



## AGENDA

### PUBLIC PARTICIPATION INFORMATION

Public information on this meeting is posted outside City Hall.

**We welcome you to watch Commission Meetings via live stream.**

You will find this option on our website at [www.ketchumidaho.org/meetings](http://www.ketchumidaho.org/meetings).

**If you would like to comment on a public hearing agenda item, please select the best option for your participation:**

1. Join us via Zoom (*please mute your device until called upon*).  
**Join the Webinar:** <https://ketchumidaho-org.zoom.us/j/83472777285>  
Webinar ID: 834 7277 7285
2. Submit your comments in writing at [participate@ketchumidaho.org](mailto:participate@ketchumidaho.org) (*by noon the day of the meeting*).

*This agenda is subject to revisions. All revisions will be underlined.*

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### CALL TO ORDER:

### ROLL CALL:

### COMMUNICATIONS FROM COMMISSIONERS:

3. Submitted Public Comment

### CONSENT AGENDA:

*Note re: ALL ACTION ITEMS - The Commission is asked to approve the following listed items by a single vote, except for any items that a commissioner asks to be removed from the Consent Agenda and considered separately.*

4. ACTION ITEM: Approve minutes of January 4, 2022.

### NEW BUSINESS:

5. Discussion on neighborhood maps and areas for future survey work.
6. Discussion of Historic Preservation handbook.

### ADJOURNMENT:



Historic Preservation Commission

Tuesday, January 4, 2022

Ketchum City Hall

191 5<sup>th</sup> Street West, Ketchum, Idaho 83340

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**CALL TO ORDER** *(in video 00:19:20)*

The meeting was called to order at 4:37 p.m. by Chair, Mattie Mead.

**PRESENT**

Chair - Mattie Mead

Vice-Chair - Wendolyn Holland

Commissioner - Rick Reynolds

Commissioner -Jakub Galczynski (absent)

**STAFF PRESENT**

Suzanne Frick, Director, Planning and Zoning

Morgan Landers, Senior City Planner

Abby Rivin, Senior City Planner

Adam Crutcher, Associate City Planner

Tara Fenwick – City Clerk and Business Administration Manager

**COMMISSION REPORTS AND EX PARTE DISCUSSION DISCLOSURE**

Wendolyn Holland has encouraged members of the Community, to consider serving on the Historical Preservation Commission.

**CONSENT CALENDAR** *(in video 00:21:47)*

Motion to approve the minutes of December 7, 2021. Motion made by Commissioner, Rick Reynolds and seconded by Vice-Chair, Wendolyn Holland. All in favor. Motion passed.

**NEW BUSINESS** *(in video 00:22:09)*

Suzanne Frick, Director Planning and Zoning, encouraged the Commission to continue discussion on their 2022 work plan.

Commissioners discussed a draft letter to the editor of the Mountain Express.

**ADJOURNMENT**

Motion to adjourn at 5:36 p.m. Motion made by Vice-Chair, Wendolyn Holland, seconded by Commissioner, Rick Reynolds. All in favor.

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Mattie Mead, Chairman  
Historic Preservation Commission

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Tara Fenwick, City Clerk

# MEMORANDUM

**To:** Historic Preservation Commission  
**From:** Adam Crutcher, Associate Planner  
**Subject:** Historic Preservation Commission 2022 Goals  
**Date:** February 1, 2022



On 1/04/2022 the Historic Preservation Commission discussed its goals for the 2022 year. These goals included expanding the commissions sights to other areas within Ketchum, how historic preservation relates to the 2014 Comprehensive Plan, and a walking tour for existing historical sites/buildings.

## **Neighborhood and Historic Site Maps:**

Staff created maps outlining neighborhoods within Ketchum that were described in the 2005 Walsworth & Flowers Study (Attachments A). The 2014 Comprehensive Plan includes a neighborhood map (Attachment B) which has been attached for comparison. These maps are for the purposes of HPC deliberation as to whether the boundaries correctly identify neighborhoods within the city as well as if the maps will be used in any future projects (neighborhood historic surveys, city website, historic handbook, walking tour, etc.). Staff hopes to discuss certain points including:

- Are boundaries of neighborhoods correct
- What medium will maps be viewed upon (physical vs. digital)
- Does the Community Core Historic Sites map meet the expectations of the HPC (issues of clutter on map and in legend?)
- Any other features which need to be included in maps (Staff will look to add bike path and name of rivers/creeks)

With the HPC wanting to move out to other neighborhoods, staff has provided data from the 2005 Walsworth & Flowers study showing the number of historical properties located within each neighborhood. This was a snapshot of properties in 2005. If the Commission decides to conduct a survey of conditions today, these maps will be used to identify the survey area. In 2005 the Survey identified the following potentially historic properties:

- Mortgage Row: 18 Properties
- Gem Street: 16 Properties
- Gopher Gulch: 10 Properties

- Tourist: 9 properties
- Knob Hill: 10 properties
- Bigwood: 4 properties
- Community Core: 80
- West Ketchum: 24 properties
- Agriculture & Forestry: 2 properties
- Warm Springs: 42 properties
- Light Industrial: 1 property
- Northwood/Adams Gulch: 1 property
- River Run: 4 properties

### **Comprehensive Plan**

The HPC wished to know how historic preservation fits in with the 2014 Comprehensive Plan. Staff has listed sections of the Comprehensive Plan (found [here](#)) which include mentions of historic preservation below:

- Chapter 4: Community Design and Neighborhoods
  - Vision: Protect and support our architectural heritage through appropriate historic preservation standards and guidelines. (Page 23)
- Chapter 4: Community Design and Neighborhoods
  - Policy CD-1.2 Preservation of Historic Buildings and Sites: Individual buildings and sites of historical, architectural, archaeological, or cultural significance should be identified and considered for protection. The City should encourage the private sector to preserve and rehabilitate buildings and sites through local landmark designation, public improvements, guidelines, and other tools. (Page 26)
- Chapter 7: Mobility
  - Policy M-5.4 Walkability and Sit-ability Improvements: Promote walkability and sit-ability through connected pathways, sidewalks and public seating; art, historical and cultural exhibits and other items of visual interest; and good wayfinding that encourages walking and dwell time in the downtown. (page 43-44)
- Priority Implementation Plan: Create Historic Preservation Guidelines & Handbook (Page 75)
- Walkable Ketchum Wayfinding Key Elements: The 2013 Walkable Ketchum project includes improvements to Downtown and signage (e.g., identify, historic, directional and locational), infrastructure of sidewalks, solar streetlights and street furniture. (Appendix A-42)

## **Walking Tour**

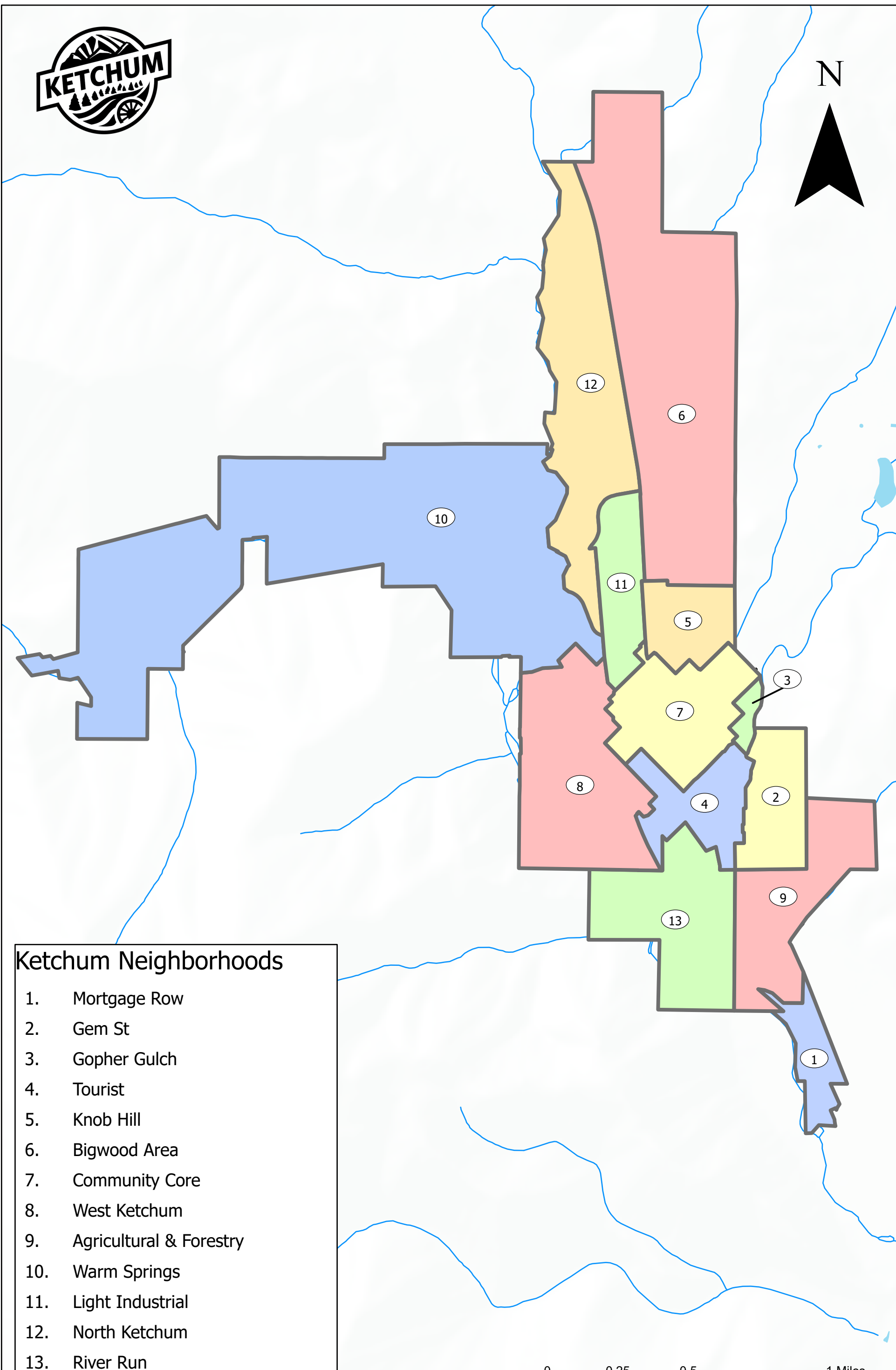
The HPC wished to view existing walking tours in order for the commission to know what's been done and what aspects they would like to add/remove. Staff was able to find one walking tour pamphlet (Attachment C) at the Visitor's Center inside Starbuck's. The HPC hoped to identify in the existing walking tour the selection of buildings, pathways, and other features in order to select areas that worked/needed improvement.

