Design Guidelines for

HISTORIC COMMERCIAL AND RESIDENTIAL DISTRICTS AND PROPERTIES
Round Rock, Texas

The preparation of this handbook was funded in part through a Certified Local Government grant from the National Park Service, U.S. Department of the Interior, administered by the Texas Historical Commission.

The contents and opinions, however, do not necessarily reflect the views and policies of the Department of the Interior nor does the mention of trade names of commercial products constitute endorsement or recommendations by the Department of the Interior.

This Certified Local Government program receives Federal funds from the National Park Service. Regulations of the U.S. Department of the Interior strictly prohibit unlawful discrimination in the departmental federally Assisted Programs on the basis of race, color, national origins, age or handicap. Any persons who believes he or she has been discriminated against in any program, activity or facility operated by a recipient of federal assistance should write to:

Director, Equal Opportunity Program
U.S. Department of the Interior
National Park Service
P.O. Box 37127
Washington, DC 20013-7127

The consultant warrants that it does not engage in employment practices, which have the effect of discriminating against employees or prospective employees because of age, religion, race, color, sex, disability, or national origin.

Design Guidelines written by
Ron Emrich, Urban Prospects and Marcel Quimby, FAIA; Dallas, Texas

Introduction to Guidelines

In 1979, the City of Round Rock adopted an ordinance that created the city's Historic District overlay zoning category in an effort to protect the city's unique cultural and architectural heritage. The Round Rock Historic Preservation Commission was created at this time.

This commission reviews all changes that would require the issuing of a permit for the construction, reconstruction, alteration, restoration, relocation, demolition of all or part of a building within a historic district or for an individual landmark. This commission reviews appropriateness and compatibility of such changes, as well as protection of these unique resources and the character of the district or city.

Any exterior modifications to buildings and properties that are within any Round Rock Historic District or to a locally designated Historic Landmark are required to conform to criteria included in the City of Round Rock ordinance governing these buildings and properties and with the Secretary of the Interior's *Standards for the Rehabilitation of Historic Buildings.* These Design Guidelines explain these Standards. The Design Guidelines also serve as a reference for property owners thinking about making modifications to their properties and for those who may be planning new construction or additions to their historic properties in any Historic District or to a designated Historic Landmark. These guidelines for historically designated properties will also assist property owners in making cost effective choices when planning an exterior rehabilitation or renovation. In addition, the guidelines offer suggestions for the normal repair and maintenance involved in owning a historic property.

Any exterior alteration, demolition or new construction, including new exterior paint colors, changing windows or doors, signs, light fixtures, landscaping, and new buildings requires that a Certificate of Appropriateness (CA) be approved by the Historic Preservation Commission before any modification can begin. Many modifications are simple and routine, and can be approved by city staff within a few days after the CA application is made. More significant projects may require review and approval by the Historic Preservation Commission, which meets monthly. In all cases, City of Round Rock professional staff is available to assist with design choices.

Historic Preservation Commission members, appointed by the Round Rock City Council, are Round Rock residents; their goal is to assist in the development of the most cost effective, high quality, and historically appropriate project possible.

For further information about Round Rock's Design Guidelines, Historic Preservation Programs, or to obtain the necessary Certificate of Appropriateness application package, please contact the City of Round Rock Preservation staff at the Department of Planning and Community Development, 512/218-5428 or at their offices at 301 W. Bagdad Avenue, Suite 210, Round Rock.

The development of these Design Guidelines required a great deal of participation by the Round Rock Historic Preservation Commission, City of Round Rock staff and property owners who contributed their time in reviewing drafts and participating in public forums. Without their expertise, input and genuine support these guidelines would not have happened; these individuals are gratefully acknowledged for their guidance, direction and assistance.

Round Rock Historic Preservation Commission:
Robert Brinkman, Chairman Ellen Macaulay, Vice-Chairman Terry Butler, DDS
Martha Ellis
Fran Whitley

City of Round Rock Department of Planning and Community Development, Preservation Program staff:
Joseph Vining, AICP, Director
Amelia Sondgeroth, AICP, Principal Planner Susan Brennan, AICP, Senior Planner Vickie Moreno, Office Manager

Design Guidelines for
HISTORIC ROUND ROCK, TEXAS

Design Guidelines: A guide for property owners and civic officials to assist them in realizing the full value of historic properties while developing plans for appropriate, compatible and successful changes or new construction.

(Marcel Quimby & Ron Emrich)

TABLE OF CONTENTS

Introduction

Commercial Guidelines

Appendix

Introduction

DESIGN GUIDELINE PRINCIPLES

There are several guiding principles that these Design Guidelines incorporate; these pertain to buildings of all occupancy and construction types, sizes and materials, permanent and temporary construction on the exterior of existing buildings within the historic districts or as individual historic landmarks, as well as new construction:

1. Original or historically significant materials and/or features of a structure or site shall be maintained and repaired rather than replaced whenever possible.

2. If replacement of existing materials or features is necessary, the new feature shall match the old in design, color, texture, and other visual qualities.

3. Replacement of missing features should be based on historical, documentary, physical or pictorial evidence.

4. Minimal alteration of the building, structure, site or environment should be made.

5. Each property should be recognized as a product of its own time. Alterations that seek to create a false sense of historical development should be discouraged.

6. Changes to a building or site that have taken place over time are evidence of its history and development. Those changes that have acquired significance in their own right should be recognized and preserved.

7. Where historic architectural or site features are determined by the Commission to contribute to the historic character of the property or the district, proposed alterations or additions affecting such features should be reviewed more stringently.

8. New additions, exterior alterations, or new construction should not destroy historic materials or general features that characterize the property. The new work may be differentiated from the old and should be compatible with the massing, size, scale and architectural features of the property and the surrounding neighborhood, to protect the historic integrity of the property and the site.

9. 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.

HISTORY OF ROUND ROCK

Round Rock, Texas, located in south central Williamson County sixteen miles north of downtown Austin, was established on the north bank of Brushy Creek where Jacob M. Harrell, formerly a blacksmith in Austin, set up his shop during the spring of 1848. The settlement was first called Brushy Creek, but postal officials requested another name so in 1854 Harrell and local postmaster Thomas C. Oatts suggested "Round Rock," in honor of a large anvil-shaped limestone rock in Brushy Creek where the two friends often fished together. The Chisholm Trail used by early cattle drivers on their way to Kansas passed through Round Rock, crossing Brushy Creek near the rock.

Washington Anderson settled a short distance east of the original Round Rock and built a gristmill, which was washed out by a flood in 1845. During the Civil War a wool-carding factory opened nearby, and in the 1870s a cotton gin opened in the community. In 1867, the Masonic Lodge opened the Greenwood Masonic Institute, the town's first educational institution. In 1881 the Cumberland Presbyterian Church took over its administration, renaming it the Round Rock Institute. Local citizens administered the school until it was transferred to the public schools in 1888.

The International-Great Northern Railroad was built through Williamson County in 1876, its tracks laid a short distance south and east of Round Rock. As in many communities where the railroad located some distance from existing towns, the community immediately began to move toward the railroad tracks and the south bank of Brushy Creek. "New" Round Rock, as it was at first named, was for a time a tent city. Soon the original town site along the Chisholm Trail was largely abandoned and became known as Old Round Rock, its post office closing in 1891.

The railroad spurred construction at Round Rock for more than a year, making the community a "boom town," the distribution point for parts of ten nearby counties. The town had a dozen businesses and professional offices, several hotels, a broom factory, a lime plant, and two newspapers. Imposing one and two story buildings along the bustling Main Street were constructed, often of native limestone quarried from the nearby creek banks. They include handsome vernacular and Italianate buildings originally used for retailing, offices, saloons, and meeting halls. The colorful history of Round Rock in the later 19th century is embodied in this commercial historic district, which remains largely intact. Incorporated as a city within the year, the town lost population once the railroad construction pushed on and re-incorporated in 1912.

The community's development would continue to center between Brushy Creek on the north and Lake Creek on the south, within the boundaries of the 1912 incorporation. Trinity Lutheran College was established at the eastern edge of the community in 1906 and buildings and homes associated with the college and its faculty and staff were constructed nearby. Homes of prosperous cotton gin owners, farmers and downtown merchants, built at the turn of the century, were joined later by structures associated with newer business ventures, including the

Round Rock Cheese factory. Opened in 1928 to help diversify the area's dependence on the cotton industry, in its first year the Cheese Factory provided two-thirds of the town's payroll.

The road between Austin and Georgetown passed eastward along what is now Main Street, and as automobile travel grew in the 1910's, the route became known as the Meridian Highway. The intersecting Highway 81 (Mays Street), developed in 1934, brought additional commercial and automobile travel-related businesses to the community, helping to preserve downtown Round Rock as the economic center of the small community.

While the population remained stagnant - between 1,000 and 1,400 - during the first six decades of the twentieth century, Round Rock began to grow in the 1960's, and the 1970's saw dramatic expansion as nearby Austin spread northward and brought large-scale development to the area. Old Round Rock, with its remaining 19th century stone buildings and natural landscape features along Chisholm Trail, was annexed to the city in 1978. Citizens increasingly recognized the importance of the historic places in their community. In the 1980's and 1990's much historic restoration and preservation effort took place at which time the city adopted a historic preservation ordinance. Today, the Historic Preservation Commission, along with many residents, business owners and civic leaders, celebrates and helps to preserve the historic resources that tell the colorful story of Round Rock.

ARCHITECTURAL FORMS AND TRADITIONS IN ROUND ROCK

The historic structures in Round Rock are significant for the continuum of architectural periods and styles represented there.

The Round Rock Commercial Historic District is an assemblage of small commercial buildings, mainly of limestone ashlar, in the business section of this Central Texas town. This National Register district consists of 25 stone and masonry, predominantly one-story, commercial buildings built during the last quarter of the nineteenth century. Of these, 22 are contributing structures; these include handsome vernacular and Italianate stone buildings originally used for retailing, offices, saloons, and meeting halls. Stylistically, the buildings differ from many other Central Texas towns where brick was more commonly used.

