visible from the public right-of-way should be retained and preserved when possible. Replacement materials should be consistent with the original in texture, dimensions, design and color. Flashing should be copper or other metal with a dark finish or finish to match the roof material.

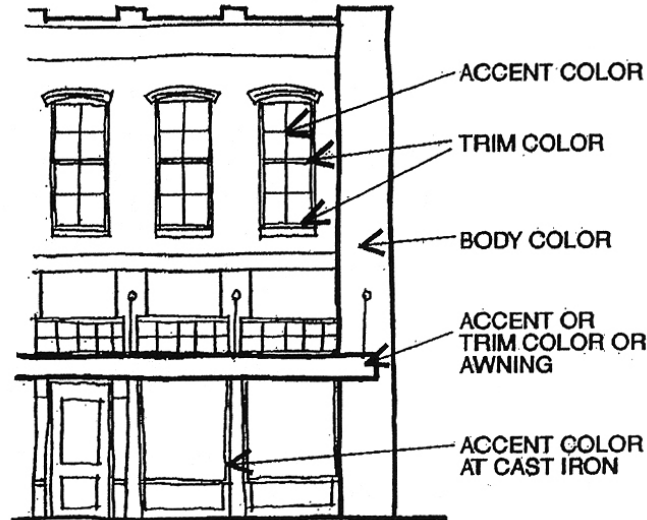
New roof features such as roof ventilators, antennas, satellite dishes and skylights should be located at the rear of a flat roof or on rear slopes so as to not be visible from the street.

## **FINISHES AT COMMERCIAL PROPERTIES**

The form, materials and details of exterior walls and embellishments, as well as their scale, texture and variety, contribute to a building's historic character. Stone (particularly rough-faced limestone indigenous to the Central Texas Hill Country) is the most common wall material at historic commercial buildings in Round Rock, along with some brick applications; these are appropriate exterior building finishes in the Downtown Historic District and other historic commercial areas. Wood shingles, board and batten or other rough textured siding, fake brick or stone or gravel aggregate materials should never be used.

In addition to providing protection to wood surfaces, paint provides an opportunity to reinforce the architectural style of a historic building. Select material and paint colors appropriate to the style, period and type of building and its district or area. Selection of paint and stain colors based on research of historic

finishes is encouraged. Paint colors should be complementary to each other and used to accentuate the building's significant features; the right colors respect the historic building.



### COMMERCIAL PAINT SCHEME VOCABULARY

The original finish of stone or brick is historically important and should be preserved. Cleaning should only be undertaken to halt masonry deterioration. Any abrasive, strong chemical or high-pressure cleaning method should never be used, as these permanently damage the surface of historic masonry and accelerate its deterioration.

Original stone or masonry surfaces should be maintained and not be painted, unless severe deterioration of the brick or stone can be shown to require painting and other consolidation or stabilization methods cannot be shown to be appropriate. If masonry was previously painted, it is often not appropriate or possible to remove paint, and appropriate repainting should be considered.

When masonry needs repair, replacement or patching with in-kind or similar material is preferable, and when not possible, new materials matching in texture, color and detail should be used. New mortar used in repointing should match the color and composition of the original.



## **STREETFRONT DESIGN**

A consistent sequence of scale, height and proportion of buildings along the street preserves the harmony and historic character of a commercial district or area.

New buildings and additions should respect both the height and bay spacing of adjacent buildings. They should also ensure proportion and continuity of the texture of façade treatments, in terms of cornice lines, window lintels and sills.

## **STOREFRONTS, DOORS AND ENTRY DESIGNS**

The storefront is usually the most prominent feature of a historic commercial building, playing an important role in a store's advertising and merchandising strategy. The storefront is also part of the larger structure and its design should relate to the building's overall character. A commercial block may contain several storefronts and each individual shop should relate visually to its neighbor.

Maintain original elements of the storefront design: reveals, doors and surrounds, cornices, transoms, display windows, cast iron columns, kick plates and spandrels.

When original fabric no longer exists, recreate original designs in appropriate materials whenever possible.

Original or historic doors, openings and architectural features should be preserved. Openings should not be enlarged or closed down to fit stock door sizes. Avoid creating new door openings; if necessary they should be compatible with existing doors in proportion, shape, location, pattern, size and material.

Wood shingles, board and batten or other rough textured siding, fake brick or stone or gravel aggregate materials should not be used in storefronts.

Maintain recessed entries where they existed. They provide weather protection, protect passing pedestrians from opening doors, and add attractive detail to the storefront. Do not recess the entire storefront, which disrupts the visual order of the block.

## **PORCHES**

Porches and balconies were historically important features of some commercial buildings in the Chisholm Trail/Old Town area. The various components of porches and balconies, including steps, railings and columns provide scale and detail to historic buildings and should be preserved.

Because the elimination or enclosure of a front or side porch or balcony alters the character of a building significantly, it is not considered appropriate. Creating a false historical appearance through the application of new elements and details to

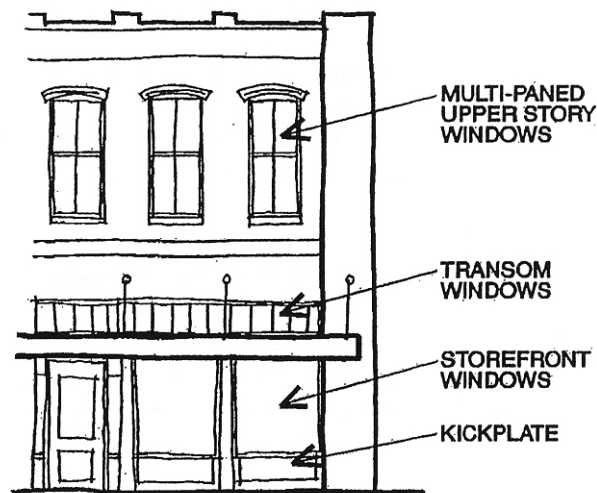
a porch or balcony is also considered inappropriate, as is adding a porch or balcony to a prominent elevation where none historically existed.