### Attachments:

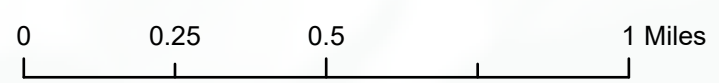
- A. Neighborhood Maps
- B. 2014 Comprehensive Plan
- C. Community Library Historic Walking Tour

# Attachment A: Neighborhood Maps

# City of Ketchum Neighborhoods



- Ketchum Neighborhoods**
- 1. Mortgage Row
  - 2. Gem St
  - 3. Gopher Gulch
  - 4. Tourist
  - 5. Knob Hill
  - 6. Bigwood Area
  - 7. Community Core
  - 8. West Ketchum
  - 9. Agricultural & Forestry
  - 10. Warm Springs
  - 11. Light Industrial
  - 12. North Ketchum
  - 13. River Run



Neighborhoods derived from Walsworth and Flowers Study, 2005



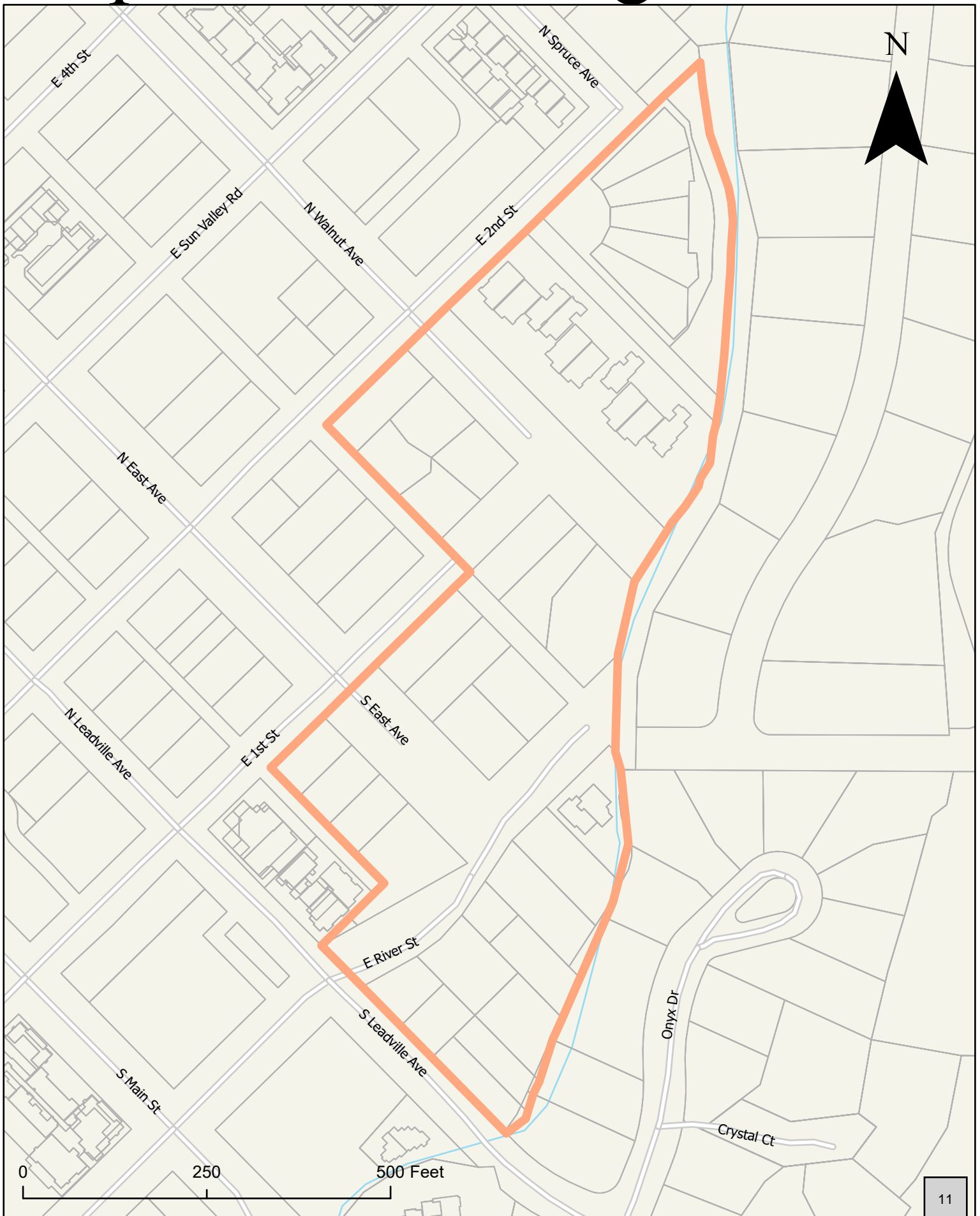
# Mortgage Row Neighborhood



Source: Neighborhood boundary derived from 2005 Walsworth & Flowers study, GIS data obtained from Blaine County