The vernacular, commercial architecture is characterized by stone masonry, load-bearing walls. The parapeted cornices are simply detailed in stone, and conceal sloping roofs. Originally both sides of the Main Street had tin-roofed, continuous storefront canopies the full width of each business establishment. Scattered remnants of these canopies remain in place, although most of the façades have been slightly altered. The district is visually defined by similarities in use, design, materials, scale, period of construction, and relationship to the street and sidewalk.

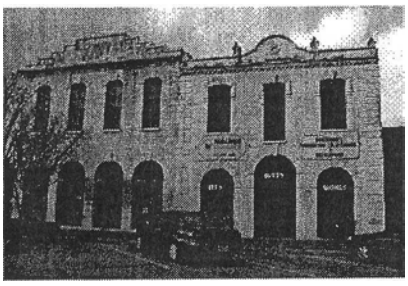
Main Street has been the center of the city's commercial activity since the new town of Round Rock was developed in 1876 at the southern terminus of a railroad line. The 100-foot-wide Main Street runs parallel with the railroad tracks less than two blocks away, located on a gentle slope south of Brushy Creek.

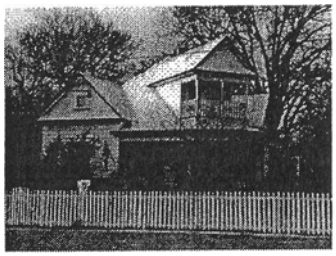
Alterations to buildings include the painting of stone walls, applying stucco, the remodeling of store entrances and display windows, and the removal and/or replacement of storefront canopies. Over the years, storeowners have 'modernized' their buildings to make their stores more attractive by standards of their time. Such modernizations have resulted in changes to the interiors of the majority of the structures in the district. Even with such changes, the majority of the downtown buildings maintain much of their character and the downtown as a whole still retains much of its original architectural integrity.

The adjacent residential areas were developed within the same time frame as the commercial district (1880's to the mid-twentieth century) and consequently, reflect every period in Round Rock's developmental history. These range from late nineteenth century vernacular cottages and high style Queen Ann and Italianate residences (c. 1880 to 1900); to Prairie/Arts and Crafts-era homes and vernacular bungalows (1900-1930); to pre- and post-World War II 'minimalist traditional' cottages (1930's to 1960) and to 1950's and 1960's ranch style homes. Primary building materials include wood, stone and brick.

Some properties in the Brushy Creek/Chisholm Trail and Old Round Rock areas date from the early history of Round Rock-the 1850's through the 1890's.

Allowing each existing property to authentically tell the story of its own period in time, while reinforcing the historical period of significance with new or infill construction is the goal of these historic district guidelines. With the use of design guidelines, steps are taken to ensure that Round Rock's unique quality of life will be protected with thoughtful rehabilitation and restoration of our historic resources.





CERTIFICATE OF APPROPRIATENESS REVIEW PROCESS

Owners contemplating exterior changes to buildings or structures designated as historic by the City of Round Rock should first consult with the staff of the Historic Preservation Commission (HPC) in the Department of Planning and Community Development, 301 W. Bagdad Ave. #210, 512-218-5428. For extensive renovation or alteration projects, site visits with staff should be expected.

Owners will be required to file a completed Certificate of Appropriateness (CA) application. An application is required for ALL exterior projects, whether or not a building permit is also necessary. Applications must be accompanied by documentation (such as photographs, drawings, written specifications, color samples and other information) sufficient to illustrate the proposal and its impact on the property. This will assist the owner, the staff and the Historic Preservation Commission in reaching a successful conclusion to the review, and provides a detailed record of the project for future reference. Documentation must be complete in order to begin review of an application.

Applications must be filed no later than ten days prior to an HPC hearing in order for the completed CA to be checked for completeness. It is recommended, however, that property owners discuss their proposals with staff well before the filing deadline. Please check with staff regarding specific filing deadlines and hearing dates.

The application will be reviewed by city staff, and concerns, problems or proposed revisions will be discussed with the applicant prior to the HPC hearing. Hearings usually occur each month, in City Hall Chamber, First Floor, 221 East Main Street, Round Rock. At the hearing, the applicant and any other interested parties are invited to speak about the proposed project. At the end of the discussion, the HPC votes whether to approve the application as submitted, to approve with conditions, or to deny the application.

When a favorable decision is issued, applicants may proceed with the project, pending issuance of any necessary building permits from the appropriate city department. It is the applicant's responsibility to find out whether a building permit is needed and to obtain one. If a CA application is approved, all the conditions of the approval must be met by the applicant throughout the project.

If an application is denied, the applicant may, within 15 days, appeal the denial to the City Council. The City Council may approve the CA; if the denial is upheld, the project may not proceed. Applicants may reapply for the same request after one year.

CERTIFICATE OF APPROPRIATENESS APPLICATION
CITY OF ROUND ROCK HISTORIC PRESERVATION COMMISSION

Name of Applicant: _____

Mailing Address: _____

Daytime Phone Number: _____ FAX Number: _____

Are you the: ❑ Owner ❑ Architect/Contractor

Property Address: _____

Nature of Proposed Work:

Please describe your proposed work as simply and accurately as possible. Refer to the design guidelines published by the Historic Preservation Commission to help describe the elements of the property to be affected by the proposed work. A submittal criteria checklist is attached. Attach extra sheets as necessary.

_____

_____

_____

_____

_____

Important: This form must be completed before the Round Rock Historic Preservation Commission can consider the approval of any change affecting the exterior appearance of any historically designated building or property. This form, along with supporting documents, must be filed with the Historic Preservation Planner, Department of Planning and Development Services, 301 W. Bagdad Avenue, Suite 210 Round Rock TX 78664, Ph: 512/218-5415.

_____

Signature of Applicant Date

To the Building Official: A Certificate of Appropriateness has been:

- ❑ Approved, please release the building permit in accordance with any conditions
- ❑ Denied, please do not release the building permit or allow work

_____

Senior Planner, Planning & Development Services Date

Form revised 8/2006

CERTIFICATE OF APPROPRIATENESS
CITY OF ROUND ROCK HISTORIC PRESERVATION COMMISSION
SUBMITTAL CHECKLIST

The documentation listed below should be submitted with the application for a Certificate of Appropriateness, Complete applications will facilitate review and approval by City Planning staff and the Historic Preservation Commission.

REHABILITATION (REMODELING), ADDITIONS OR NEW CONSTRUCTION

- ❑ Elevation and plan drawings to scale indicating proposed alterations or additions, clearly indicating the existing building and what is proposed; include relationship to adjacent structures.
- ❑ Exterior material description, and samples if possible.
- ❑ For addition or new construction: site plan showing dimensions of lot, location and dimensions of existing building(s), location and dimensions of addition, location of all exterior ground and roof mounted equipment, parking lots or driveways.
- ❑ Color samples and diagram of placement on the structure.
- ❑ Photograph of existing conditions; show all sides that are to be affected,
- ❑ Historical documentation (plans, elevations, photographs) if available when proposing to restore an earlier appearance.

PAINTING, STUCCO, REPOINTING

- ❑ Color photographs of all areas to be affected.
- ❑ Samples of colors and/or materials to be used,

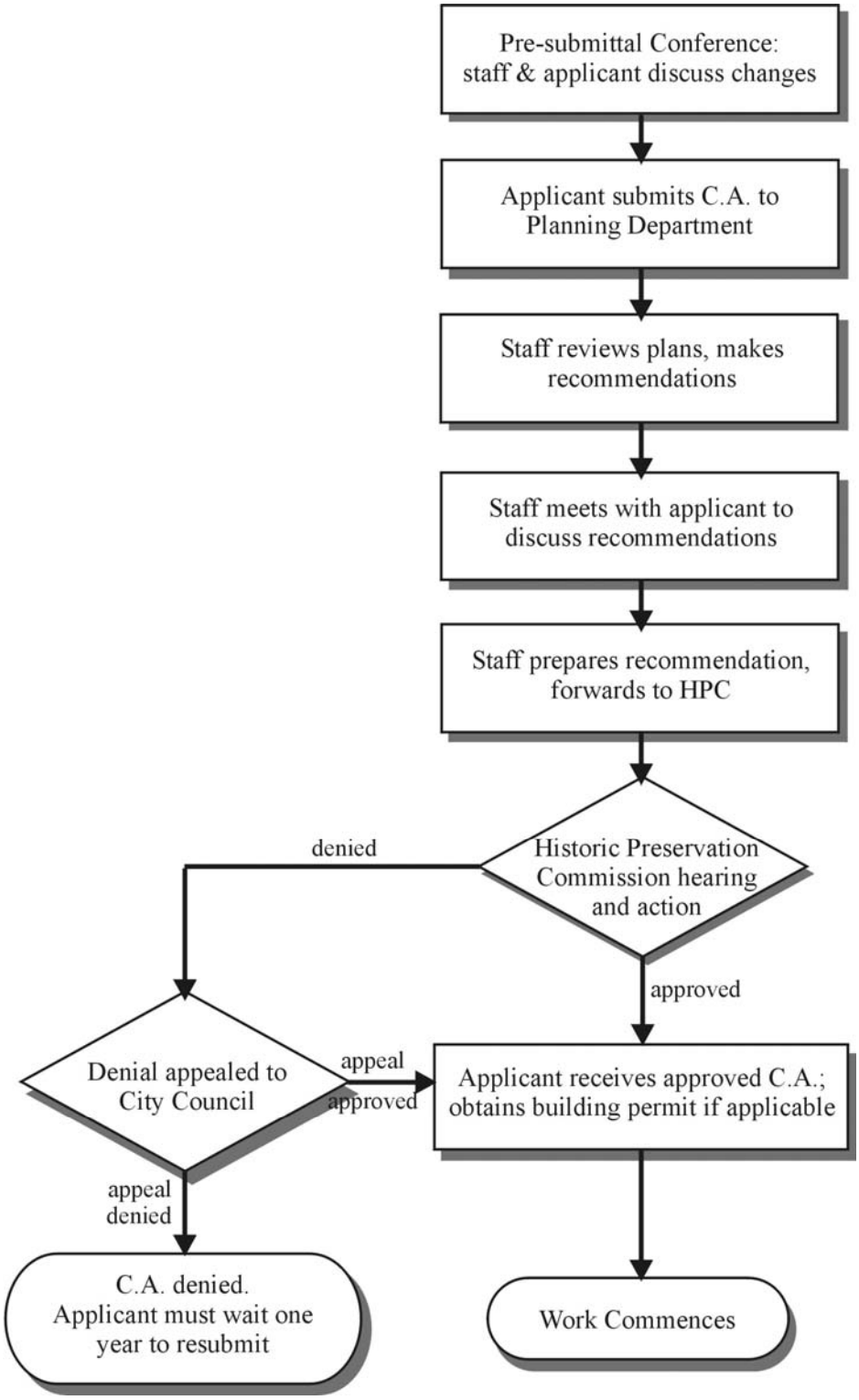
AWNINGS AND SIGNS

- ❑ Photograph of building elevation to which awning or sign is to be attached.
- ❑ Dimensioned drawings to scale. Indicate front and side view of awning or sign when applicable.
- ❑ Samples of color, materials, and typeface to be used.