Reconstruction of a missing porch, entrance or balcony should be based on accurate evidence of the original configuration, placement and detail. Otherwise, a new design that is compatible with the historic building in height, proportion, style, roof shape, material, texture, detail and color is appropriate.

## WINDOWS

Windows by their proportion, shape, positioning, location, pattern and size can contribute significantly to a building's historic character and are particularly indicative of styles or periods of architecture. Original windows should be retained wherever possible. In most cases it is less expensive to repair the original window fabric and components than to replace the windows.

Original window framing and light (individual panes of glass) configurations should be preserved and maintained or, when deteriorated beyond repair, replaced in-kind. When inappropriate replacement windows exist, a return to historically more appropriate materials and light configurations is preferred.



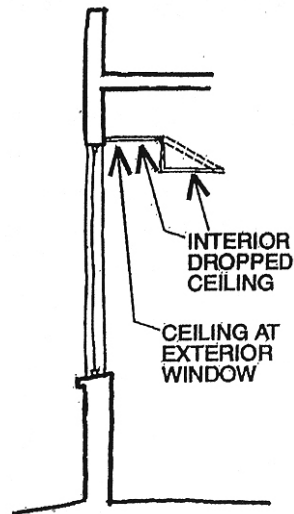
### HISTORIC COMMERCIAL WINDOW TYPES

Often, multiple sash and multiple paned windows are important elements of upper story windows, while storefront windows shall consist of larger sheets of glass to maximize visibility of merchandise.

Muntins sandwiched between layers of glass are not appropriate.

When window replacement is necessary, do so within the existing historic opening. Use the same sash size to avoid filling in or enlarging the original opening. If an original opening is presently blocked, consider reopening it. If a dropped ceiling is installed in the interior, it should either be sloped up, away

from the window, or held back from the window frame so that it will not cut into the window opening.



#### **CEILING AT EXTERIOR WINDOWS**

If metal storm windows are installed, these should be painted a color which blends with surrounding elements to create minimal visual impact. Storm windows should have a narrow perimeter framing that conforms to the primary window opening. Interior storm windows are encouraged.

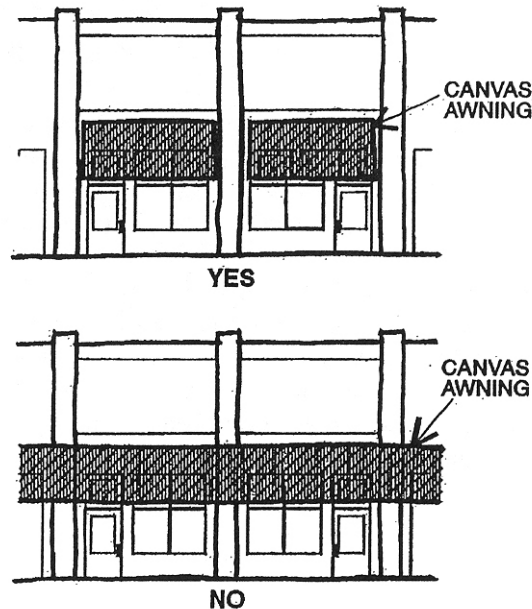
Clear or very slightly tinted glass should be used in upper story and storefront windows of commercial structures. No reflective, heavily tinted, patterned or sandblasted glass should be used in storefront or upper story windows. Patterned, colored or sandblasted glass can be appropriately used in transoms above storefront windows, however. Security bars should be installed only on the interior of windows and doors.

# EMBELLISHMENTS

## AWNINGS AND CANOPIES

Awnings are roof-like covers extending over a door or window that are intended to provide pedestrians protection against sun, rain and wind and offer shade to patrons and merchandise inside. Awnings are usually made of soft canvas or other fabric and may be fixed or adjustable. Canopies are fixed structures of wood or metal, flat or curved, that provide the same type of protection to pedestrians, merchandise and patrons.

Awnings or canopies should be placed so as to avoid obscuring details of the building façade.



### COMMERCIAL AWNINGS

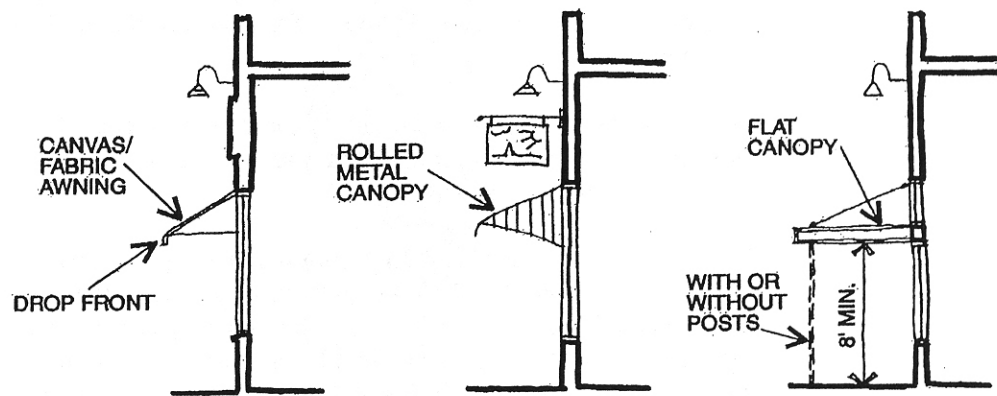
Rolled metal or flat wood or metal canopies, similar to styles formerly seen in Round Rock, may be used. Awnings or canopies should usually be attached between the transoms and display windows, but may be placed in alternative locations when historical documentation suggests a more appropriate installation.