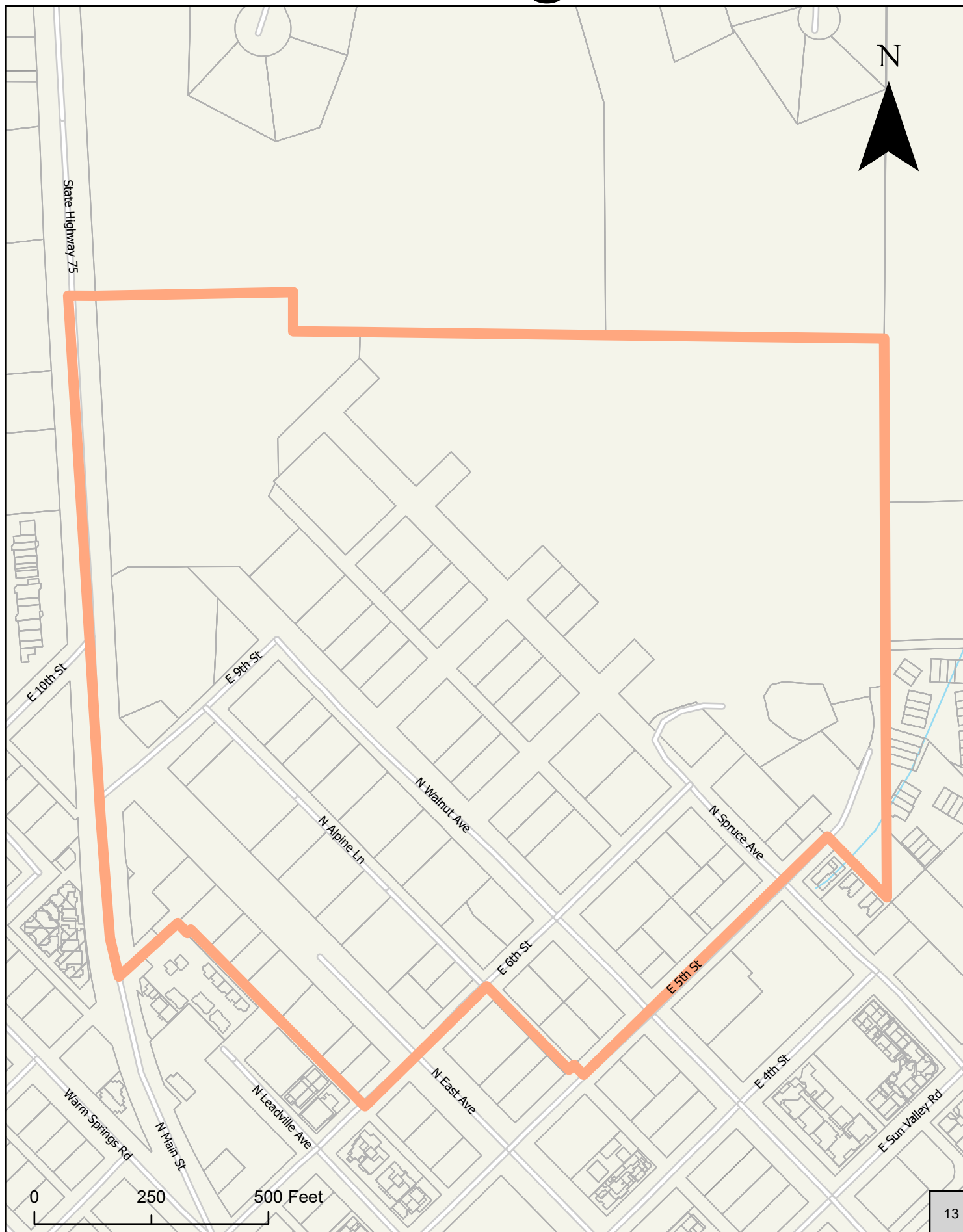


# Gopher Gulch Neighborhood



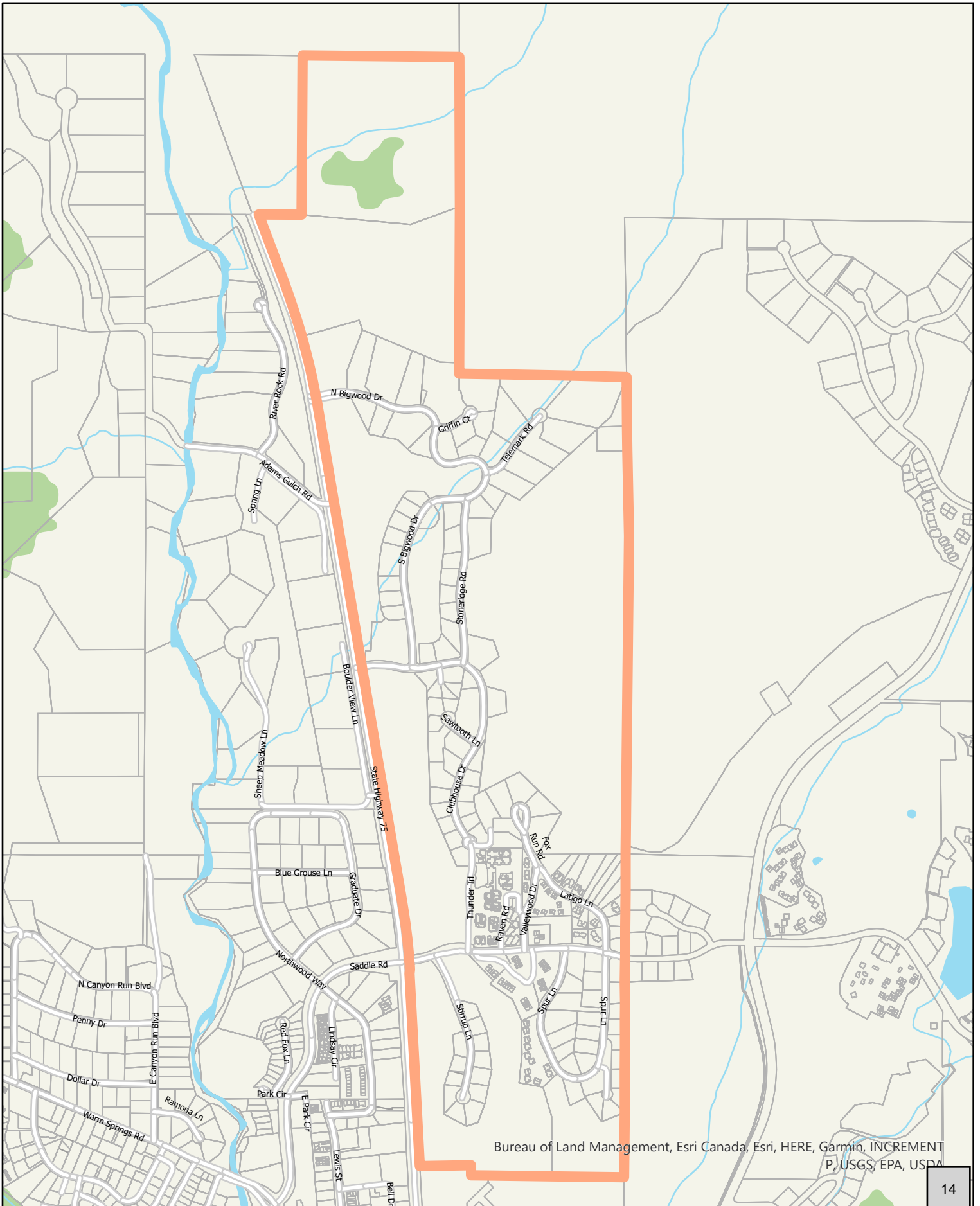


# Knob Hill Neighborhood

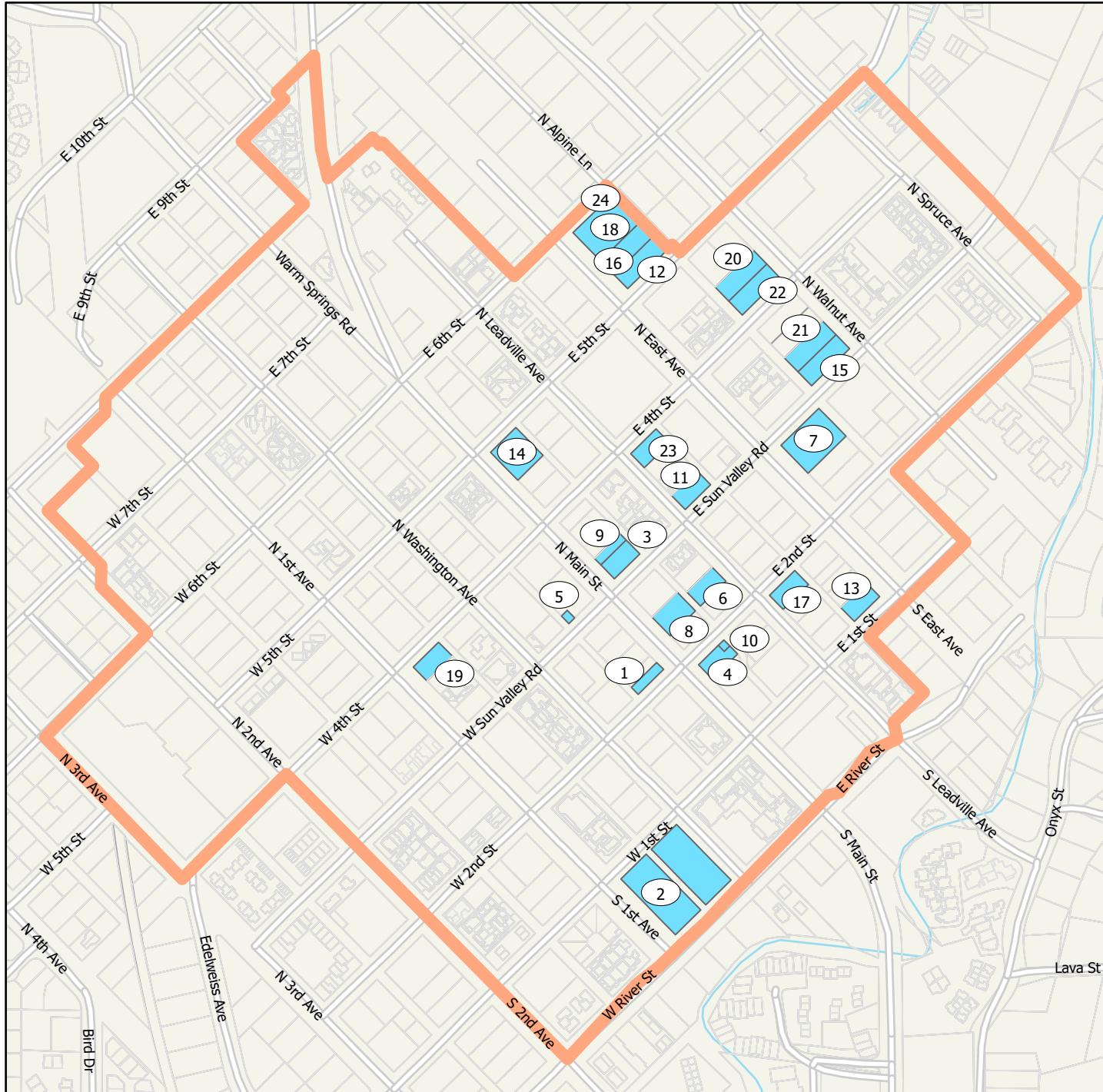


Source: Neighborhood boundary derived from 2005 Walsworth & Flowers Study, GIS data obtained from Blaine County

# Bigwood Neighborhood

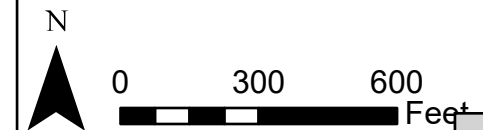


# Community Core Historic Sites



1. Greenhow & Rumsey Store (Culinary Institute)
2. Forest Service Park
3. Comstock & Clark Mercantile (Enoteca Restaurant)
4. Lewis Bank (Rocky Mountain Hardware)
5. Dynamite Shed (TNT Taproom)
6. Bert Cross Cabin (Vintage Restaurant)
7. Horace Lewis Home (Elephant's Perch)
8. Ketchum Kamp Hotel (Casino)
9. Pioneer Saloon
10. First Telephone Co. (Chapter One Bookstore)
11. Fagan Property (Country Cousin Store)
12. Bonning Cabin
13. McCoy/Gooding/Miller House (Residence)
14. Former Post Office (Former Formula Sports)
15. Michel's Christiania Restaurant
16. E.B Williams House (Ketchum Grill)
17. Alonzo Price/Esther Fairman House
18. Thornton House (Picket Fence)
19. McAtee House (Former Taste of Thai)
20. George Castle Cabin
21. Community Library/Gold Mine Thrift Store
22. Jack Frost Motel (Gold Mine Consign Building)
23. St. Mary's Catholic Church (Mesh Gallery)
24. Louie's/The Church (Picket Fence/Annex)

■ Neighborhood Boundary  
■ Historic Buildings/Sites



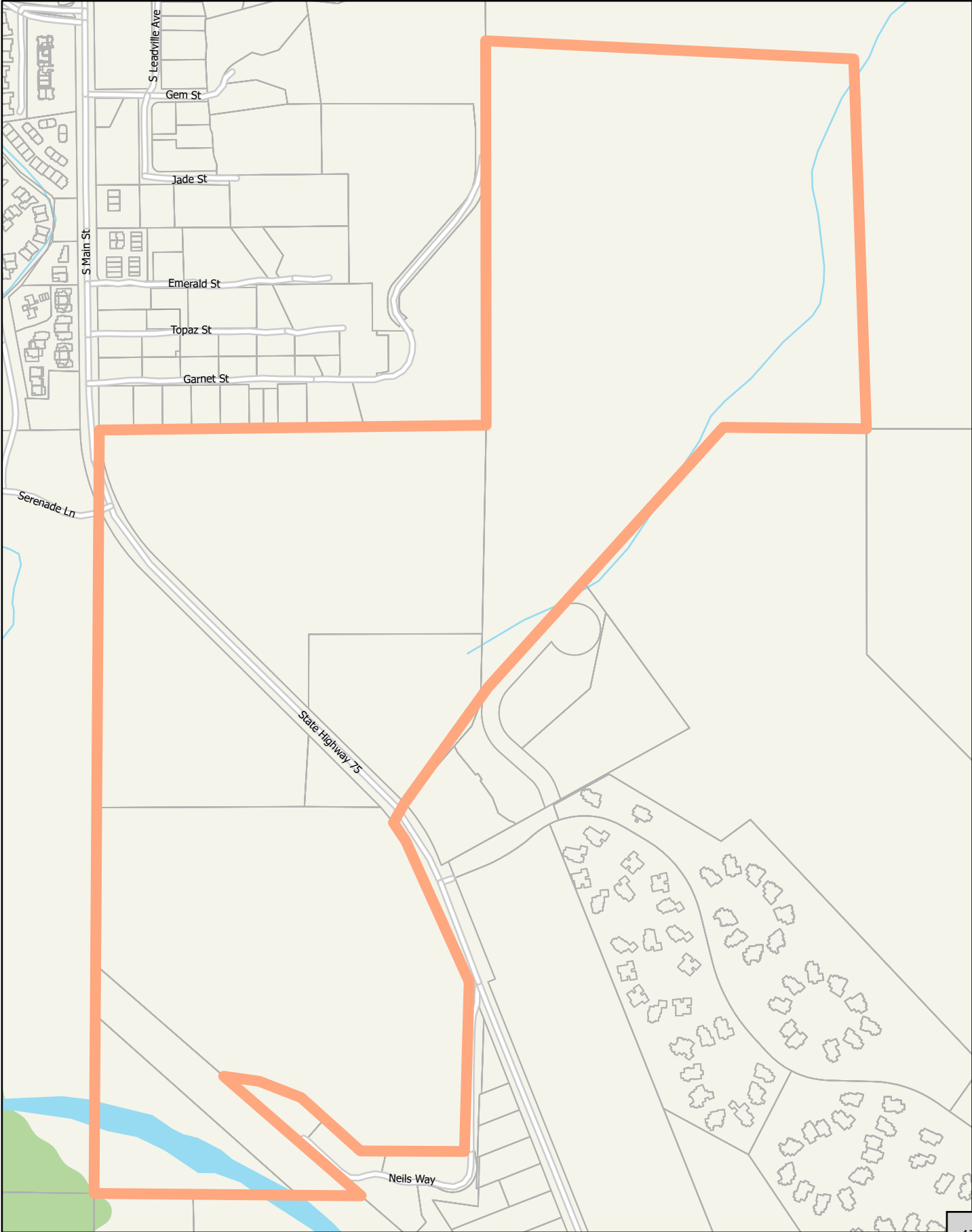
# West Ketchum Neighborhood



Bureau of Land Management, Esri Canada, Esri, HERE, Garmin, INCREMENT P, USGS, EPA, USDA

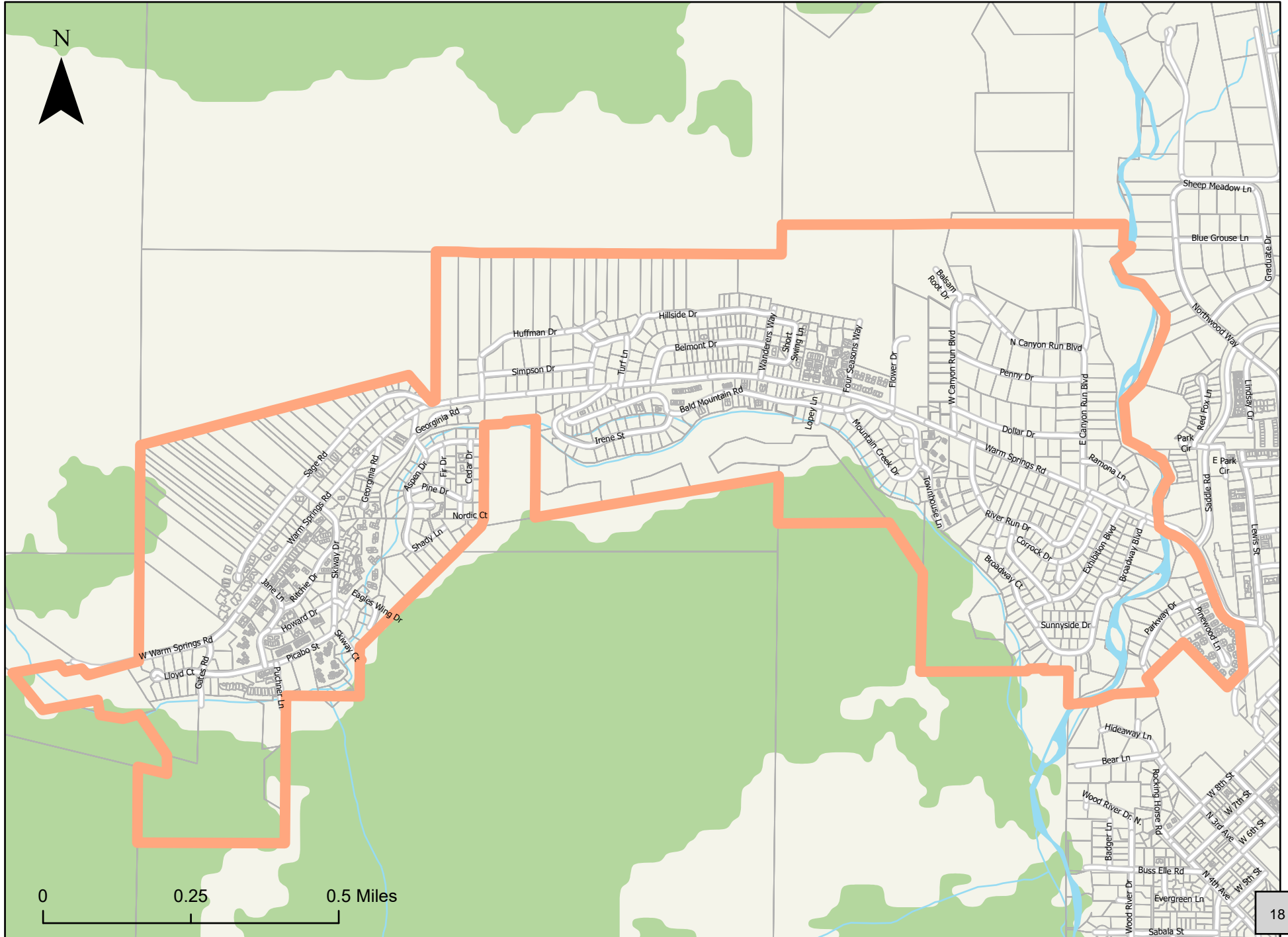


# Agricultural & Forestry Neighborhood



Source: Neighborhood boundary derived from 2005 Flowers & Walsworth study, GIS data obtained from Blaine County