DEMOLITION

- ❑ Color photographs, written descriptions, drawings or other records depicting the current state of the structure.

CERTIFICATE OF APPROPRIATENESS PROCESS
CITY OF ROUND ROCK HISTORIC PRESERVATION COMMISSION



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-19th 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

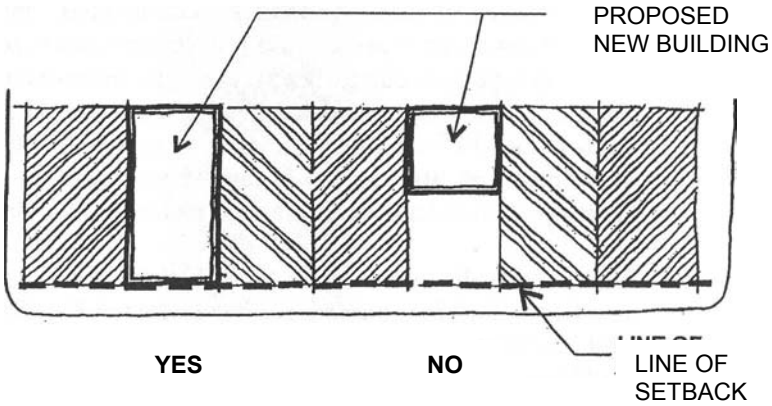
Each historic property consists of the site, an area or plot of ground that is usually defined by a property boundary, and most often a building or structure placed within the site. The relationship of buildings and structures to their respective sites, and to adjacent sites, is an important character-defining 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 streets cape 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.

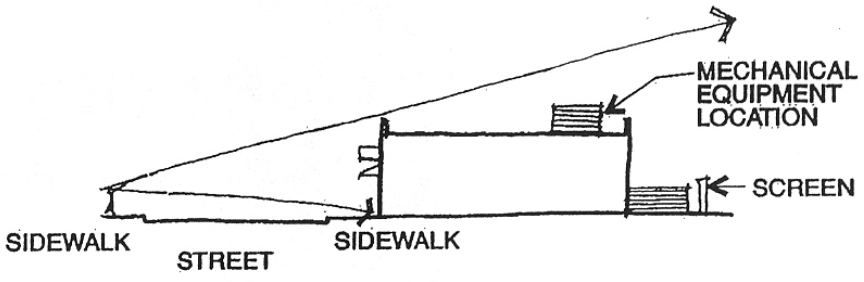
Existing parking located adjacent to streets and sidewalks should be screened to the height of car hoods. This will provide a certain level of continuity of the building façade line; it will screen unsightly views; and it will provide a level of security by allowing views to and from the sidewalks. New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

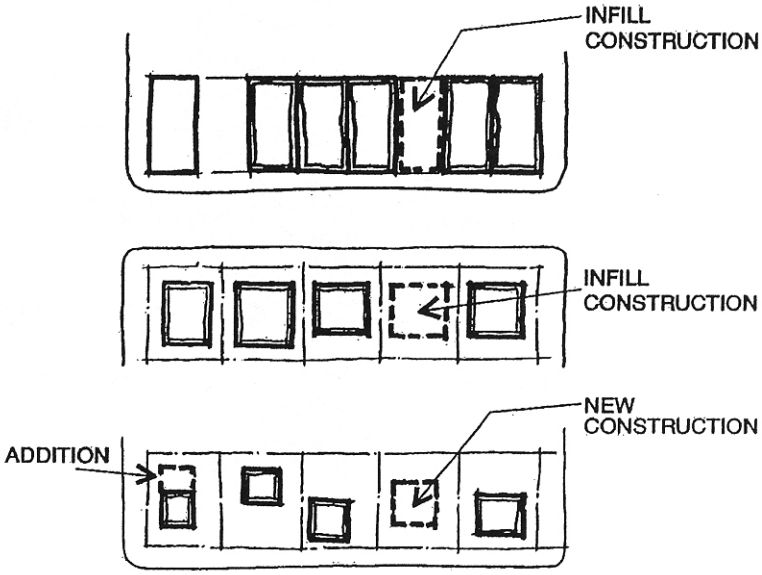


SCREENED MECHANICAL EQUIPMENT

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.

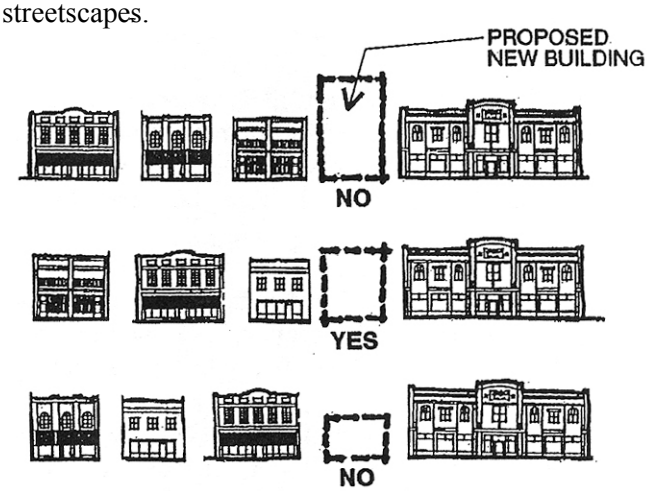
New commercial construction and additions should not destroy historic materials or general features that characterize a historic building or property. The new work should be differentiated from existing, historic structures and protect the historic integrity of the property and the historic district.

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 streets cape 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 streets cape. 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.

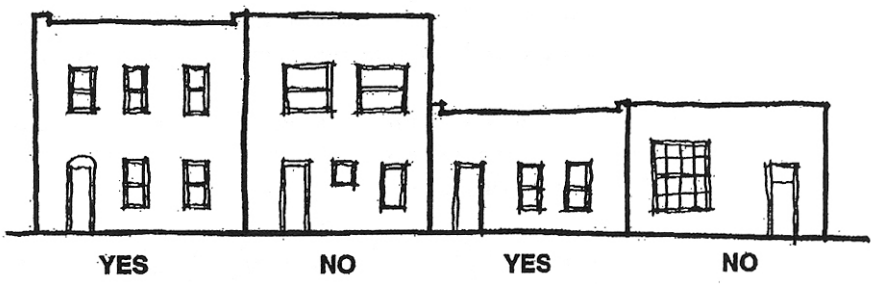
Similarity of materials in new commercial construction to that of adjacent historic structures is encouraged, but not actual replication. The design of new construction should be compatible with historic styles within the district yet not imitate them.

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

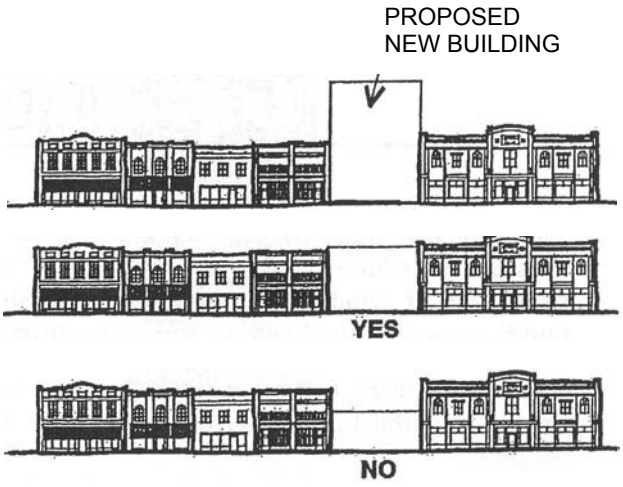
Only when a previously demolished historic Round Rock commercial building can be accurately replicated may a reproduction be considered.

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 streets capes 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 streets cape.

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.

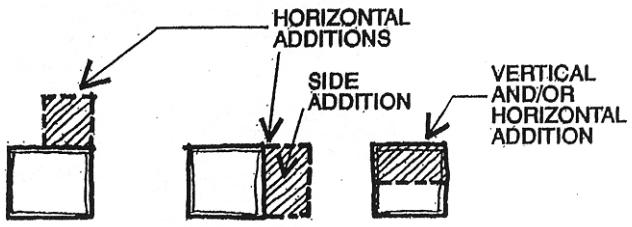
The placement of window and door openings on façades facing an alley should correspond to that of other façades on the alley streetscape or within the district, or be typical of structures of this type, age and location.