Awnings should be made of canvas or other fabric material, and may be either fixed or operable. Canvas awnings are typical of historic buildings. Plastic or metal awnings or the backlighting of awnings should not be used.

Fabric awnings should be a "drop-front" style, except at arched windows openings, and should relate to each window. The modern bubble design, often used on commercial buildings, detracts from historic architectural features and styles and is not appropriate for historic commercial structures.

Fabric awnings should not be continuous across a façade, but rather relate to each window or bay. This sequence of awnings is typical of historic commercial styles, and provides greater interest to pedestrians. Long continuous fabric awnings are more appropriate for modern strip retail centers that relate to automobile traffic.

Canopies should be made of metal or wood. Plastic components or other synthetic materials should not be used. Rolled metal or flat wood or metal canopies may be appropriate to extend the length of a building façade, as seen in historical precedents in Round Rock



**AWNINGS AND CANOPY STYLES**

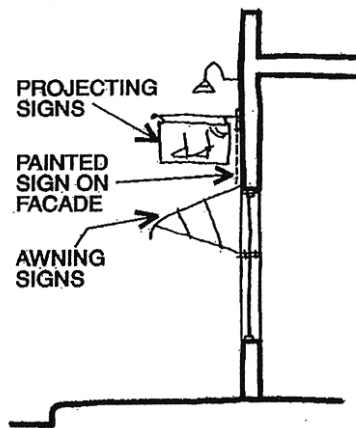
## SIGNS

The design and placement of signs at commercial properties must be in accordance with the City of Round Rock Historic Sign Ordinance and must be approved by the staff of the Historic Preservation Commission.

In commercial areas, the pedestrian's focus should be directed toward merchandise, not signs. A sign should be visible and legible, but the choice of appropriate details and materials and proper location is more effective than the size of the sign. Signs that compete for attention detract from the historic district as a whole.

Avoid clutter and limit the number and size of signs. In commercial areas, the building itself may be considered part of the sign. The use of awnings and projecting signs is encouraged.

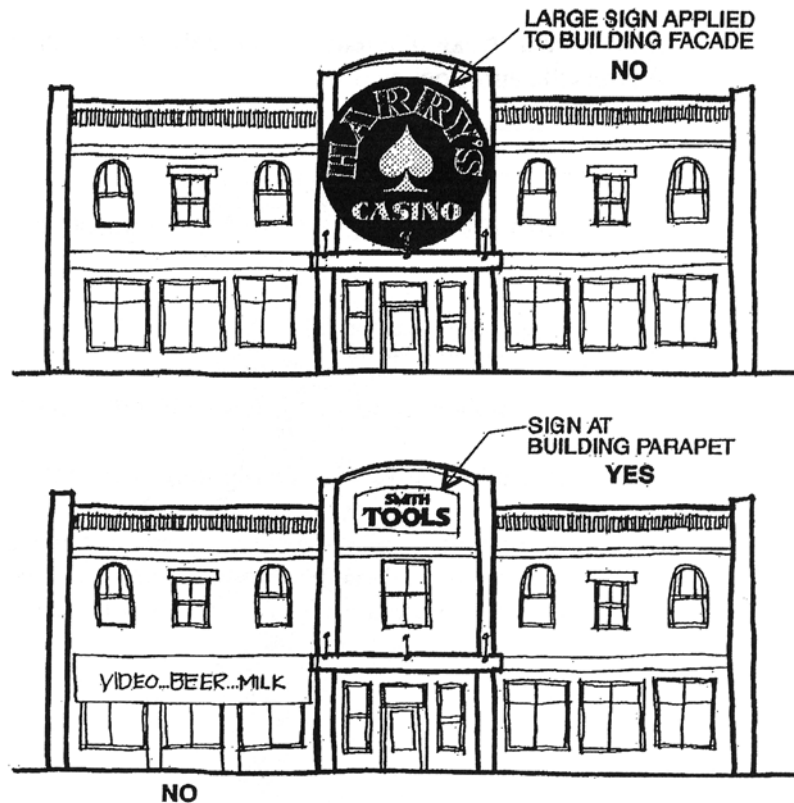
Typical signs on commercial buildings during the historical period of Round Rock's development included signs within panels of the parapet above storefronts and signs painted on windows. Awning and projecting signs were also common in 19th and early 20th century Round Rock. Small projecting signs at an appropriate scale in relation to the building and the adjacent area, are encouraged.



### COMMERCIAL SIGN TYPES

Signs should not cover transoms, unless the transom has been closed in, or obscure historic building features such as brick corbelling or other decorative banding.

Avoid garish colors or patterns, but use the detail and style of the building's architecture to speak for the business. Locate signs so that they relate to and not compete with architectural features of the building. Signs should be aligned with those of neighboring buildings to avoid visual clutter and enhance readability.



### SIGN SIZE AND PLACEMENT

No roof signs, off premise signs, flashing signs or plastic backlit signs should be used

Signs should be constructed of painted wood or metal. Lighting of signs can be done with incandescent bulbs on the sign, or gooseneck front lighting using fixtures appropriate to the style and period of the building. Internal illumination is only appropriate when the letters themselves rather than the background are illuminated. A light source may also be placed directly behind solid, cut out letters to create a silhouette effect.

Brackets for projecting signs should complement the design of the sign, and of the building. Brackets should be bolted into masonry joints whenever possible to avoid damage to brick or stone.

Freestanding, monument-style signs should be used in front yard areas where available, when appropriately scaled and placed to minimize visual interference with the significant features of the property.