# Warm Springs Neighborhood



Source: Neighborhood boundaries derived from 2005 Walsworth & Flowers study, GIS data obtained from Blaine County

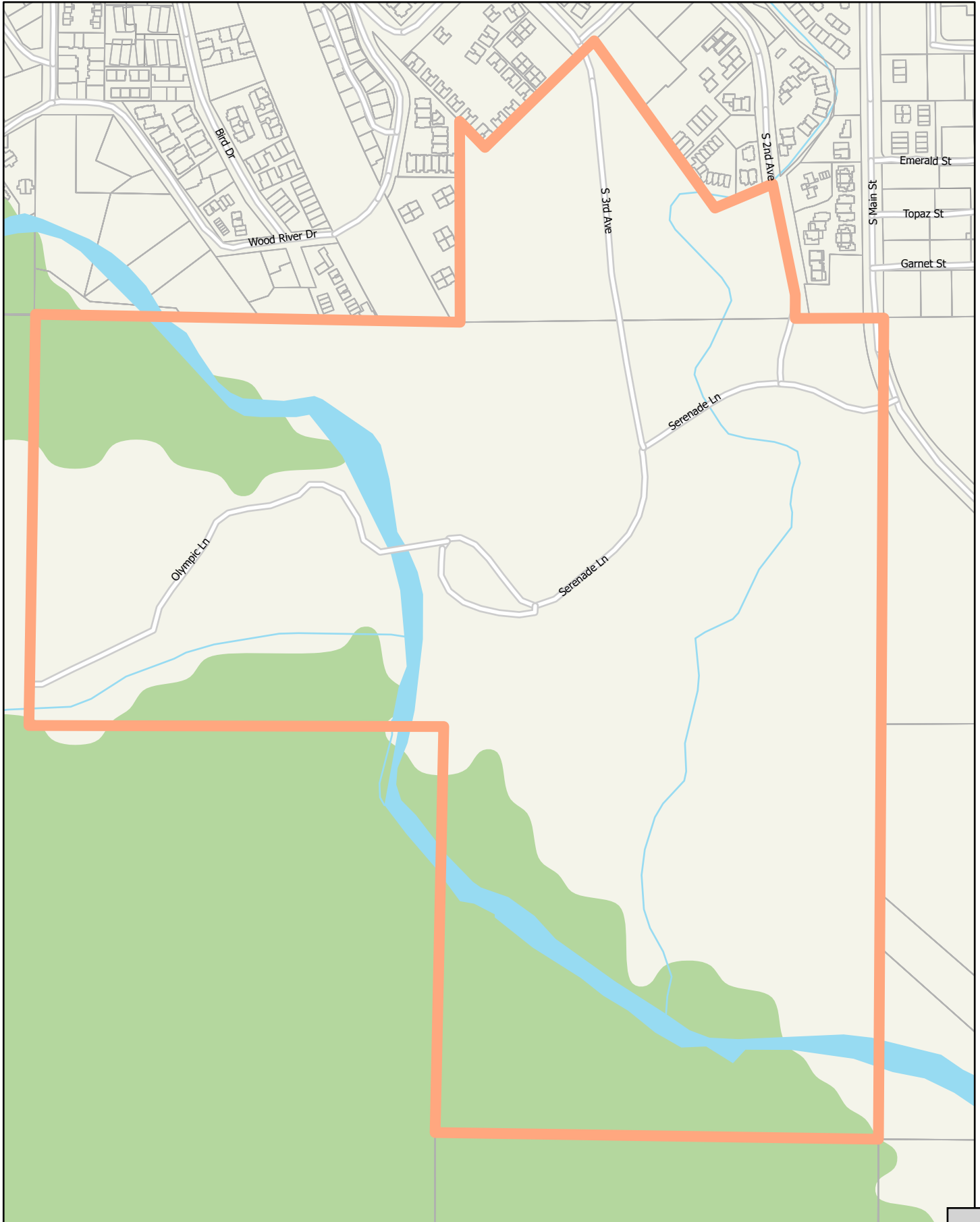


# Northwood Neighborhood



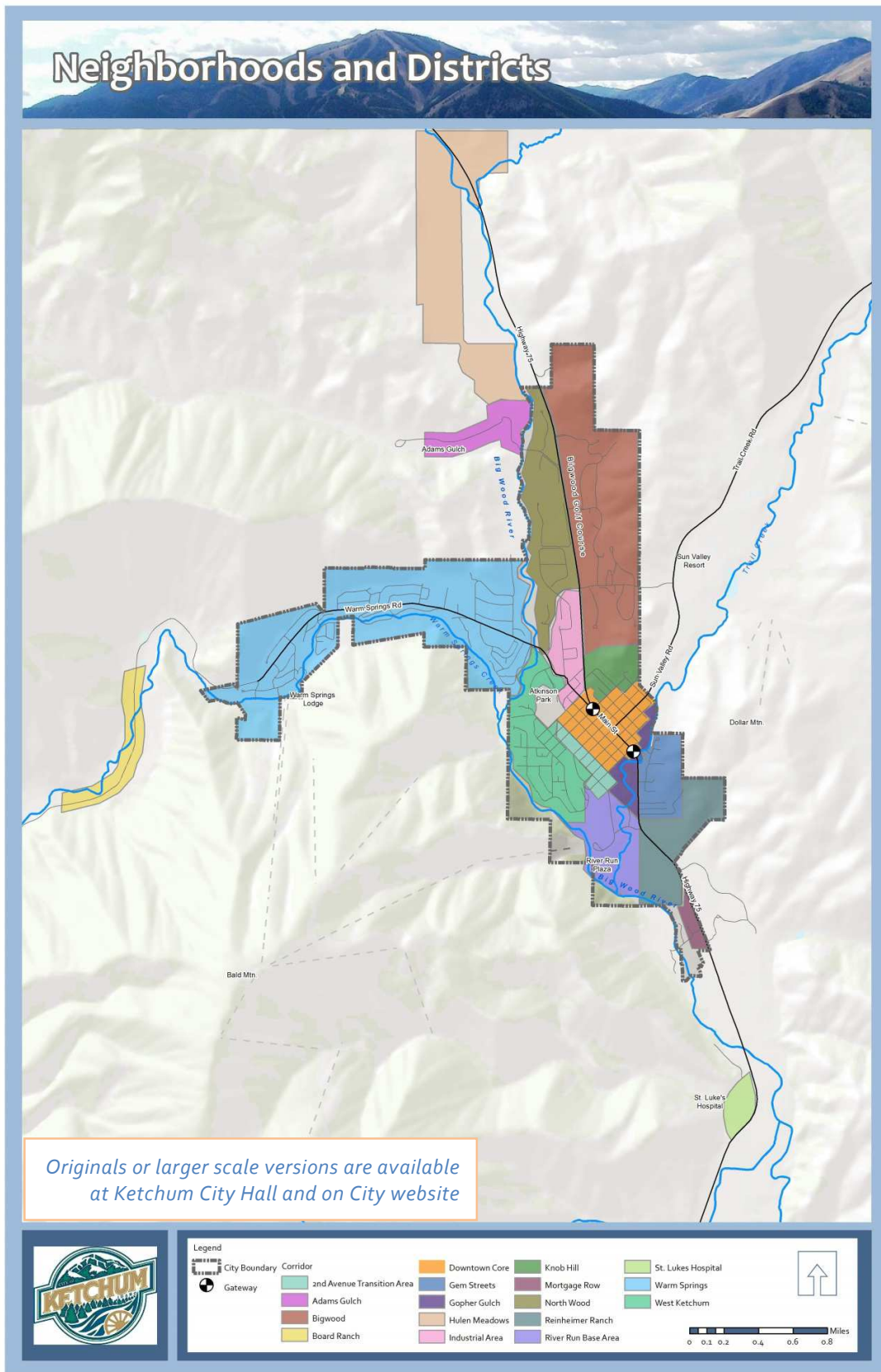
Source: Neighborhood boundary derived from 2005 Walsworth & Flowers study, GIS data obtained from Blaine County

# River Run Neighborhood



Attachment B:  
2014 Comprehensive Plan Neighborhood  
Map

KETCHUM'S NEIGHBORHOODS



Attachment C:  
Community Library Historic Walking Tour





# HISTORIC KETCHUM

WALKING TOUR AND MAP



presented by

# THE COMMUNITY LIBRARY



The Community Library brings information, ideas, and individuals together to enhance the cultural life of the community. The Community Library Jeanne Roger Lane Center for Regional History and Regional History Museum promotes a deep community conversation about history and cultural heritage.

# CITY OF KETCHUM



SUN VALLEY ↑



Start at the Regional History Museum at the corner of Washington Ave. and 1st Street to view exhibits on Wood River Valley history, ski history, mining, sheep ranching, and Ernest Hemingway's life in Idaho.

Admission is free. After visiting the museum, the walking tour takes approximately one hour and covers a distance of about 18 city blocks before returning to the museum.

The Community Library Jeanne Roger Lane Center for Regional History is a great source for even more information about Central Idaho.