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

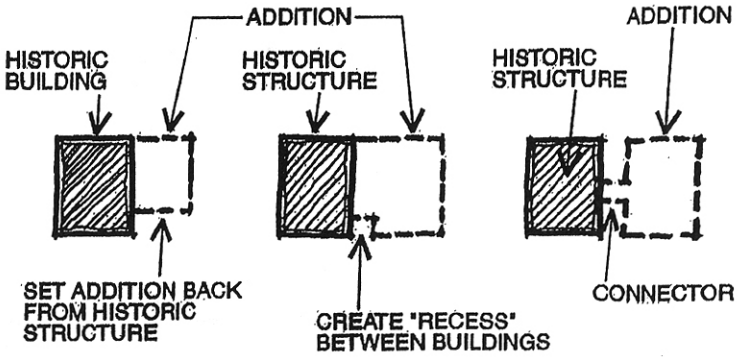
Additions should be compatible in size, texture, color, design, proportion and detail to adjacent buildings and streetscapes, and should be appropriate to the architectural styles of the existing building and/or adjacent buildings, or those on the streetscape or within the district. Keep in mind however, 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



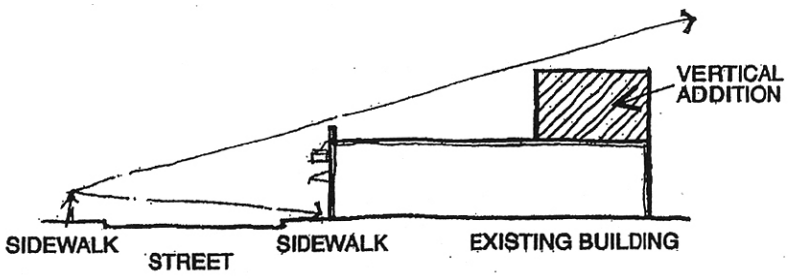
BUILDING ADDITION TO A COMMERCIAL BUILDING

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.

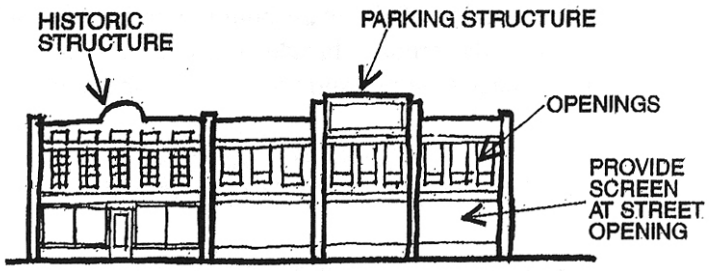
Materials used at accessory buildings should reflect the use and function of the accessory building, and not that of the primary building. Materials used at exterior façades of accessory buildings were often different than those of the main building.

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

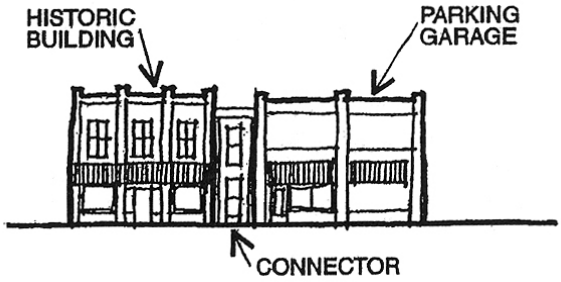
Parking structures (garages) should relate closely to adjacent historic structures. Their façades should reflect the hierarchical organization (base or foundation, body of structure and top), design elements, materials and color seen on surrounding buildings.



PARKING GARAGES TO BE COMPATBLE 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

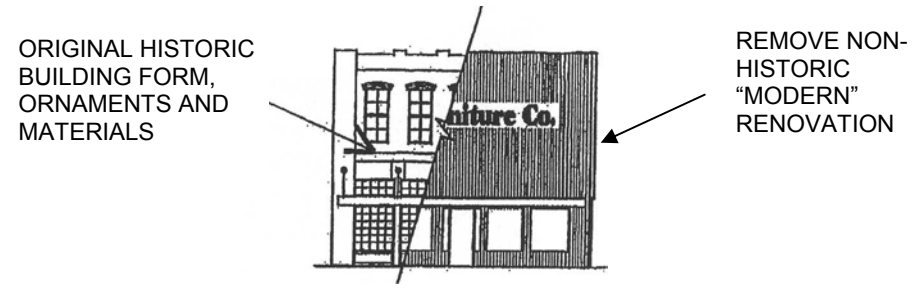
The materials, finishes, doors, windows, entrance details, embellishments and ornamentation of a historic commercial building constitute its exterior fabric, and are the primary features that are visible to the public. Appropriate treatment of this building fabric is essential to preserving the historic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

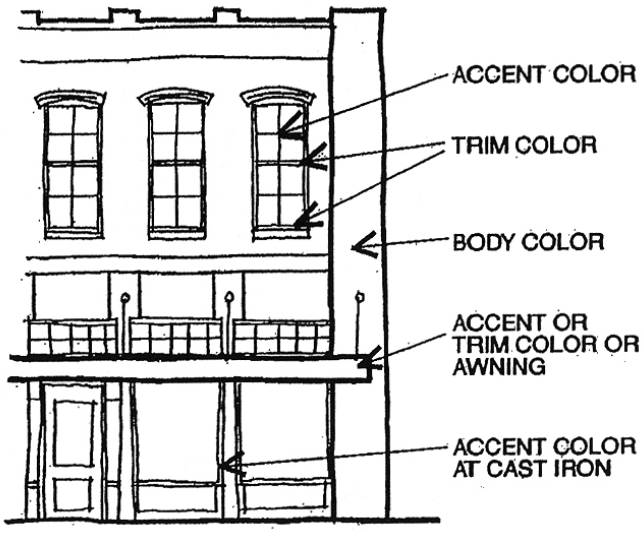
New roof features such as roof ventilators, antennas, satellite dishes and skylights should be located at the rear of a flat roof or on rear slopes so as to not be visible from the street.

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

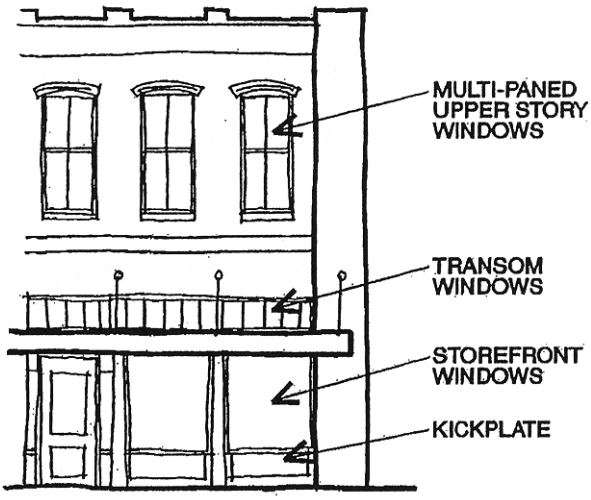
a porch or balcony is also considered inappropriate, as is adding a porch or balcony to a prominent elevation where none historically existed.

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.



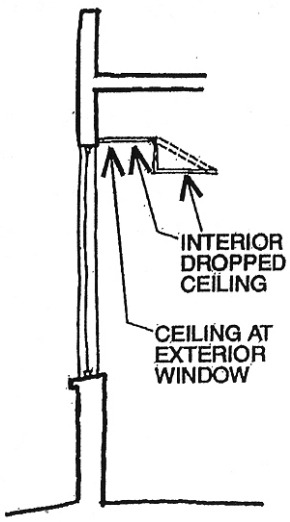
HISTORIC COMMERCIAL WINDOW TYPES

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.

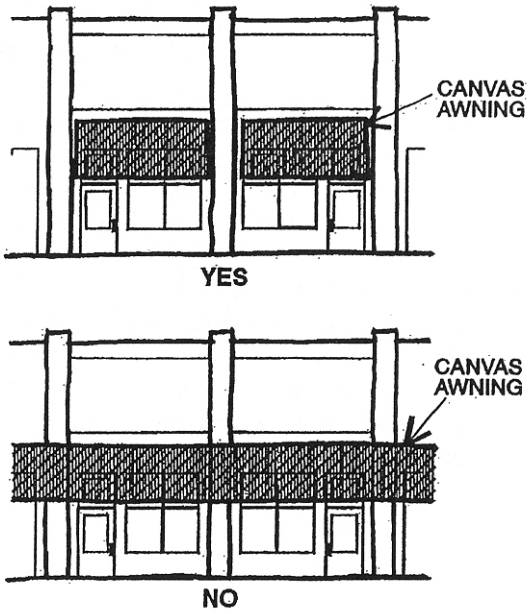
Clear or very slightly tinted glass should be used in upper story and storefront windows of commercial structures. No reflective, heavily tinted, patterned or sandblasted glass should be used in storefront or upper story windows. Patterned, colored or sandblasted glass can be appropriately used in transoms 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

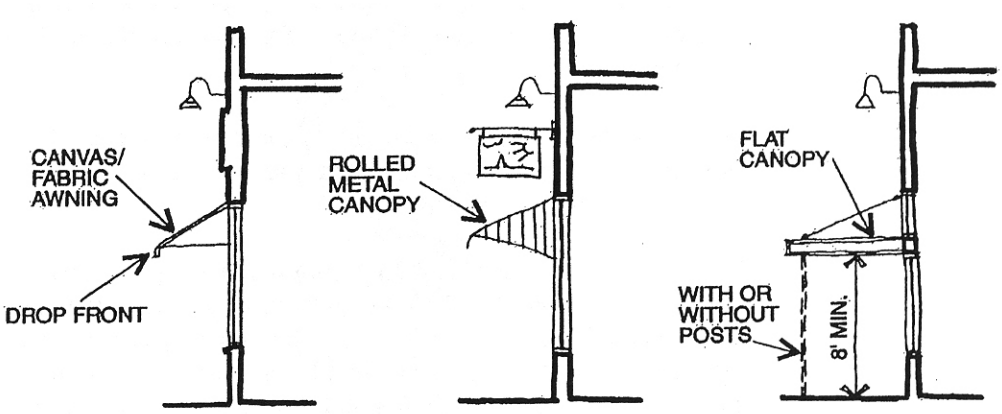
Rolled metal or flat wood or metal canopies, similar to styles formerly seen in Round Rock, may be used. Awnings or canopies should usually be attached between the transoms and display windows, but may be placed in alternative locations when historical documentation suggests a more appropriate installation.

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 modem 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 modem 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

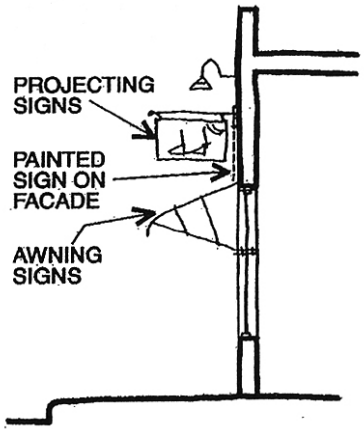
SIGNS

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.