Sign lettering should be consistent with the style of architecture. Generally, *serif* type styles may be used for late 19<sup>th</sup> and early 20<sup>th</sup> century commercial buildings and *sans serif* type styles for Art Deco and buildings from the later modernism movement. Serif indicates a type of typeface (or font) with a fine line projecting

from a main stroke of a letter; commonly used 'serif' fonts include Times Roman, Baskerville and Bookman.

**Serif**

**Example of a sign w/ 'serif' lettering style**

**Sans Serif**

**Example of a sign w/ 'sans serif' lettering style**

Where several businesses share a building, signs may be coordinated and shared. Neon can enhance a restaurant area by creating a sense of fun and festivity, but excessive use can also detract from a district. Neon should be used inside windows only, and occupy a limited amount of space within that window.

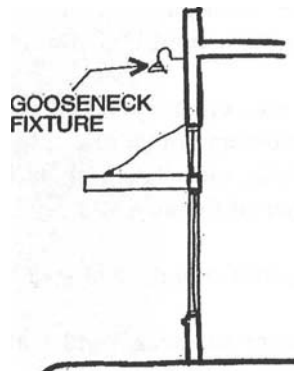


## LIGHTING AND FIXTURES

Lighting is an important element in commercial areas. The design and materials of lighting fixtures should be consistent with the historic character of the area.

Illumination of façades to highlight ornamental detail may be permitted. Fixtures should be small, shielded and directed toward the building rather than toward the street, so as to minimize glare for pedestrians. Incandescent white light is encouraged. Exposed conduit is discouraged.

Fully recessed downlights, gooseneck lights or other incandescent fixtures appropriate to the style and period of the district may be used. Avoid "Colonial" fixtures, which are inappropriate for 19<sup>th</sup> and 20<sup>th</sup> century buildings. Avoid exposing electrical conduit and junction boxes.



### COMMERCIAL LIGHTING

Lighting of building entryways is encouraged. Where entryways are recessed, fixtures should be located in the ceiling of the recess and shielded to direct light downward.

## **NATURAL FEATURES AND OTHER SITE STRUCTURES**

Natural features and other site structures are those that are important to the historic landscape and environment of Round Rock, and that are not considered as occupied buildings. These include: bridges, ruins, gazebos, roads and roadways, barns, windmills, rock walls at fields, water retention elements and wells. Such features are located primarily in the historic Brushy Creek/Chisholm Trail area.

### **NATURAL FEATURES**

The historic location of creeks, floodplains, historic water retention areas and other waterways should be preserved and protected.

Intrusions into creeks and other waterways should be limited to those elements that are necessary for public safety or educational in nature: signs, path markers, safety bollards, etc. These should be designed to reflect the historical importance and character of the area and reviewed for appropriateness.

Natural vegetative and treed areas should be preserved and protected.

Trees adjacent to creeks and waterways reflect the historic location of trees in Central Texas; these areas should be protected and preserved, although removal of small areas of trees for pedestrian access may be allowed.

The historic location of geologic elements such as the 'Round Rock,' cliffs and bluffs and other geologic elements should be preserved and protected.

### **OTHER SITE STRUCTURES**

Bridges should be retained in their historic condition, and protected against deterioration and neglect. Repairs to bridges should be made with historic materials such as stone, concrete, metal railings and other materials as deemed appropriate.

Locations of new bridges or other non-building structures should be placed so as not to adversely impact views and vistas of historic bridges.

Ruins of historic bridges, walls, buildings and other structures should be retained in their historic condition, and protected against deterioration and neglect. Repairs to ruins should be made with historic materials such as stone, concrete, brick and other materials as deemed appropriate.

Barns, gazebos, and other structures should be retained in their historic condition, and protected against deterioration and neglect. Repairs to these should be made with historic materials such as stone, brick, wood and other materials as deemed appropriate.

Retention ponds should not be an intrusion into the landscape. They should be appropriately screened, preferably with landscaping, to minimize their visual impact on historic areas.

Roads and roadways should be maintained in their historic location and condition, and protected against deterioration and neglect.

## **LANDSCAPE**

Just as the site and context of a historic structure is critical to the character of a historic building or property, the landscape is also an important character-defining feature of a historic commercial property and should be an integral part of the planning for a historic site.

Landscape is considered to be the whole of the exterior environment of a historic site, district or context of a historic property, and can include landforms, trees, plants, site furniture, outdoor lighting and other elements.

### **LANDSCAPE ELEMENTS**

Outdoor lighting and fixtures should be appropriate and enhance the historic structure.

Street furniture, such as benches and outdoor seating, trash receptacles, sculptures and monuments should make a positive contribution to the property or street's image. Street furniture should be consistent with the character of the historic landmarks within the district.

In the Downtown Historic District consolidation of street furniture in organized clusters should be considered for benches, traffic signs, lampposts, parking meters, newspaper dispensers, trash receptacles and monuments to avoid cluttering the downtown sidewalks.

Any new mechanical equipment should not be erected in the front or corner side yards: Mechanical equipment may be located in the rear yard, and should be screened from view from alleys, or other public spaces.