HAILEY ↓

BALD MOUNTAIN ↓

# WALKING TOUR OF HISTORIC KETCHUM

- 1 Ketchum Ranger District Complex – Sawtooth National Forest**  
**Washington Ave. and First St. 1929-33**  
Ranger Arthur Berry oversaw the construction of the center warehouse building in 1929. Civilian Conservation Corps workers built the two large warehouses and residences in 1933. This block remains unchanged except for the concrete paver walkways. Through a 1980 bond, the city of Ketchum acquired the block as a public park. The Community Library Regional History Museum is housed in the three former warehouse buildings.
- 2 Isaac Lewis First National Bank of Ketchum**  
**160 North Main St. (Rocky Mountain Hardware) circa 1884**  
Isaac Lewis left his banking position in Butte, Montana, and traveled to Ketchum by wagon to prospect for silver and lead ore. He pitched his tent in Ketchum on May 3, 1880, and purchased four lots at \$2 each from the town recorder. Lewis is known as Ketchum's founder. He invested in real estate which included a ranch where the Sun Valley Lodge now stands. He opened the town's first drug store in 1881 then built this bank building in 1884 and established the First National Bank of Ketchum.
- 3 Ketchum Kamp Hotel**  
**220 North Main St. (Casino) 1925**  
This entire block was vacant for many years after the 1904 Williams Hotel fire, which destroyed all neighboring buildings. Elmer Ebbe bought the land from Nellie Williams, cut the timber, and built the hotel by himself. Slavey & Dora Werry purchased the property the same year that Sun Valley Resort opened (1936), changed the name, and operated it as a gambling casino, which thrived until Idaho began enforcing its anti-gambling laws in 1947.
- 4 Sidney Venable Home**  
**260 Leadville Ave. (The Kneadery) circa 1912**  
Sidney Venable operated the Venable Livery Stable on Main St. and built this house for his wife, Frances. Frances outlived her husband by many years and operated her home as a boarding house until after World War II. The front of the building is virtually unchanged, except the former screened-in porch has become the restaurant's main entrance and interior partitions have been removed to create a large dining space.
- 5 Horace Lewis Home**  
**280 East Ave. (Elephant's Perch) circa 1882**  
Horace Lewis, son of Isaac Lewis, established the Ketchum Fast Freight Line and graded the first wagon road over Trail Creek Summit called the Ketchum to Challis Toll Road. He built this home in the early 1880s—the first residence in town to have indoor plumbing and a modern bathroom. He married Katherine Barry, and when the mining boom ended in the 1890s, they moved to Seattle. After Horace died in 1911, Kate returned to spend the remainder of her life in this home. Members of the Lewis family occupied this home until 1967 when it was sold and converted to commercial use.
- 6 Ketchum Fast Freight Wagons**  
**Corner of East Ave. and Fifth St. 1884**  
A caravan of six huge wagons drawn by mules transported supplies and galena ore between area mines. The 160 mile round trip took two weeks, and the wagon masters stopped overnight in camps established by Horace Lewis. Using 14-20 mules, these wagons traveled an average of 12-16 miles per day and carried as much as 18,000 pounds of ore. Palmer Lewis, the nephew of Horace Lewis, gave these wagons and the Lewis coach to Ketchum and they are the highlight of Ketchum's Wagon Days Parade held on the Saturday of Labor Day Weekend. This building, designed to house the ore wagons was constructed by the city of Ketchum in 1985.
- 7 E.B. Williams Home**  
**520 East Ave. (Ketchum Grill) 1884**  
When Nellie Easley married one-time postmaster and merchant E.B. Williams, this home was a wedding gift from her father. In 1896, E.B.'s merchandise store on Main St. burned to the ground when a fire broke out in the Palace Hotel next door. As his next venture, Williams purchased a former brothel, towed it several blocks to the site of their store, and turned it into the fashionable Williams Hotel. In 1904, it was destroyed by fire, and years later an arsonist in Mackay alleged he was paid \$100 by a rival hotelier to torch the hotel.
- 8 Thornton Home**  
**560 East Ave. (Picket Fence) circa 1912**  
Mr. Thornton immigrated to America from France hoping to make his fortune in mining. He purchased this residence and lived here until the outbreak of World War I when he returned to fight alongside his countrymen. He asked his friend, Albert Griffith, one of Ketchum's pioneers, to watch over his house while he was away and dispose of it if he didn't return. He never came back and whether he died in the War or simply decided to live elsewhere is not known. Although the back portion is an addition, the original house remains largely unaltered.
- 9 Congregational Church**  
**560 East Ave. (The Picket Fence) circa 1884**  
The Rev. George Ritchie became pastor of this Congregational Church in 1884. It has also been used as an espresso coffee house and as an Italia restaurant known as Louie's. The structure was given to the Ketchum/Su Valley Historical Society and moved off site. Faced with overwhelming cost to restore the building, it was sold to the current owner who moved it to present site, completely renovated the building, preserved the original spire, and constructed an addition to the rear.
- 10 The Comstock-Clark Mercantile**  
**300 North Main St. (Enoteca Restaurant)**  
A.W. Comstock built this structure of local brick at the urging of Isaac Lewis and went into business with Walter Clark selling dry goods to area miners. When the building was sold to Jack Lane, it became The Lane Mercantile catering to sheep men and the Basque community. Signs were displayed in English and Basque. Since the 1970s, this building has been a bar, retail store, office space, a coffee shop, and now a restaurant.
- 11 The Dynamite Shed**  
**271 East Sun Valley Road circa 1912**  
This building was constructed of thick stone to store explosives sold by the Gillette and Evans hardware store on Main St. After the silver crash of 1893, this building passed through numerous hands. Glenn and Esther Muelle bought it in 1950 and added the second story as a living area. The building is now a contractor's office.
- 12 Jethro Womack Home**  
**200 East Sun Valley Road (Smoky Mountain Pizza) circa 1912**  
Jethro Womack worked in the mines and his wife ran a restaurant on Main St. In 1949, Ed Scott purchased the home, moved it to this location, and turned it into a ski repair shop. Scott then developed a light-weight aluminum ski pole which revolutionized the ski pole industry, and this building became the first Scott factory and distribution center. Although there have been several interior remodels and additions, the original home retains its basic structure.
- 13 Lewis/Lemon General Store**  
**211 North Main St. circa 1882**  
A.W. Comstock started the first store in Ketchum in a tent on this site in 1880. Isaac Lewis encouraged the building of this structure by Robert Leonard and Joe Pinkham. Locally-made brick was used and three layers were constructed on the roof for fire protection. Leonard left after a year and Isaac Lewis became Pinkham's partner, but Pinkham was more interested in card games than groceries. Lewis said the partnership "was the worst marriage ever made." Lewis's son-in-law, William Lemon, became the store's manager after Pinkham left, and it became the Lewis/Lemon General Store. It sold groceries, clothing, hardware, and construction items. Jennie Griffith, wife of Albert Griffith who was one of Ketchum's founders, bought the building in 1925 for their sons, Albert and Oscar. The Griffith brothers sold the business and building in the late 1930s, but portions of their sign on the south wall are still visible today.
- 14 Site of Bald Mountain Hot Springs**  
**Corner of Main St. and First St. (Limelight Hotel)**  
Ketchum's first settlers discovered mineral hot springs two miles west of town near Warm Springs Creek. In 1881, Guyer Hot Springs was developed by a partnership that included Isaac Lewis and Civil War Veteran Captain Henry Guyer, Jr. Construction of a bar, restaurant, bathhouse, and dance hall began in the spring of 1882 and opened to host Ketchum's July 4th celebration. In the 1920s, Carl Brandt purchased the resort, and in 1929 he moved the operation into town, built a pool surrounded by log cabins, and transported the mineral water to the site using six inch wooden pipes from its source in Warm Springs. In 1988, the combination of wooden and steel pipes continually failed, so the pool was shut down, and years later the log cabins were moved from the site.
- 15 The Community Library Jeanne Roger Lane Center for Regional History**  
**415 Spruce Avenue North**  
The Center for Regional History was established in 1982 as a research and resource center, for the purposes of preservation and providing access to archive & special collections about central Idaho. These materials include books, oral histories, manuscripts, letters, government documents, photographs, ephemera, manuscripts, newspapers, video, and other related materials. The purpose of the center is to engage the public's interest in the history of central Idaho.

Text: Mary Jane Griffith Conger, Tom Ambrose, Jim Jaquet, and Anndel Kininmonth  
Design and production: The Community Library, 2015. Revised June 2019.



## City of Ketchum

February 1, 2022

Historic Preservation Commissioners  
City of Ketchum  
Ketchum, Idaho

### **Recommendation To Provide Direction on Format and Content of Historic Preservation Handbook**

#### Recommendation and Summary

At the last HPC meeting, the Commission asked to start scoping out the format and content of the Historic Preservation Handbook.

The purpose of the handbook is to provide an introduction to historic preservation – the why and the how; a preservation toolkit; resources on the economic benefits of historic preservation; a list of preservation partners at the local, state, and national levels; flow charts and graphics to walk a property owner through the process of developing/redeveloping a historic property. The handbook would include maps and graphics of designated resources. The handbook could set the foundation for additional educational resources such as a walking tour of historic resources in the Community Core.

Staff is seeking direction from the Commission on how to proceed. Attachment A provides a guide for the discussion and questions to be answered.

Attachment B provides examples of documents prepared by other jurisdictions.

Attachment A: Outline for Ketchum Historic Preservation Handbook

Attachment B: Handbook Examples

# KETCHUM HISTORIC PRESERVATION HANDBOOK

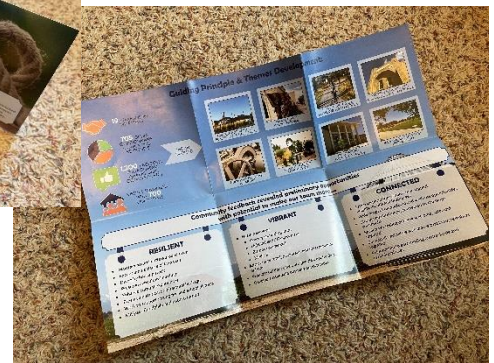
January 27, 2021

## FORMATTING OPTIONS:

Option 1: primarily digital but formatted to allow for easy printing

Option 2: small booklet for printing that could also be available in digital format for the website

Option 3: trifold pamphlet that could also be available in digital format for the website (images to the right include a foldout to the back of the document that could include a map of a historic walking tour)



## COMPONENTS TO CONSIDER FOR HANDBOOK:

1. Background on History of Ketchum
  - a. Could be a short section on the highlights
  - b. Introduce the Historic Site/Building List
  - c. Maybe include a timeline along the bottom of the page – could run timeline as a light touch at the bottom of each page and progress through history as you move through the document
2. Why historic preservation is important
  - a. Public/community benefits
  - b. Economic benefits
3. Achieving historic preservation goals
  - a. Historic preservation ordinances
  - b. Public education
  - c. Technical or financial assistance
  - d. Regulatory relief
4. Explanation of the process to review a proposed demolition, alteration or addition of a historic structure
  - a. Include links to resources such as code and design guidelines
5. Incentives and funding opportunities
  - a. Explain incentives available
  - b. Provide information on potential local, state or federal funding sources

# HISTORIC DISTRICT DESIGN GUIDELINES HANDBOOK

City of Palestine



**Fast Facts**

- Palestine has over 1800 recognized historic buildings, more than any other Texas mainland city.
- Properties within districts and individual landmarks are protected from damage to their historic character through a formal review process.
- City staff is available to help answer any questions and provide assistance to citizens regarding historic resources.

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## The Neighborhoods of Palestine

Palestine, founded in 1846 as the county seat of Anderson County, remained until 1872, a small business and trade center for cotton growing, the county's major industry. Cotton planters relied on river boats on the nearby Trinity River to ship their cotton to markets in Galveston. Until the end of the Civil War, social and civic activities took place in the business district around the courthouse square and most people lived north or northwest of the courthouse.

In 1872 two railroads were built through Palestine linking the city to Austin and Houston by means of fast, all weather trains.

Palestine became an important commercial center in east Texas. New busi-



nesses associated with the railroad, or dependent on rail transportation supported a thriving economy. A new business district, New Town, just north of the railroad tracks and depot also developed. This new commercial center shifted business away from Old Town, the area around the courthouse square. Old

Town remained important as the center of county government. Palestine grew as railroad workers and others associated with the trains came. These new residents, along with African American freedmen, led to new residential neighborhoods west, northeast, south and southwest of the courthouse. Discovery of oil in 1925 brought additional prosperity to Palestine that continued through the 1930s and into the 1950s and the related development of neighborhoods southeast of the courthouse.

## The Purpose of this Handbook

This handbook is a resource designed to provide a summary of the City of Palestine Historic Preservation policies and design guidelines for local historic landmarks and properties within Pales-

tine Historic Districts. Property owners should review the historical preservation ordinance and the complete version of the Residential or Commercial Design Guidelines prior to planning any re-

pair or project to a historic resource. City staff is available to help answer any questions and provide assistance to citizens and property owners regarding historic resources.

# A message from the Historic Landmarks Commission

Dear Neighbor,

This handbook is produced to provide information regarding the benefits and responsibilities of owning property that is a designated landmark or is located in a historic district.