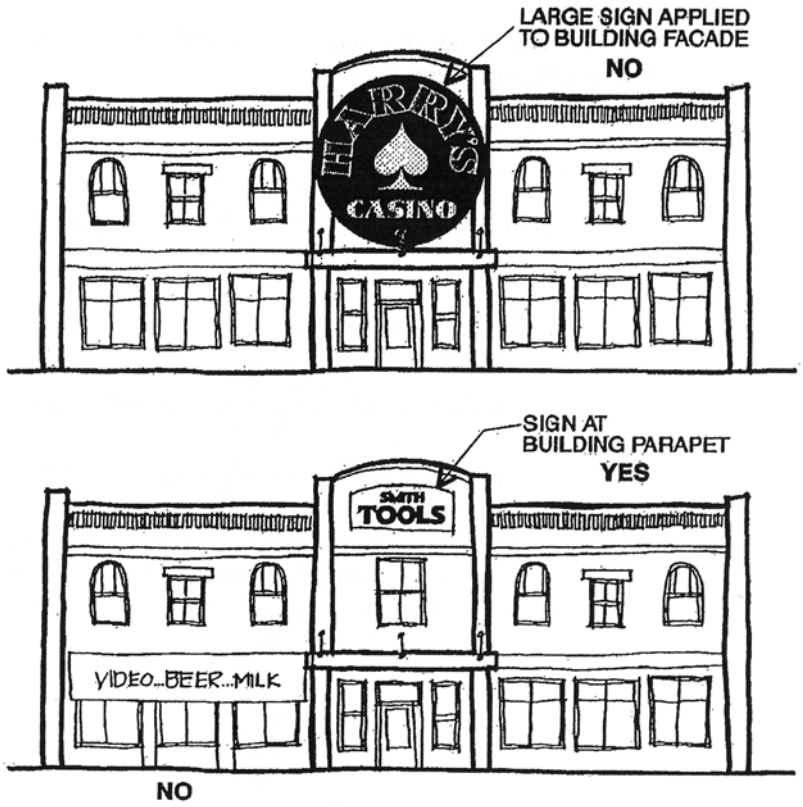
Typical signs on commercial buildings during the historical period of Round Rock's development included signs within panels of the parapet above storefronts and signs painted on windows. Awning and projecting signs were also common in 19th and early 20th century Round Rock. Small projecting signs at 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 19th and early 20th 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.

Example of a sign w/ 'serif' lettering style

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

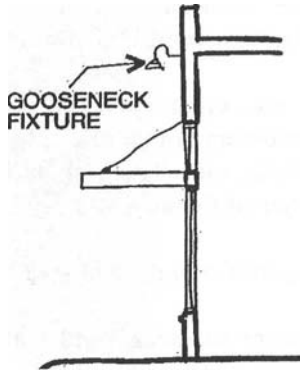
Where several businesses share a building, signs may be coordinated and shared. Neon can enhance a restaurant area by creating a sense of fun and festivity, but excessive use can also detract from a district. Neon should be used inside windows only, and occupy a limited amount of space within that window.

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 19th and 20th 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.

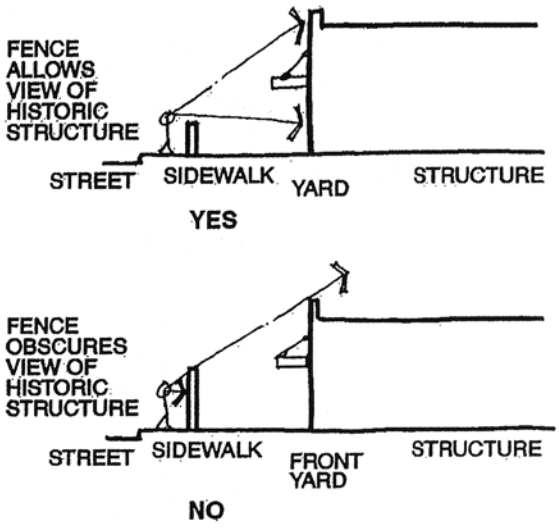
VIEWS AND VISTAS

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

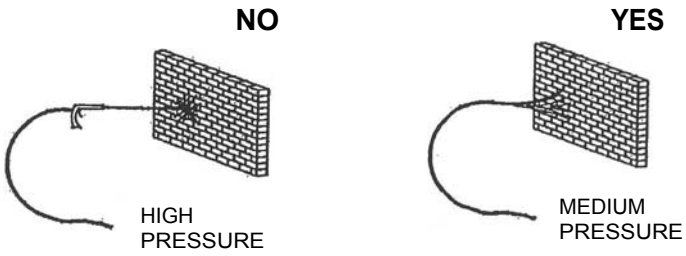
Proper maintenance is critical to the conservation and longevity of historic commercial properties. It is a process, which to be effective, should be continued at regular intervals, and should be preventative in nature. Proper maintenance can conserve a site, building, structure or object over time to 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.

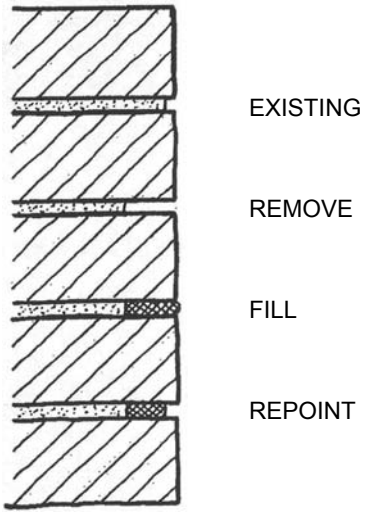


WATER HOSE PRESSURE

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.

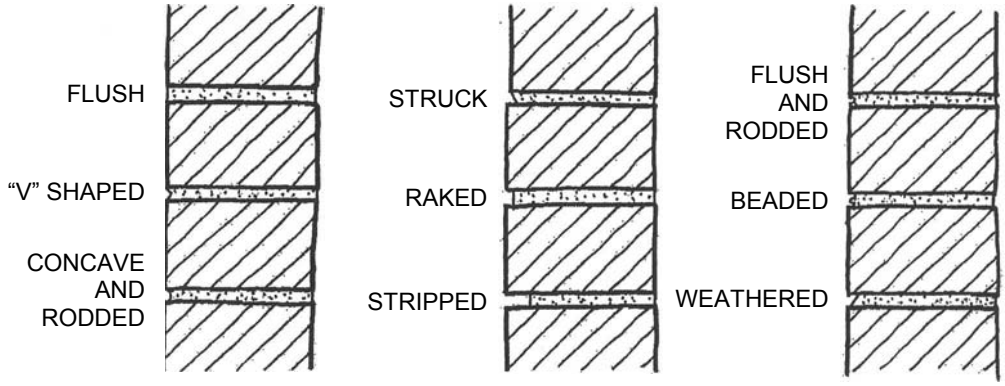
Repoint masonry where mortar has eroded. New mortar should match the historic mortar in strength, color, joint width, and tooling.



BRICK REPOINTING

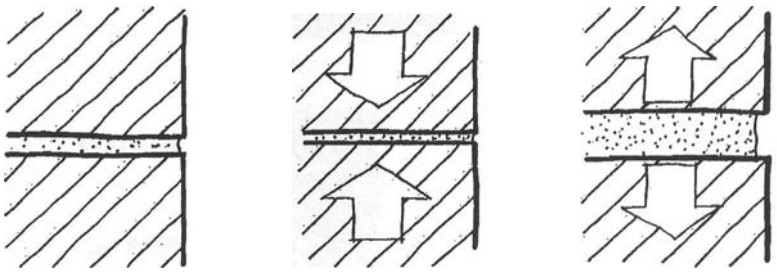
A mortar mix that is too high in Portland cement can cause extreme damage to historic/soft brick or stone; the mortar should contain no more than 20 percent of white Portland cement per the total dry volume.

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.

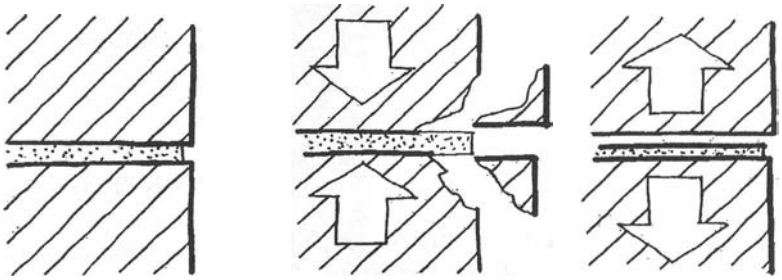


BRICK TOOLING STYLES

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.

Design Guidelines for ROUND ROCK HISTORIC RESIDENTIAL PROPERTIES

For purposes of these guidelines, "residential" and "commercial" 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-19th century. Earlier, places of business almost always existed within buildings that also included residences. By the time Round Rock was developed, distinct commercial and residential building types were commonplace.

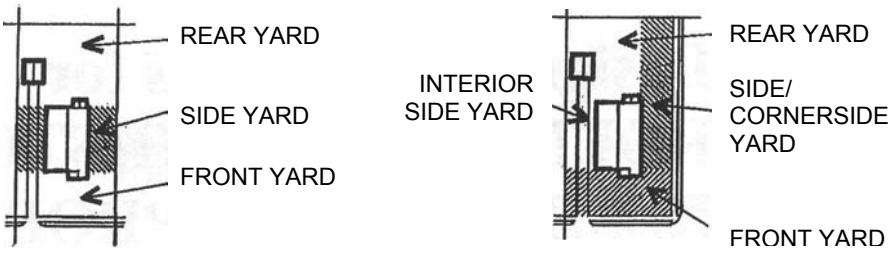
Today, the distinction has once again been blurred somewhat, as historical residential building forms have been adapted for office, retail and restaurant uses.

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 help define the district's historic value.