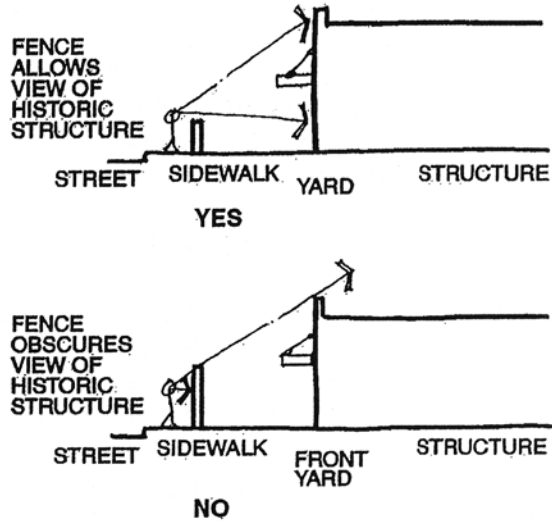
### **VIEWS AND VISTAS**

Landscape elements, fences and walls, and plants and plantings should not obscure the views to and vistas from a historic structure or district. In addition, these features should be typical for structures of this type, age and location.

## FENCES AND WALLS

Fences and walls should be located in the side, comerside and rear yards, particularly in the Brushy Creek/Chisholm Trail and similar historic areas.

Fences should not obscure views from the public right-of-way to a historic building.



### FENCES AND WALLS AT HISTORIC BUILDINGS

Fences and walls should be constructed of stone, cast iron, iron, wood or other appropriate materials. Stone used in walls should be similar in size, pattern and color to that used elsewhere in the historic district, or be typical of structures of this type, age and location.

Low, stone walls are encouraged in side and rear yards.

The side of the fence or wall facing a street or alley should be 'finished.'

## PLANTS AND PLANTING

Landscaping should reflect the historic landscape design appropriate for the historic building. Landscaping should be appropriate to the historic building, and enhance the building and its surroundings.

Tree spacing should coordinate with existing and proposed lighting installation.

Existing trees should be protected.

## MAINTENANCE

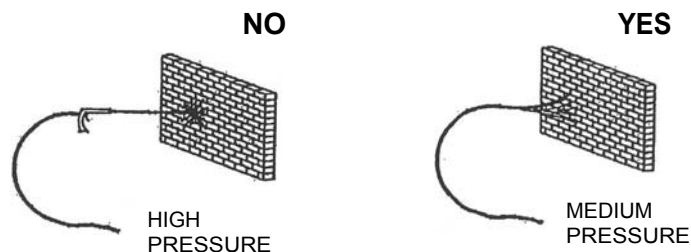
Proper maintenance is critical to the conservation and longevity of historic commercial properties. It is a process, which to be effective, should be continued at regular intervals, and should be preventative in nature. Proper maintenance can conserve a site, building, structure or object over time to prevent deterioration; this may eliminate the need for restoration and reconstruction.

The use of inappropriate treatments in maintenance repair and renovation can seriously damage historic properties and structures. This portion of the Design Guidelines presents general directions for action. In addition, the *Secretary of the Interior's Standards for the Treatment of Historic Properties* sets out guidelines for repair of historic buildings.

## REPAIRING HISTORIC MATERIALS

Use technical procedures recommended in the *Secretary of the Interior's Standards* when cleaning, refinishing and repairing.

Historic stone and brick walls should be carefully cleaned with appropriate methods. Do not use abrasive cleaning methods such as sand blasting and high-pressure water, as they can remove the hard protective surface of old soft stone and brick, shorten the life expectancy of wood, and cause accelerated erosion. Some chemical cleaners that are designed to remove paint from masonry surfaces may be used if caution is exercised.

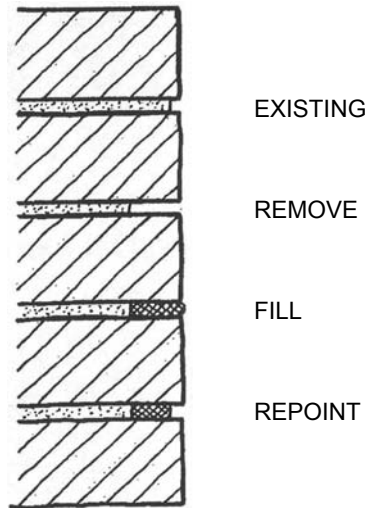


### WATER HOSE PRESSURE

Acidic cleaners, even in diluted form, should not be used on stone, marble, limestone, glazed brick, terra cotta, or glass, as they will cause these materials to dissolve. Alkaline paint removers, (ammonia plus potassium hydroxide or trisodium phosphate) are usually safe for acid-sensitive masonry. Organic solvent paint removers (methylene chloride, methanol, acetone, xylene and toluene) may be safe for unglazed brick and terra cotta and harder stones--sandstones, granite, and slate. No paint removal system is entirely safe for historic masonry. All chemicals should be tested before applying to the entire surface. Manufacturer's directions should be followed carefully.

Avoid painting brick or stone when not a historic treatment. Painting historic masonry walls has the effect of destroying them for refurbishing to their original condition because they frequently cannot withstand stripping treatments. If sealing a masonry wall is an issue, then clear sealers or other protective coatings may provide a better alternative, but only on materials that have been damaged by sandblasting.

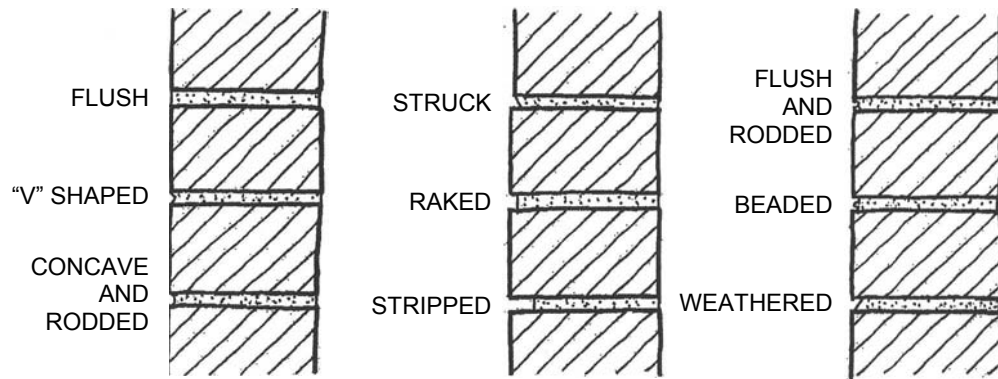
Repoint masonry where mortar has eroded. New mortar should match the historic mortar in strength, color, joint width, and tooling.