Years of effort by the people of Palestine to preserve our unique cultural and architectural heritage has resulted in the creation of the Historic Landmarks Commission . This commission is tasked to work on behalf of the citizens of Palestine to protect our historic neighborhoods and landmarks through review of proposed changes to historic properties and to ensure that these properties continue to be maintained for the benefit of all residents.

The Commissioners are local citizens appointed by the Mayor and hold meetings the third Tuesday of each month. Members of the public are invited to attend these public meetings.

It is our desire that this handbook serves to as a useful tool assist property owners to navigate the benefits, protections, and incentives currently in place to ensure that our shared community history remains an important part of the neighborhoods that define the unique charm of the City of Palestine

Sincerely,

*The Historic Landmarks Commission*

# Preservation Regulations

## Adopted Regulations

The City of Palestine has adopted the following regulations that control changes to properties in the Palestine Historic Districts and those properties designated as Palestine Landmarks:

### Chapter 40 Development, Article IV. Historical Preservation

- Establishes criteria for the designation of local historic landmarks and districts.
- Establishes minimum maintenance standards for historic properties.
- Establishes criteria for certificates of Appropriateness authorizing alterations or new construction standards affecting landmarks and historic district properties.
- Regulates the demolition of landmarks and or historic structures.

## Regulatory Authority

The Historic Preservation Ordinance is administered through the Development Services Department. This includes reviewing requests to make changes to historic properties, forwarding requests to the Historic Landmarks Commission for review if necessary and issuing building permits authorizing work to take place.

- Historic Preservation Officer..... 903 731-8419.
- Development Services Secretary..... 903 731-8495 or 903-731-8417
- Building Official..... 903 731-8402
- Online Information..... [www.cityofpalestinetx.com/developmentservices/online/documents/historicpreservation](http://www.cityofpalestinetx.com/developmentservices/online/documents/historicpreservation)

The Historic Landmarks Commission holds public meetings on the third Tuesday of every month in the City Council Chambers at City Hall. Meetings are posted a minimum of 72 hours in advance of the meeting.

## Historic Landmarks Commission

The Palestine Historic Landmarks Commission holds public meetings for Beautification Awards, Designations of Palestine Landmarks and Palestine Historic Districts, reviews *Certificate of Appropriateness* for changes to properties that are Palestine Landmarks and in Palestine Historic Districts, and makes recommendations to the Planning and Zoning Commission regarding designations of Palestine Landmarks and Palestine Historic Districts. The Palestine Historic Landmarks Commission establishes annual goals and objectives to preserve Palestine’s historic resources.

## Palestine historic resources survey

A historic resources survey was conducted in 1993 to determine which houses, buildings, and structures were historically and architecturally significant. The survey documented over 1,800 historic structures. The survey also provided the documentation for establishing four National Register Historic Districts through the Texas Historical Commission and the National Parks Service.

**The number of historic structures in the four City National Register Historic Districts is one of the largest concentrations of historic structures in the State of Texas. The goal of the historic preservation ordinance is to protect historic resources within the City of Palestine.**



To accomplish this goal and responsibility, the Palestine Historic Preservation Officer will assist property owners in making decisions regarding the upkeep, maintenance, repair, and improvement of their historic houses.

# Historic Property Ownership: Benefits and Responsibilities

## Benefits of owning a property in a Palestine historic district or owning a Palestine landmark

- Owning property in a Palestine historic district ensures that the neighborhood will be **protected** from unmanaged change.
- A property that is a *Designated Palestine Landmark* may be **eligible for tax incentives** to the building owners for *restoring* or *rehabilitating the building*.
- Properties located within historic districts in cities throughout the United States are generally **worth more** than similar properties located outside of historic districts.

Property owners are encouraged to consult with the HPO /HLC about potential projects from the outset. This can save time and effort in developing a historically sensitive treatment that is most likely to be approved with minimal change.

### Restrictions on properties in a Palestine historic district

An approved **Certificate of Appropriateness** must be reviewed by the Historic Preservation Office prior to any action being taken in a Palestine historic district to the *exterior only* of the house that is *visible from the street*.

A CERTIFICATE OF APPROPRIATENESS (COA) is a certificate authorizing plans for alteration, construction, removal, or demolition of a landmark, or an improvement within a historic district.

The Historic Preservation Office will review an applicant's completed COA form for determination of the necessity for review by the Historic Landmarks Commission.

If the Historic Landmarks Commission must review the COA, it will be reviewed at the next regular meeting of the Historic Landmarks Commission.

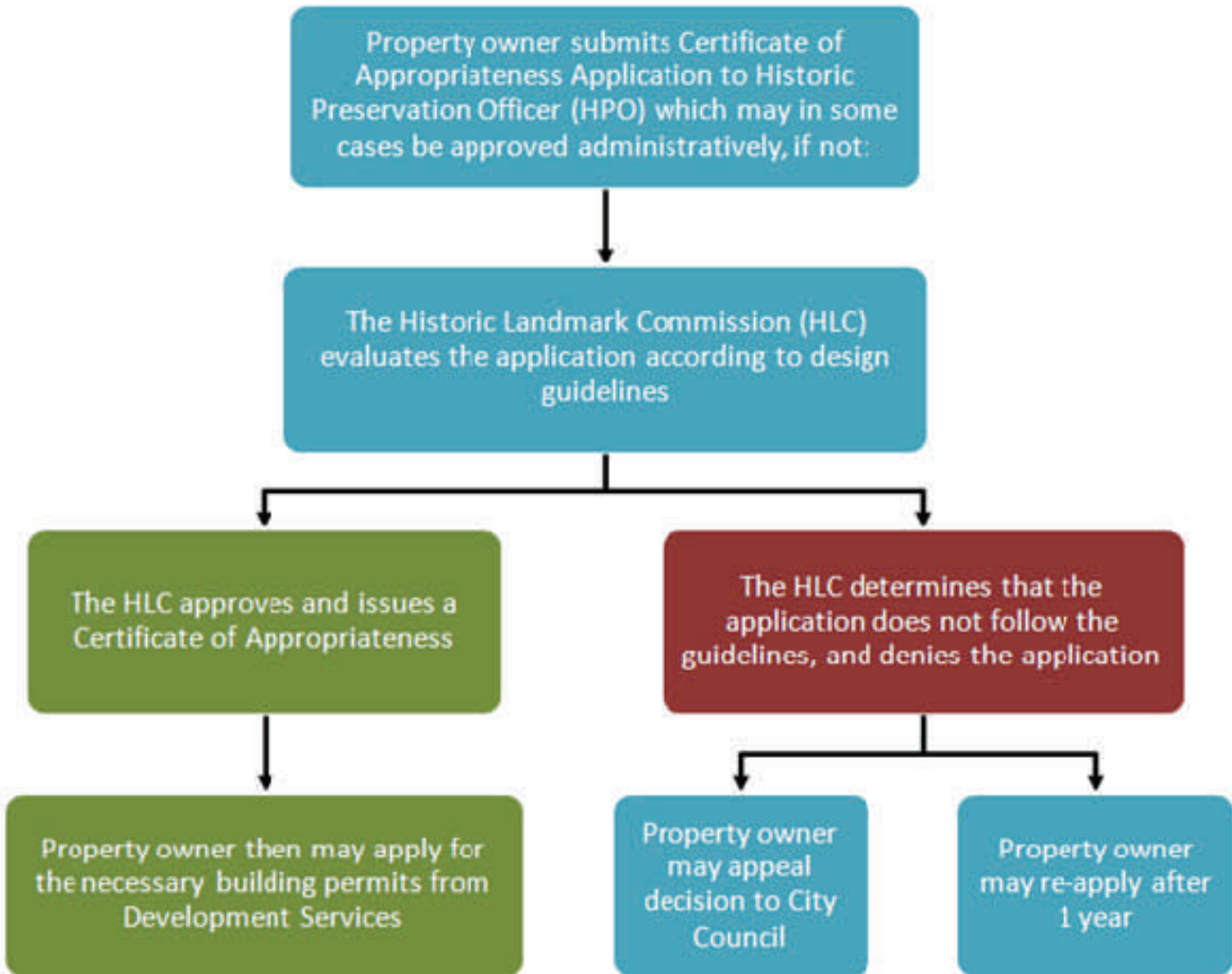
A COA form must be requested from the Historic Preservation Office, completed, reviewed, and approved by the Historic Landmarks Commission prior to *any demolition* of a structure or addition.

### PLEASE REMEMBER:

The Historical Preservation Ordinance is legally enforceable, so it is necessary to follow it to avoid unnecessary cost and penalties.



## Process for obtaining a Certificate of Appropriateness



# Tax Relief

Recognizing the public benefit of Preserving Historic Landmarks to the community, the City of Palestine has made a tax relief program available to qualifying property owners.



The City of Palestine has determined that there is the need for tax relief to encourage reinvestment, preservation and renovation. In order to accomplish this goal, tax abatement on part of the assessed value of historic structures once they have been restored or renovated, as well as other forms of incentives are necessary:

*In accordance with state law, the city council finds that any building, site, or structure which meets the definition of a landmark may be given tax relief for a period of five years to encourage preservation. Such properties which are substantially rehabilitated or restored as certified by the HLC and approved by the city tax assessor-collector, may have an assessed value for ad valorem taxation.*

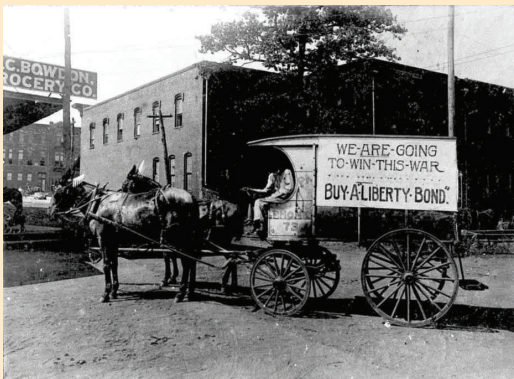
**REMEMBER:**  
If you are considering substantial rehabilitation or restoration of your historic building, contact the Historic Preservation Officer for details concerning the tax relief program.

## Location of Historic Districts and Landmarks

Established in 1846 the City of Palestine features over 1,800 historic sites including churches, buildings, monuments, cemeteries and museums.