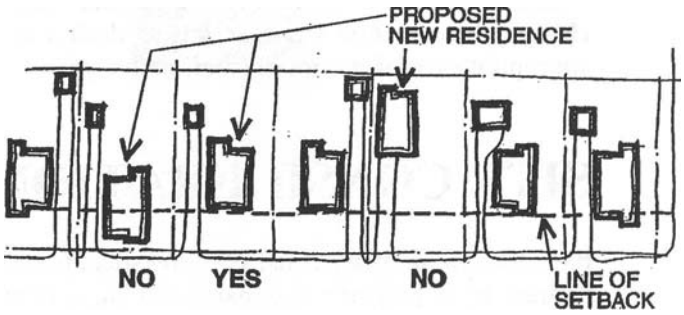
TYPICAL LOT **CORNER LOT**

TYPICAL RESIDENTIAL SITES

SETBACKS

Setbacks are an important ingredient in maintaining an authentic streetscape and creating an attractive and successful setting.

Building setbacks should be consistent with adjacent buildings, or with the type, style and period of the building. Buildings should be set back to a line that is consistent with their neighbors and with the prevailing land use pattern (e.g. single family residences), with landscaping along the street right-of-way.



SETBACKS

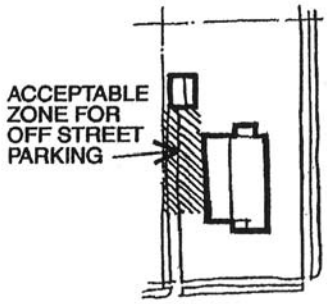
Maintain building orientation patterns, with front façades facing and parallel to the street.

Maintain spacing patterns between buildings to reinforce the sequence of individual buildings in a landscaped streetscape.

DRIVEWAYS, PARKING LOTS AND VACANT SITES

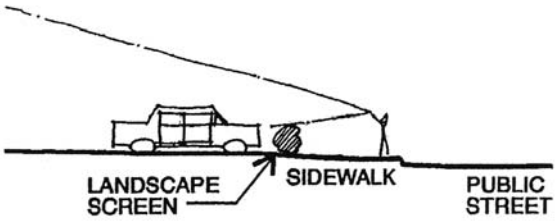
In the downtown neighborhood, residential property driveways should be located perpendicular to the street; circular drives are not recommended in front or corner side yards, so that the character of landscaped yards can be reinforced.

Off-street parking in residential historic areas should not interrupt the continuity of landscaped front or corner side yards. This is important to both the preservation of historic character, and to the strengthening of the residential district. Screen existing parking from streets and pedestrian areas in the residential districts.



OFF -STREET PARKING

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. In addition, it will screen unsightly views and it will provide a level of security by allowing views to and from the sidewalks. Removal of existing parking lots adjacent to the street should be encouraged at these locations to reinforce the continuous blockface.



PARKING SCREEN

All vacant sites should be cleared of debris.

SERVICE AND MECHANICAL AREAS

Mechanical equipment at residential properties, including satellite dishes, should not be located in front or corner side yards. Roof mounted equipment should be set back from the edges of roofs and screened, so that it is not visible to pedestrians and does not detract from the historic character of buildings.

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.

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

BUILDING FORM OF NEW CONSTRUCTION

The form of new construction and its integration with existing, residential 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, standalone residential building, a new residential building between or adjacent to existing buildings (infill), or an addition to an existing residential building. Particulars for each are provided within this section.

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

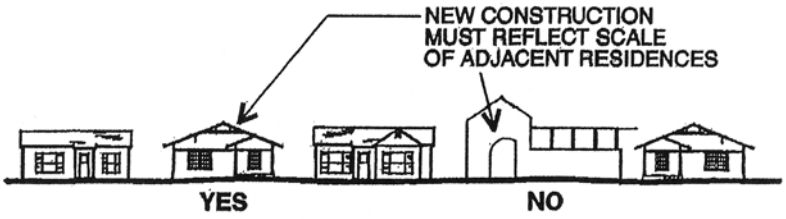
New residential construction and additions should not destroy historic materials or general features that characterize a historic building or property. The new work should be differentiated from existing, historic structures and protect the historic integrity of the property and the historic district.

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 site would be unimpaired.

NEW BUILDING CONSTRUCTION

The way in which old and new residential 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 residential construction should be compatible in size, scale, proportion, spacing, texture, setbacks, height, materials, color, and detail to adjacent or nearby buildings and streetscapes.



NEW CONSTRUCTION MASSING AND SCALE AT RESIDENTIAL BUILDINGS

New residential construction should also respect the architectural integrity and context of surrounding buildings. Existing adjacent residential 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 streets cape. The height of new buildings should conform to the following:

- In streetscapes with uniform building heights, new buildings should match this height. For example, on a streetscape of all one-story residential structures, any new building should also be one story 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 residential 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 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 residential 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 residential building. Though imitation of historic detailing is discouraged, the repetition of like shapes and elements can help provide continuity between new and old structures.

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

Infill construction should be designed 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.

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 streets cape or within the district.

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

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

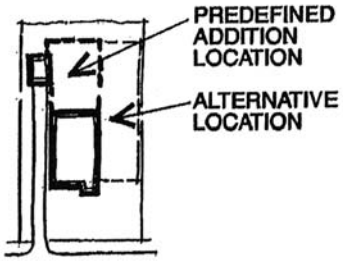
Only when a previously demolished historic Round Rock building can be accurately replicated may a reproduction be considered.

Ramps or other accessibility-related installations should be located on the rear or side elevation of the main residential 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.

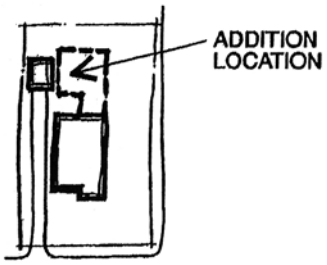
BUILDING ADDITIONS

Additions to existing historic buildings may be horizontal or vertical (for example, 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).

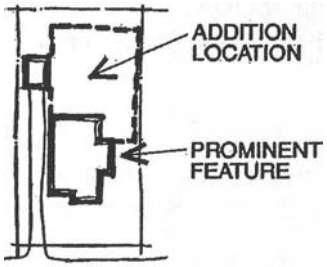
Additions should be compatible in size, texture, color, design, proportion and detail to adjacent residential buildings and streetscapes, and should be appropriate to the architectural styles of the existing building and/or adjacent buildings, or those on the streetscape or within the district. Keep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



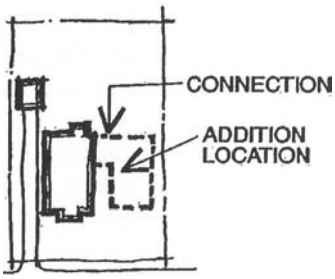
BUILDING ADDITION ON STANDARD LOT



BUILDING ADDITION ON CORNER LOT



BUILDING ADDITION TO A BUILDING WITH A PROMINENT ARCHITECTURAL FEATURE



BUILDING ADDITION ON WIDE LOT

PLACEMENT OF ADDITIONS TO RESIDENTIAL BUILDINGS

Additions to historic or non-historic buildings should relate to and complement the style of the main building, or relate 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.

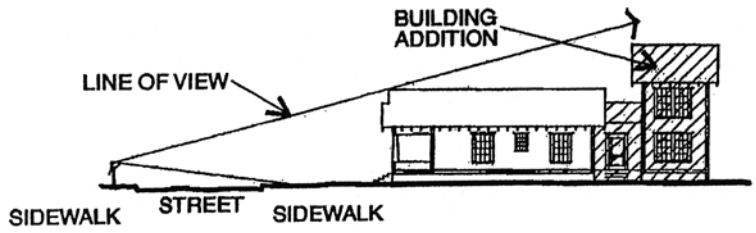
Setback of an addition should conform to the setback of an adjacent residential historic building or buildings.

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 building, or by constructing a recessed area at the point at which the addition and the historic building join together. Use of different but compatible materials or different (simplified) detailing is also appropriate to differentiate new from old. 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 unobtrusive as possible.

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 RESIDENTIAL BUILDING

New construction and additions should be designed so that connections between new construction and historic structures are clearly discernable. A clear definition of transition between new building and the historic structure should be established and maintained. 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.

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

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 residential building; as such, the design of accessory buildings should be secondary to that of the historic building features. Accessory buildings can include garages, workshops, gazebos, barns, smaller outbuildings, etc.

New accessory buildings should be compatible in size, scale, proportion, spacing, texture, setbacks, height, materials, color and detail to similar accessory buildings within the neighborhood.

New accessory buildings should follow the historic setback patterns of other accessory buildings in the streetscape or neighborhood.

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 that of the main building.

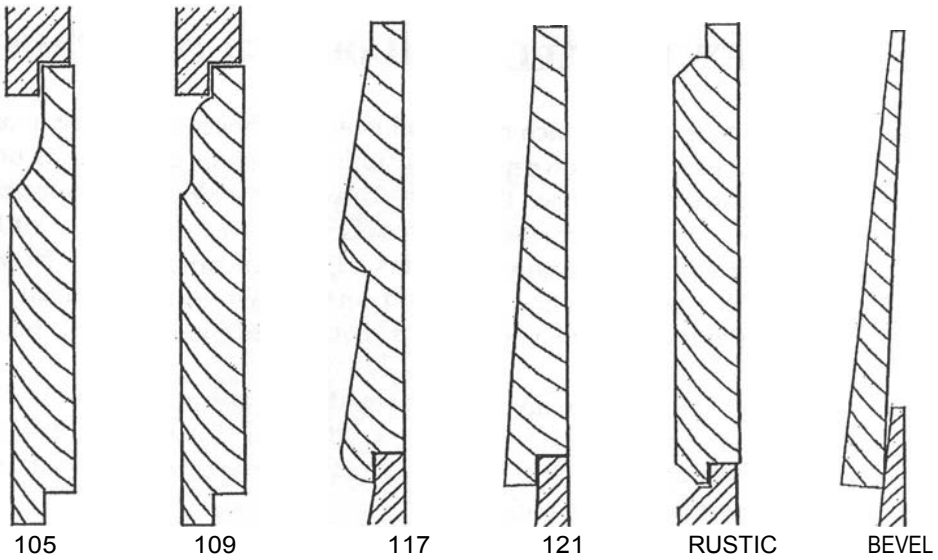
Spacing and size of window and door openings should be similar to their historic counterparts within the streetscape or neighborhood, as should the proportion of window to wall space, without duplicating them.

Existing accessory buildings 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.