### BRICK REPOINTING

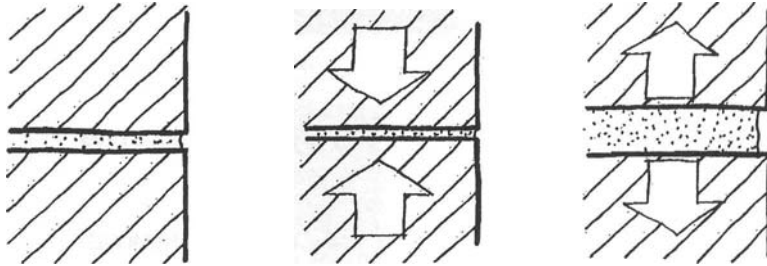
A mortar mix that is too high in Portland cement can cause extreme damage to historic/soft brick or stone; the mortar should contain no more than 20 percent of white Portland cement per the total dry volume.

Mortar color may be matched to a non-weathered sample of historic mortar raked from mortar joints; small amounts should be mixed and allowed to dry on a board before comparison with historic samples.

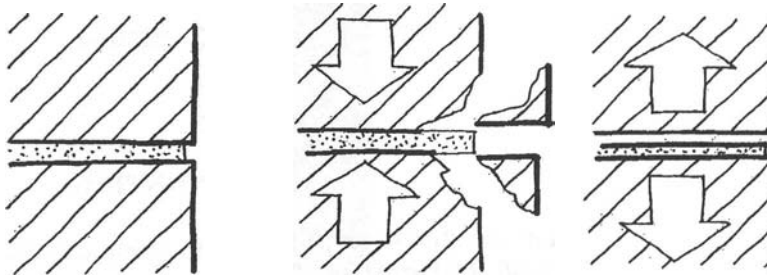


### BRICK TOOLING STYLES

Mortar joints should not be overfilled; joint width should not be increased during repointing. They should be tooled to match the historic joints in profile; joints should nearly always be recessed; mortar should never be "feathered" out over the brick face.



### **LIME MORTAR EXPANDS WITH STONE OR BRICK**



### **CEMENT MORTAR SPALLING AND LEAKS**



## **ELEMENTS NEEDING REGULAR MAINTENANCE**

There are many elements and components of historic structures to which regular maintenance is critical to their longevity and good condition. Typically, these include those exterior 'skin' elements - roof, windows and door, exterior wood siding - and those elements, which may be more temporary in nature such as signs.

### ***ROOFS***

Repair leaks in roofs to prevent wall and interior damage.

Maintaining a good, sealed, roof is the most important measure for minimizing weather damage to buildings; damage due to roof leaks can be very expensive to repair.

Clean and repair downspouts; poorly maintained downspouts can cause water to damage fascia, soffits and walls.

### ***WINDOWS AND DOORS***

Keep windows and doors clean.

Clean windows and doors have a tremendous positive impact on building appearance. Dirty windows and doors detract from the attractiveness of a district.

Keep window and door trim scraped, caulked and painted to avoid rot. Moisture quickly deteriorates wood that is not protected by paint.

## **SIGNS AND AWNINGS**

As a more temporary element with a great variety of material, colors and function, signs and awnings require maintenance and often replacement fairly frequently, to maintain a pleasing appearance and one that is consistent with the character of the neighborhood.

Ensure signs and awnings are solidly secured to building faces.

Repaint worn or faded graphics.

Wash awnings regularly and replace worn awning fabric

## **ENERGY CONSERVATION/WINDOWS**

As an aid to the operation and maintenance of a historic property, the relative efficiency of the structures' energy use can be of great assistance in financial savings and in internal comfort of the structure.

Ensure windows and doors are well caulked and weather sealed to avoid air infiltration.

Use interior storm windows. Storm windows are available which can be installed on the interior of windows. This helps to preserve the exterior historic character of the building.

# Appendix

## DEFINITIONS

The following terms are used throughout these Guidelines:

**ACCESSORY BUILDING** means a structure, such as an outhouse, gazebos, barns, stables or other building that supports the function of the principal building on the site and that is subordinate to this principal building.

**ADDITION** means construction that increases the size of the original structure by building outside of the existing walls and/or roof. Additions can be either horizontal or vertical.

**ALLEY:** a walkway or roadway between adjacent buildings or rows of buildings leading to the rear, providing secondary access to a building.

**ALTERATION** means an act that changes one or more of the exterior architectural features of a structure or its appurtenances, including but not limited to the erection, construction, reconstruction, or removal of any structure or appurtenance.

Major Alteration means an alteration, which affects the historic, cultural, or architectural integrity, interpretability, or character of a building, structure, site or district. Generally includes the kind of work which is normally done with the aid of a professional drafter or professional quality plans.

Minor Alteration means an alteration, which does not significantly affect the historic, cultural, or architectural integrity, interpretability, or character of a building, structure, site or district. Generally includes the kind of work, which is normally done without the aid of a professional drafter or professional quality plans.

**APPROPRIATE** means typical of the historic architectural style, compatible with the character of the historic district, and consistent with these preservation criteria.

**ARCHITECTURAL STYLE** means a category of architecture of similar buildings distinguished by similar characteristics of construction, design, materials, etc. Typical styles in Round Rock include Vernacular, Classical Revival, Craftsman, Queen Anne, Palladian and Mission.