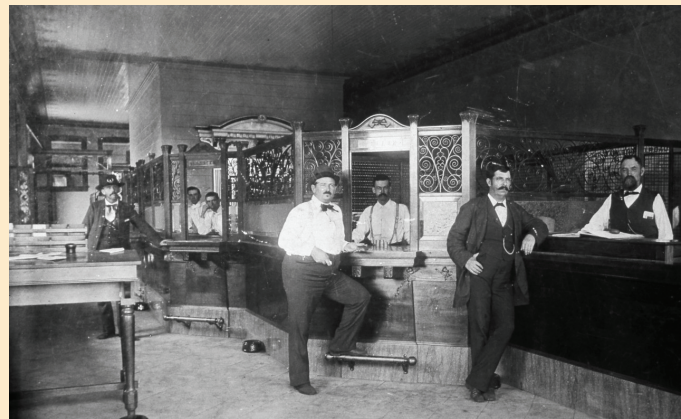


of district boundaries, are also designated. Together, these resources tell the story of Palestine's development and explain relationship of events in the city to the history of Texas as



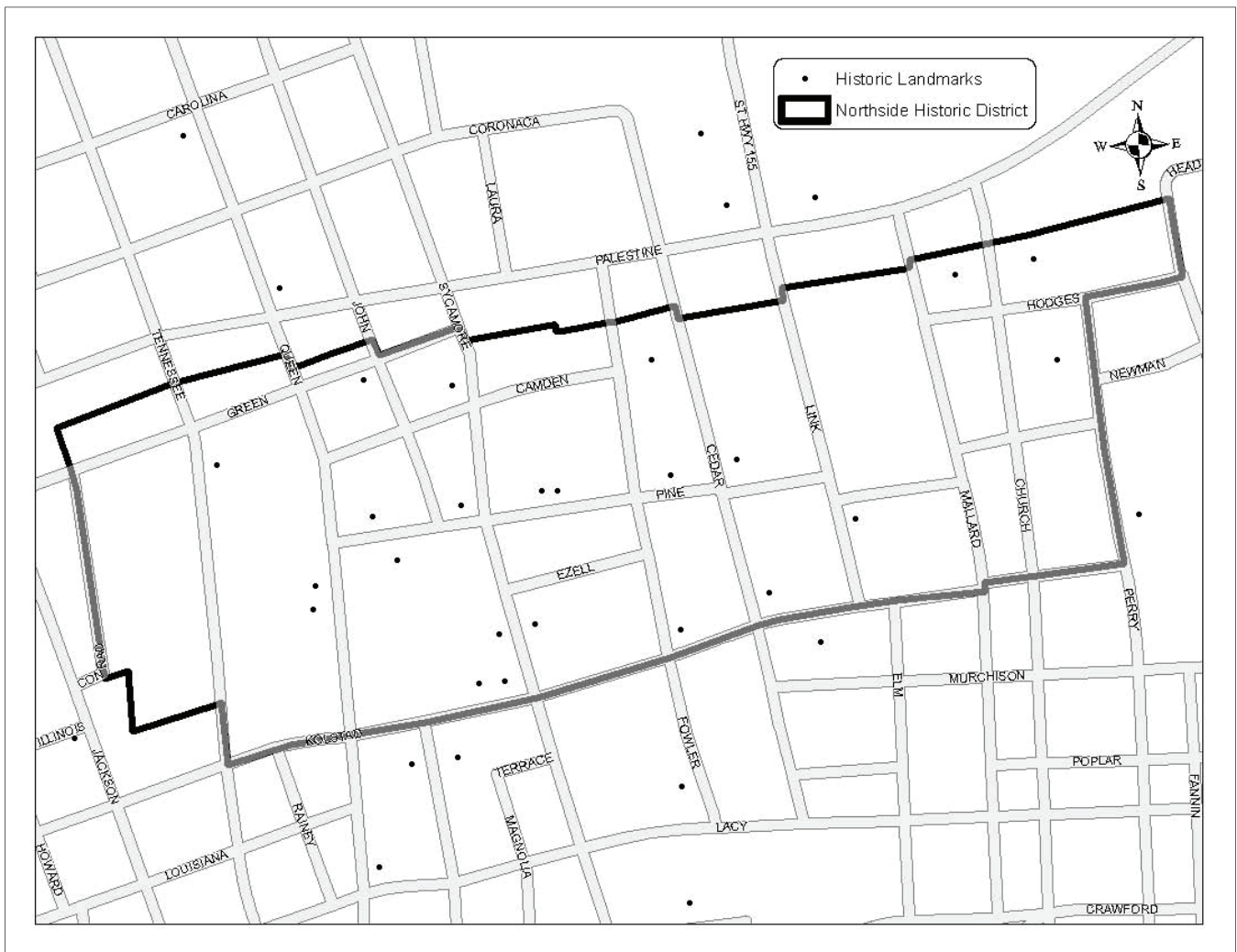
well as the United States. The broad trends of history are embodied in the neighborhoods, homes, businesses, and industrial resources that continue to compose the core of the city of Palestine to this day. The following maps provide locations of Landmarks and Districts within the City of Palestine.

The City of Palestine recognizes and has designated three residential districts, The Northside, Southside, and Michaux Historic Districts, and one commercial, the Downtown historic district. Many individual landmarks, both within and outside



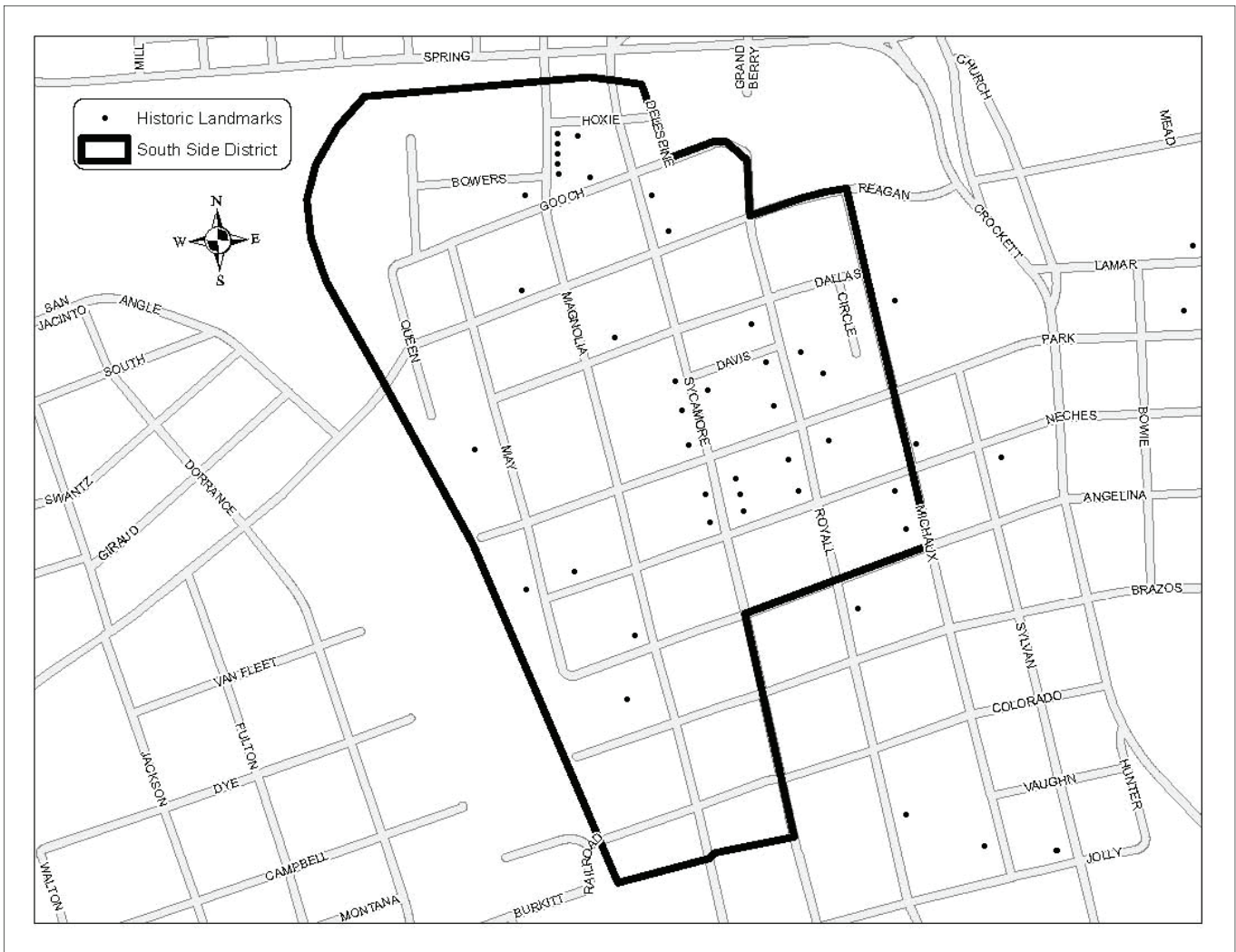
# North Side Historic District

The original settlers of Palestine and long time residents lived mostly north and northwest of the courthouse in areas called Old Town and north central Palestine. Most of these people arrived between 1846 and 1861 from other southern states. Homes in Old Town and north central Palestine include small, simple one and two story houses as well as large, two and three story residences. Built of wood or brick and lived in by early residents, some are examples of vernacular architecture made from locally available materials with L-plan designs, or center passage plans, some with Greek Revival decoration. Others were designed by architects with Greek Revival style decoration or Tudor Revival or Classical Revival style design and used mass produced materials. Examples of all of these types of architecture are preserved within the boundaries of the Northside Historic District, which was designated in 2007.



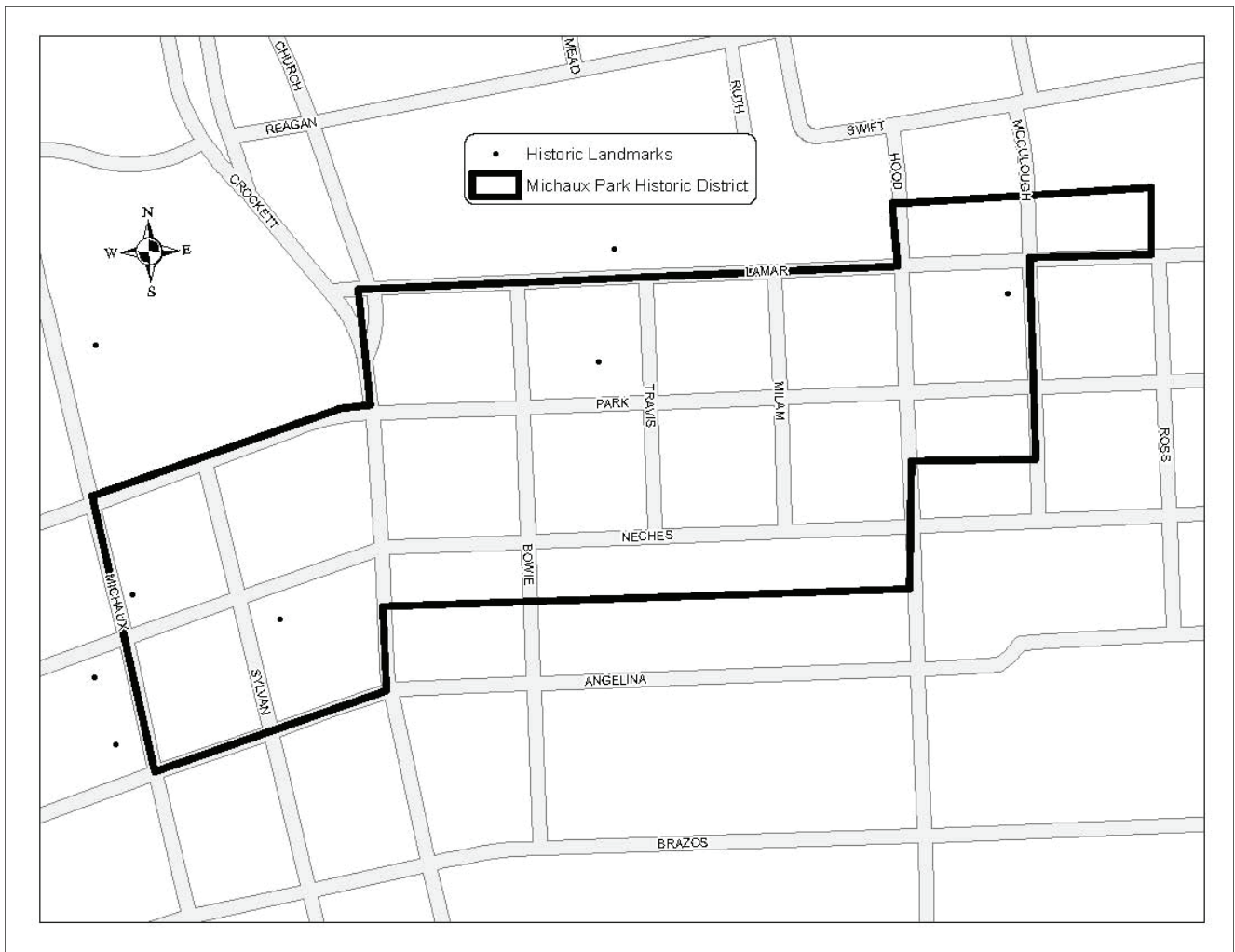
# South Side Historic District

Bankers, lawyers, doctors, architects, carpenters, masons, and merchants settled in Palestine because of the growth caused by the railroad. These residents lived south of the railroad tracks in the area that is now the South Side Historic District. Homes built by these residents are large or medium sized and are made of wood, stone or brick. Many are two stories tall and some are three stories. Many homes in this area were designed by architects in a number of architectural styles including Classical Revival. These buildings were influenced by published designs and constructed with mass produced lumber and hardware. Also settling south of the railroad were rank and file workers who lived along the east and north edges of the South Side Historic District, near the railroad tracks. These homes are generally small, one story wood cottages with little architectural decoration built from mass produced materials. The South Side Historic District was created in 2008 to preserve this historic neighborhood.