Ramps or other accessibility-related installations should be located on the rear or side elevation of the accessory 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.

MATERIALS AT NEW CONSTRUCTION

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



TYPICAL WOOD SIDING PROFILES

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

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

Wood shingles, composition shingles, slate tiles, terra cotta tiles, metal roofs are permitted for use on residential structures. Built-up roofs, single-ply membranes and synthetic wood shingles and synthetic clay tile roofs should not be used.

Historic eaves, copings, cornices, dormers and roof trim should be retained.

Mechanical equipment, skylights and solar panels on the roof should be set back or screened so that they are not visible to a person standing at ground level on the opposite side of any adjacent right-of-way.

BUILDING FABRIC

The materials, finishes, walls, doors, windows, porch and entrance details, embellishments and ornamentation of an historic residential 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 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.

Non-historic alterations should be removed. 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 SYNTHETIC SIDING
TO REVEAL 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 shall 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, particularly when adapting a historic residential building for commercial 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 RESIDENTIAL PROPERTIES

By their shape, features, materials and details, roofs can contribute significantly to the historic character of residential buildings. Through variations in line, pitch and overhang, the roof can also reveal changes and additions to historic buildings over time. Chimneys, dormers and other roof features add to the diversity and character of historic residential buildings.

The original shape, line, pitch and overhang of historic roofs should be preserved, as well as architectural features such as dormers, chimneys and turrets. 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.

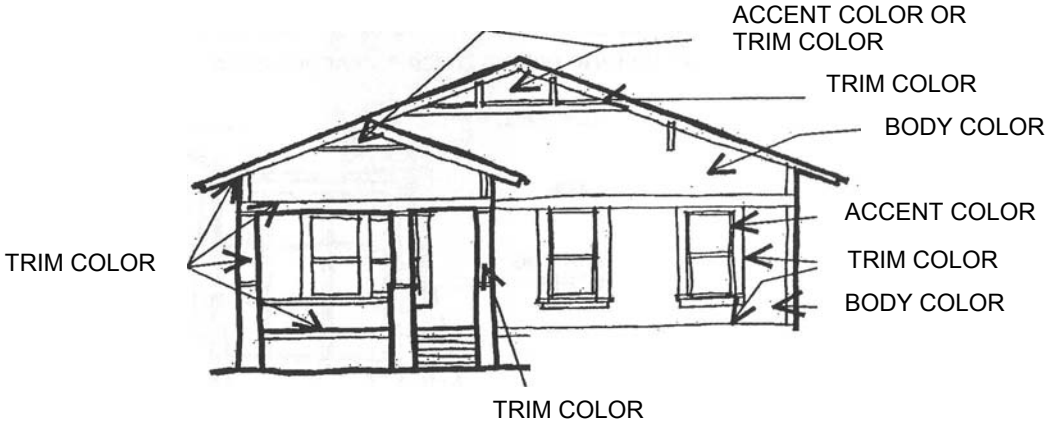
New roof features such as roof vents, antennas, satellite dishes and skylights should be located on rear slopes so they are not visible from the street. New dormers, if necessary to make attic space usable, should be located only on non-primary façades. New features should not be located on front or street elevations.

FINISHES AT RESIDENTIAL PROPERTIES

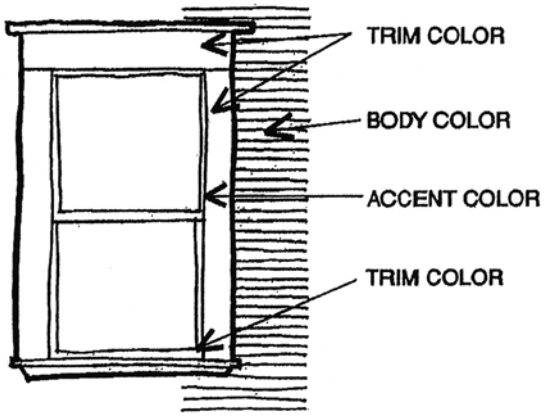
The form, materials and details of exterior walls and embellishments, as well as their scale, texture and variety, contribute to a building's historic character. Brick and clapboard or drop wood siding are the most common exterior wall materials at historic residential buildings in Round Rock, along with some rock or stone' applications. Some exteriors combine materials, such as wood siding with wood shingles, giving buildings a varied and interesting appearance.

Historic materials and architectural features that define the historic character of buildings should be preserved. If replacement is necessary, new materials should match historic materials in composition, size, shape, color, pattern and texture. Consider substitute materials only if original materials are not technically feasible.

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.

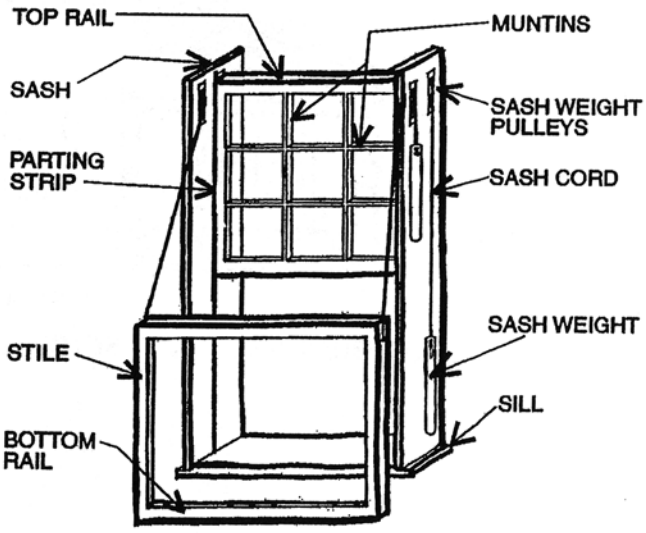


RESIDENTIAL PAINT SCHEME VOCABULARY



PAINT VOCUBULARY AT WINDOWS

Original wood finishes should be maintained and painted or, when necessary, replaced in-kind. Modem synthetic siding materials such as vinyl, metal or asbestos tile bear little resemblance to historic siding materials. The application of such materials often involves the removal of original decorative elements such as cornice, comer boards, brackets, window and door trim, etc. Synthetic siding should not be installed; removal of existing such materials is strongly encouraged, to restore historic patina, finish and appearance.



WINDOW COMPONENTS

The original finish of brick or stone 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 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. If color or texture of replacement brick or stone cannot be matched with existing masonry material, painting may be an appropriate treatment.

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.

DOORS AND ENTRY DESIGNS

The proportion, shape, location, pattern and size of doors contribute significantly to the historic character of a building and are particularly important in helping to identify its style and period.

Original or historic doors, openings and architectural features should be preserved. Sidelights, transoms and fanlights surrounding some more formal entries should be preserved and rehabilitated. 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.

When original fabric no longer exists, recreate original designs in appropriate materials whenever possible. The design of replacement doors should reflect the style and period of the building.

Select wooden storm or screen doors when possible and paint to match the building or trim. Full glazed panels in storm doors should be installed to maximize the view of the existing door and should be installed so that the door and frame are not obscured or damaged.

PORCHES

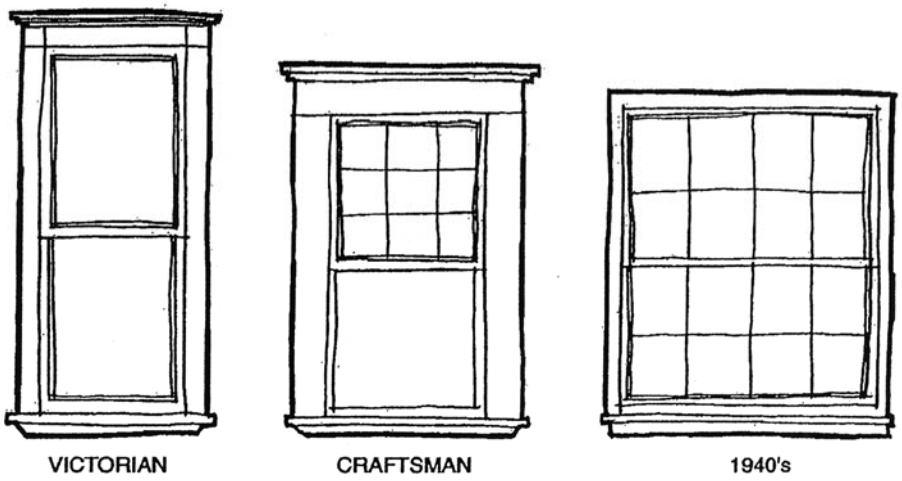
Porches and balconies are historically important features and are often the dominant characteristic of most residential buildings. The various components of porches and balconies, including steps, railings and columns, provide scale and detail to historic buildings and should be preserved.

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, as with doors, 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 fabric than to replace the windows.



HISTORIC RESIDENTIAL WINDOW TYPES

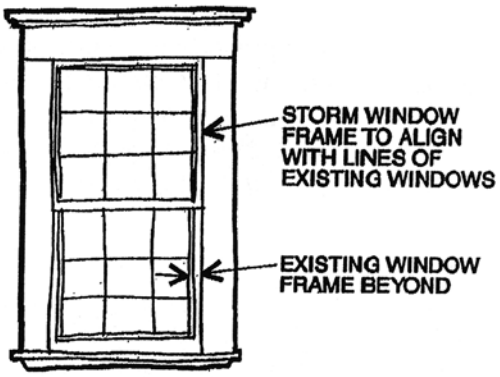
Original window framing and light (individual panes of glass) configurations should be preserved and maintained or, when deteriorated beyond repair, replaced in-kind. When inappropriate replacement windows exist, a return to historically more appropriate materials and light configurations is preferred.

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 drop ceiling is installed in the interior, be sure that it is slanted up at the window so that it will not cut into the window opening.

It is not appropriate to create new window openings if they diminish the original design of the building or damage historic materials and features. New windows should be compatible with existing units in proportion, shape, location, pattern, size, materials and details.

If metal storm windows or screens are installed, paint to blend with surrounding elements to create minimal visual impact. Storm windows or screens should have a narrow perimeter framing that conforms to the primary window opening. Interior storm windows are encouraged.