**AWNING** means a roof-like cover extending over a window or door, intended to provide the pedestrian protection against sun, rain and wind. Awnings are usually made of soft canvas or other fabric and may be fixed or adjustable.

**BOARD AND BATTEN** means a type of wall cladding for wood frame houses where applied boards are closely spaced, usually placed vertically, the joints of which are covered by narrow wood strips.

**BRIDGE** means a structure that spans over a depression or waterway; typically carries a transportation way such as a footpath, road or railway.

**CANOPY** means a projecting roof structure that shelters an entrance to a building.

**CERTIFICATE OF APPROPRIATENESS** means a certificate required by Round Rock's Historic Preservation Commission when there is a proposal for any construction, reconstruction, alteration, restoration or relocation.

**CHARACTER-DEFINING** means those architectural materials and features of a building that define the historic nature or character of the building. Such elements may include the form of the building, exterior cladding, roof materials, door and window design, exterior features such as canopies and porches, exterior and interior trim, etc.

**COMMISSION** means the Historic Preservation Commission of the City of Round Rock.

**COMPATIBLE** means a design or use that maintains the historical appearance of a building and does not require irreversible alteration.

**CONSTRUCTION** means the act or business of building a structure or part of a structure.

**CONTRIBUTING BUILDING/STRUCTURE/SITE** means a building, structure or site that retains its essential architectural integrity of design or whose architectural style is typical of or integral to a historic district. A contributing building or structure is not necessarily "historic" (50 years old or older).

**COPING** means a protective cap, top or cover of a wall or parapet, often of stone, terra cotta, concrete, metal or wood. This may be flat, but commonly is sloping to shed water.

**CORNERSIDE FAÇADE** means a façade facing a side street.

**CORNERSIDE FENCE** means a fence adjacent to a side street.

**CORNERSIDE YARD** means a side yard abutting a street.

**CORNICE** means a horizontal projecting band that caps an architectural composition.

**DEMOLITION** means an act or process that destroys or razes a structure or its appurtenances in part or in whole, or permanently impairs its structural integrity, including its ruin by neglect of necessary maintenance and repairs.

**DIRECTOR** means the director of the Department of Planning and Community Development or the Director's representative.

**DISPLAY WINDOW** means a large area of glass within the storefront opening. The display window is used to show merchandise and provide a means of interaction between the public outside and the business inside.

**DISTRICT** means a historic district within the City of Round Rock.

**ENTRANCE AREA** means the point of entry into the storefront, traditionally recessed to provide additional window display, weather protection, and protection from the outward swing of a door. Made up of the following components: door, transom window (above the door), sidelights or display windows, floor area.

**ENTRY** means a door, gate or passage used to enter a building.

**ERECT** means to attach, build, draw, fasten, fix, hang, maintain, paint, place, suspend, or otherwise construct.

**FAÇADE** means any exterior faces or elevations of a building.

**FASCIA** means a flat horizontal member or molding with little projection.

**FENCE** means a structure or hedgerow that provides a physical barrier, including a fence gate.

**FENESTRATION** means the proportion and size of window and door openings and the rhythm and order in which they are arranged.

**HEIGHT** means the vertical distance from the average grade level to the average level of the roof.

**HISTORIC** means mentioned, celebrated or having influence in history.

**HISTORIC BUILDING** means a building famous because of its association with a historic event or with the history of a locality. In these Design Guidelines, particular reference is to a landmark of the City of Round Rock.

**HISTORIC DISTRICT** means a definable geographic area that contains a number of related historic structures, features, or objects united by past events or aesthetically by plan or physical development and that has been designated on a local, state or National Register of Historic Places. In these Design Guidelines, particular reference is to a historic district of the City of Round Rock.

**INFILL CONSTRUCTION** means construction on property between or adjacent to existing buildings.

**INTEGRITY** means a measure of the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period in comparison with its unaltered state.

**INTERIOR SIDE FAÇADE** means a façade not facing a street or alley.

**INTERIOR SIDE FENCE** means a fence not adjacent to a street or alley.

**INTERIOR SIDE YARD** means a side yard not abutting a street or alley.

**KICKPLATE** means the solid panels (usually wood) below the display window. The kickplate provides the base support for the display window frame.

**LANDSCAPE** means the whole of the exterior environment of a site, district, or region, including landforms, trees and plants.

**LINTEL** means a horizontal structural element (usually a steel beam covered by masonry), which spans the storefront opening and supports the upper portion of the façade wall above it. Also defines the upper boundary of the storefront.

**LOT** means a surveyed parcel of land that fronts on a public street, especially of a size to accommodate an individual building.

**MAIN BUILDING** means the primary, historic building in an individual historic site.

**MODIFY** or **MODIFICATION** means to make changes to an existing structure.

**MORTAR** means the material used to fill the joints of masonry.

**MORTAR JOINT** means masonry joint between masonry units, such as brick or stone, filled with mortar to transfer the load, provide a bond between the units and keep out the weather.

**MORTAR MIX** means the chemical composition of the mortar used in masonry.

**MOVING** means the relocation of a structure on its site or to another site.

**NATURAL FEATURES** means features or elements of the exterior environment that is substantially unaltered by human activity.

**NEW CONSTRUCTION** means the act of adding to an existing structure or erecting a new principal or accessory structure or appurtenances to a structure, including but not limited to buildings, extensions, outbuildings, fire escapes and retaining walls.

**NON-CONTRIBUTING (BUILDING/STRUCTURE/SITE)** means a building, structure or site, which detracts from the visual integrity or interpretability of a historic district.

**ORDINARY MAINTENANCE AND REPAIR** means work meant to remedy damage to deterioration of a structure or its appurtenances, which will involve no change in materials, dimensions, design, configuration, color, texture or visual appearance.

**ORNAMENTATION** means any decorative objects, which are used to increase the beauty of the façade.

**PARAPET** means the part of an exterior wall, which extends entirely above the roof.

**PARKING LOT** means an area on the ground surface used for parking vehicles; this may be paved or unpaved.

**PARKING STRUCTURE** means a structure (building), which houses parked vehicles.

**PORCH** means a covered and floored area of a building, especially a house that is open at the front and usually, the sides.

**PRESERVATION** means the act or process of applying measures necessary to sustain the existing form, integrity and materials of a historic property .

**PROPORTION** means the dimensional relationship between one part of a structure or appurtenance and another. Façade proportions involve relationships such as height to width, the percent of the façade given to window and door openings, the size of these openings, and floor-to-ceiling heights. Often described as a ratio, proportions may be vertical (taller than wide), horizontal (wider than tall), or non-directional (equally tall and wide).

**PROTECTED** means an architectural or landscaping feature that is significant to the individual structure or site and must be retained in place. Its' historic appearance should be preserved, as near as practical, in all aspects.

**REAL ESTATE SIGN** means a sign that advertises the sale or lease of an interest in real property.

**RECONSTRUCTION** means the act or process of duplicating the original structure, building form and materials by means of new construction.

**REHABILITATION** means the act or process of making possible a compatible use for a property thru repair, alterations and additions while preserving those portions or features, which convey its historical, cultural or architectural values.

**RENOVATION** means the act or process of repairing and/or changing an existing building for new use, or to make it functional; may involve replacement of minor parts.

**REPAIR** means fixing a deteriorated part of a building, structure or object, including mechanical or electrical systems or equipment, so that it is functional; may involve replacement of minor parts.

**REPLACEMENT** means to interchange a deteriorated element of a building, structure or object with a new one that matches the original element.

**REPOINTING** means repairing existing masonry joints by removing defective mortar and installing new mortar.

**RESTORATION** means the act or process of accurately depicting the form, features and character of a project as it appeared at a particular period of time.

**RIGHT OF WAY** means the land used for a transportation corridor, such as a street, alley or railroad; typically owned by the government.

**SCALE** means the relative proportion of a building to neighboring buildings, or of a building to a pedestrian observer.

**SERIF** means a type of typeface (or font) with a fine line projecting from a main stroke of a letter; commonly used 'serif fonts include Times Roman, Baskerville and Bookman. 'Sans serif means a typeface without such projections.

**SETBACK** means the horizontal distance between a structure's vertical planes and a reference line, usually the property line.

**SIGN** means any display of letters, numbers, pictures or other symbols upon a building, structure or other object for the purpose of attracting attention to a building, property or the goods or services offered therein. A sign shall include all parts of which it is composed, including the frame, background and lighting. As used herein, "sign" does not include any sign located inside a building, not intended to be seen from the building's exterior. The sign is one of the most important components on the façade because it is the first perception of the business image.

**SILL** means the horizontal bottom member of a window frame or other frame.

**SITE** means the land on which a building or other feature is located.

**SOFFIT** means the exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, or roof overhang.

**STOREFRONT** means a ground level façade of a commercial building with display windows with minimal mullions or columns; often this had a recessed entrance. Storefronts were typically provided at retail establishments.



**STOREFRONT COLUMN** means slender vertical elements within the storefront opening that help support the lintel.

**STORY** means the space between two floors of a structure, or between a floor and roof.

**STREETFRONT** means the environment encompassing a street or road within one block, and includes buildings, landscaping, street furniture and signage.

**STRUCTURE** means anything constructed or erected, which requires permanent or temporary location on the ground or attachment to something having a location on the ground, including but not limited to buildings, gazebos, billboards, outbuildings, and swimming pools.

**TRANSOM** means a glass panel above a horizontal frame bar (transom bar) atop a display window or door, used to allow greater light into the store interior.

**UPPER FAÇADE** means the mostly solid part of the wall above the display window. May be a plain surface on a one-story building, or contain rows of windows defining the number and location of floors in a multi-story building. May include decorative bands or patterns. Usually presents the largest surface of color on the building, since the first floor is mostly glass.

**VISIBILITY FROM A PUBLIC WAY** means able to be seen from any public right-of-way, or other place, whether privately or publicly owned, upon which the public is regularly allowed or invited to be.

**WALL** means a structure or hedgerow that provides a physical barrier, typically constructed of a solid material such as stone or rock.

## **SECRETARY OF THE INTERIOR'S *STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES, 1995***

These Secretary of the Interior's Standards have been developed to guide work undertaken on historic structures; the intent is to assist with the long-term preservation of a property's significance through the preservation, restoration, rehabilitation or reconstruction of historic materials and features. These Standards apply to approaches, treatments, and techniques that are consistent with the Preservation, Restoration, Rehabilitation and Reconstruction of historic properties, and examples are provided for recommended work. Examples that adversely affect the historic character of a historic property are listed as 'not recommended'. These Standards are reproduced here for use by property owners in determining the appropriate treatment for a historic property.

**PRESERVATION** is defined as the act or process of applying measures necessary to sustain the existing form, integrity and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make the properties functional is appropriate within a preservation project.

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.

**RESTORATION** is defined as the act or process of accurately depicting the form, features and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

1. A property will be used as it was historically or be given a new use which 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 prior to 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.

**REHABILITATION** is defined as 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.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive 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. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
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. Deteriorated historic features 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. Replacement of missing features will be substantiated by documentary and physical evidence.
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.
9. 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.
10. 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.

**RECONSTRUCTION** is defined as 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.

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 an 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 clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

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