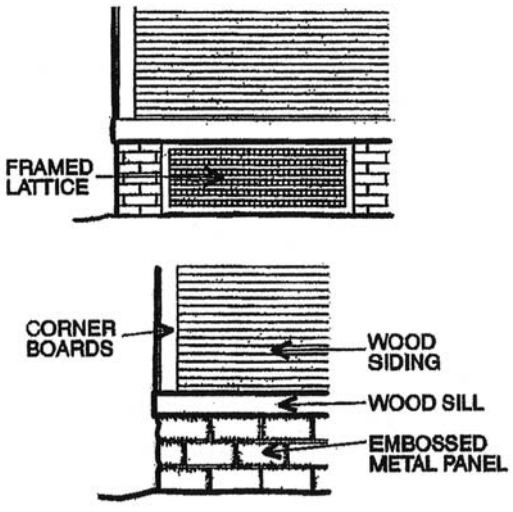
STORM WINDOWS

Clear glass should be used in windows. No reflective, tinted, patterned or sandblasted glass should be used in windows, except that patterned, leaded, or colored glass can be appropriately used in transoms and sidelights when appropriate. Security bars should be installed only on the interior of windows and doors.

FOUNDATIONS

The foundation ties the historic building to its site, and with historic residential properties, usually raises the body of the house well above ground level. The height, materials, features and details of a foundation contribute to the historic character of the building and should be preserved. Significant foundation materials and features such as decorative vents and grilles, lattice panels and steps should be preserved.

Skirting at residential buildings should be appropriate to the structure. Lattice that is 'framed' or pressed metal are examples of appropriate skirting materials.



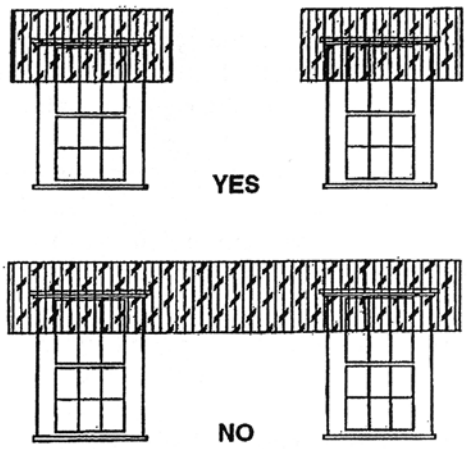
RESIDENTIAL BUILDING SKIRTING

EMBELLISHMENTS

AWNINGS AND CANOPIES

Awnings on residential buildings are rooflike covers extending over a door or window that are intended to provide protection to the interior against sun, as well as rain and wind barriers at entrances. Historically, awnings at residential properties were usually made of soft canvas or other fabric and were fixed or adjustable.

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



RESIDENTIAL AWNINGS

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 should not be used.

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

SIGNS AT RESIDENTIAL PROPERTIES

Sign design and placement 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 residential areas, the pedestrian's focus should be directed toward buildings, landscape and the streetscape, not signs. A sign should be visible and legible, but the choice of appropriate details and materials and proper location is more effect-

tive than the size of the sign. Signs that compete for attention detract from historic areas as a whole.

Free-standing, monument-style signs placed in front yard areas where available are the preferred type of sign for historic residential properties. The signs should be appropriately scaled and placed to minimize visual interference with the significant features of the property.

Avoid clutter and limit the number and size of signs.

Signs should not obscure historic building features such as cornices, gables, porches, balconies or other decorative elements.

In general, signs should be small and limited to one per building; this includes buildings with multiple tenants. Where several businesses share a building, content and design of the sign should be coordinated.

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.

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.

Sign lettering should be consistent with the style of architecture. Generally, *serif* type styles may be used for late 19th and early 20th 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

LIGHTING AND FIXTURES

The design and materials of lighting fixtures should be consistent with the historic character of the area and match the style and period of the building.

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 neighbors or pedestrians. Incandescent white light is encouraged. Exposed conduit is discouraged.

LANDSCAPE

Just as the site and context of a historic structure is critical to the character of a historic building, property and neighborhood, the landscape is also an important character-defining feature of a historic residential 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, retention ponds and other bodies of water, outdoor lighting and other elements.

LANDSCAPE ELEMENTS

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

Landscape elements such as fences, walls, plants and planting should match or complement the design, scale, massing and details of such elements typically found within the residential district.

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

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

VIEWS AND VISTAS

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

FENCES AND WALLS

Fences and walls are permitted in the front, side, cornerside and rear yards.

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

Fences and walls may be constructed of stone, cast iron, iron, wood, a combination of these materials 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 residential 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 residential historic building. Landscaping should be appropriate to the historic building and neighborhood and enhance the building and its surroundings.

Tree spacing should coordinate with existing and proposed lighting installation.

Existing trees should be protected.

MAINTENANCE

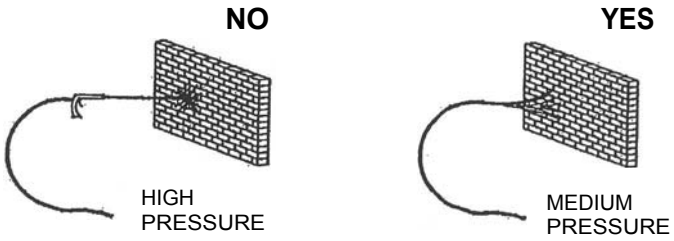
Proper maintenance is critical to the conservation and longevity of residential historic properties. It is a process, which to be effective, should be continued at regular intervals, and should be preventative in nature. Proper maintenance can conserve a site, building, structure or object over time 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 residential 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, brick and wood 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.

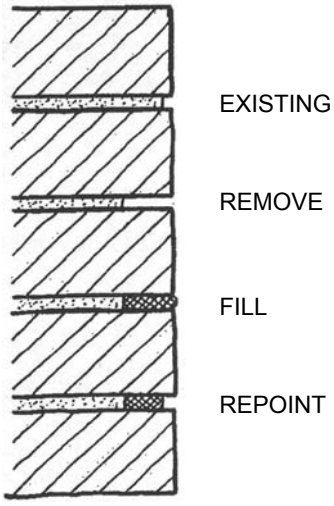


WATER HOSE PRESSURE

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.

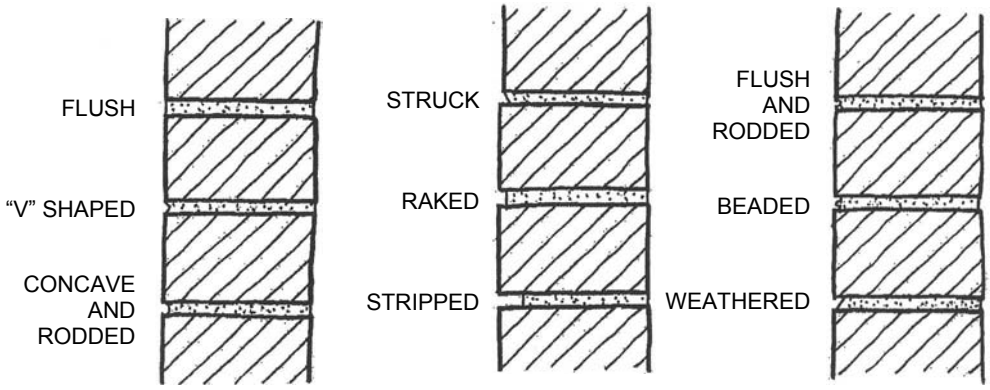
Repoint masonry where mortar has eroded. New mortar should match the historic mortar in strength, color, joint width, and tooling.



BRICK REPOINTING

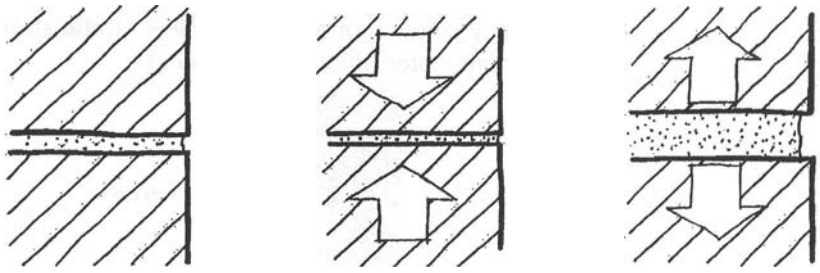
A mortar mix that is too high in Portland cement can cause extreme damage to historic/soft brick or stone; the mortar should contain no more than 20 percent of white Portland cement per the total dry volume.

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.

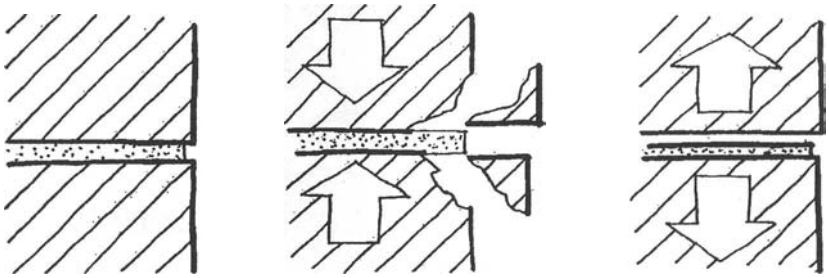


BRICK TOOLING STYLES

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 residential structures to which regular maintenance is critical to their longevity and good condition. Typically, these include those exterior 'skin' elements - roof, windows and doors, 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 fascias, 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 or the site.

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 residential structures' energy use can be of great assistance in financial savings and in internal comfort of the home.

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.

BIBLIOGRAPHY

Bucher, Ward ed., ***Dictionary of Building Preservation,*** Preservation Press, John Wiley & Sons, Inc., New York, NY 1996

Harris, Cyril M. ***Illustrated Dictionary of Historic Architecture***. Dover Publications, Inc., New York, 1977.

McAlester, Virginia and Lee, ***A Field Guide to American Houses,*** Alfred A. Knopf, New York, 1986.

Preservation Criteria: Historic Landmarks & Historic Districts, City of Grapevine, Texas, 1998.

Prototype Preservation Criteria, City of Dallas, Texas, 1996.

Weeks, Kay D. ***The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitation, Restoring & Reconstructing Historic Buildings***. United States Department of the Interior, National Park Service, Washington DC 1995