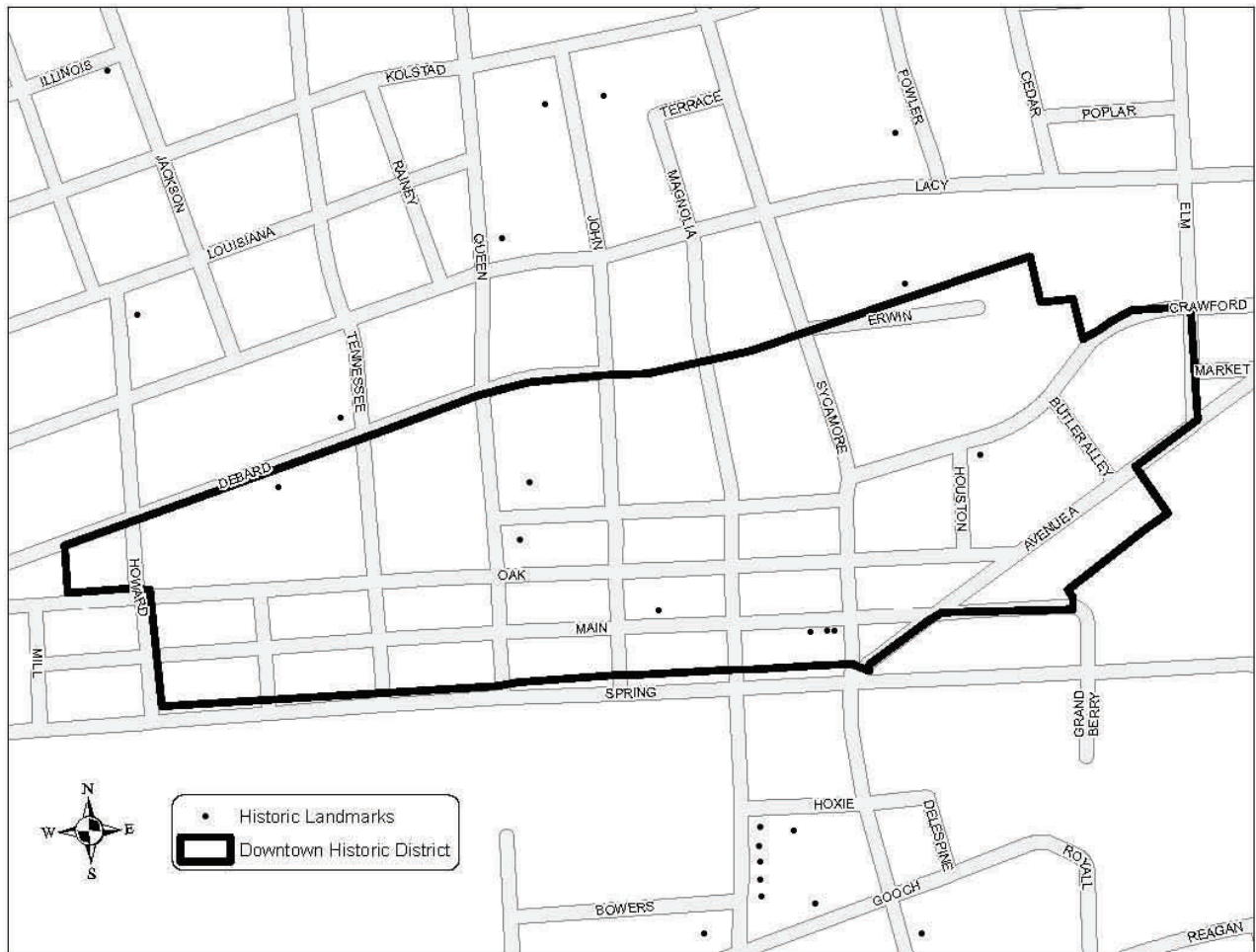
# Michaux Historic District

The southeast part of Palestine was sparsely populated until about 1915 when new economic growth in Palestine created the need and the means to pay for new housing. Housing here is mostly small and medium size one and two story wood or brick dwellings. Most are vernacular buildings. The Tudor Revival style John H. Reagan School, built in 1917 at 400 S. Michaux Avenue is one of the most visually imposing buildings in the southeast part of Palestine. The Michaux Historic District was created in 2009 to preserve the historic character of this predominately early 20th Century neighborhood.



# Downtown Historic District

Since the arrival of the railroad in 1872, the commercial center of the City of Palestine has been the downtown area. Composed primarily of late 19th and early 20th Century commercial buildings, the downtown area referred to as “New Town” by local residents, has always provided goods, services and entertainment to the residents occupying the upper floors of these commercial buildings, surrounding neighborhoods, as well as the many visitors to the city drawn by the economic opportunities provided by the railroad industry. The downtown historic district was created in 1992, to preserve this area, and the Palestine Main Street Program assists property owners in this area to promote economic revitalization and growth within this district, which is the historical center of commercial activity and urban life in the City of Palestine.



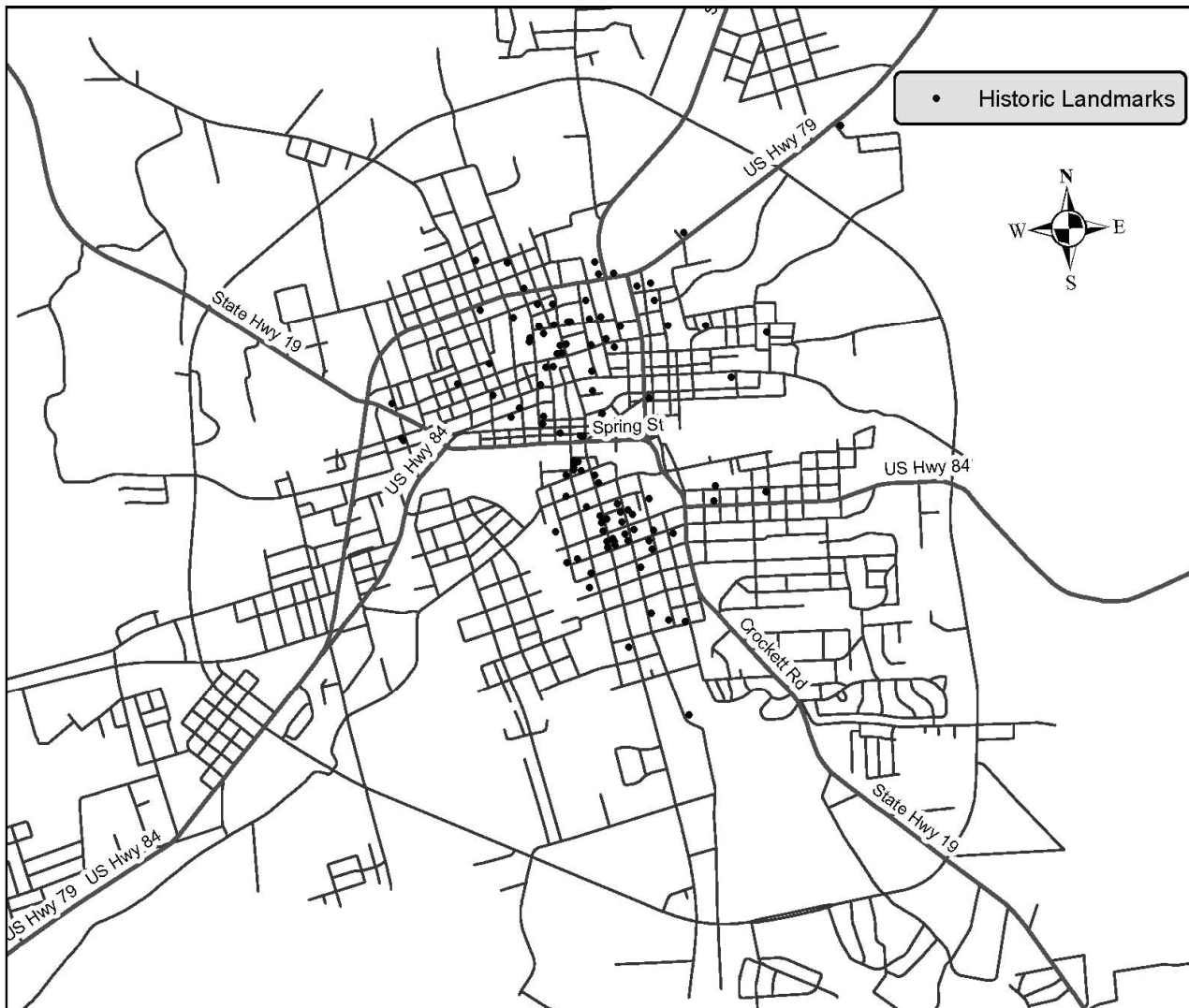
# Historic Landmarks

In addition to designated Historic Districts, the City of Palestine designates individual Historic Landmarks, resources that are at least 50 years old and have a historical value due to association with important events, people, trends, or are represen-



tative of historic architectural style and/or building methods. Since 1990, over 120 designated Historic Landmarks have been recognized through the efforts of property owners within the City of Palestine.

Historic Landmarks





# DESIGN GUIDELINES OVERVIEW

This handbook is a condensed version of the design guidelines. A property owner should review the complete version of the Residential or Commercial Design Guidelines for greater detail. The following pages list some of the major features that help define the historic character of a

building, as well as common treatments that either help to **preserve** this history, or **damage** the historic identity of a building.

A brief summary of the guidelines are included in this handbook for convenience, but the complete guidelines provide more detailed information.

Access to the entire set of guidelines, as well as other preservation materials available to assist anyone with an interest, is available through the City of Palestine historic preservation office.



## Requirements for approval for alterations & new construction

### ***A Certificate of Appropriateness is required for:***

- Remodeling or changing the exterior appearance of a house if the work is visible from the street (the front and the side if it is on a corner)
- Demolition of a structure or an addition to a structure
- Fences on the front or side of the house visible from the street. Historic fences included wood picket and iron on the front, wood plank (or privacy) and chain link on the back. Historic wood picket fences should be *restored*

Remember:

A Certificate of Appropriateness **is not** a Building Permit.

### ***A Building Permit is required for:***

- Erecting a fence
- Roofing and structural repairs or changes
- Plumbing repairs or changes
- Electrical repairs or changes
- Mechanical repairs or changes
- Demolition of any structure or portion of a structure



### ***What is not required***

A certificate of appropriateness is not required for:

- Ordinary maintenance which includes:
- Repairing or exact replacement of the front porch flooring or ceiling material
- Repairing the siding material
- Remodeling the interior, back or side of the house that is not visible from the street
- Painting

REMEMBER: IT IS BETTER TO REPAIR  
THAN TO REPLACE

# Types of Treatments

The City of Palestine has a set of design guidelines for residential properties such as houses, as well as a set of guidelines for commercial properties, such as businesses.

Both sets of guidelines address three types of treatments to Historic Properties:

- **Repair & Maintenance**— the process of preventing small problems from becoming bigger ones, and fixing things that have deteriorated. Historic Buildings were designed to be repaired, and property owners who conduct regular maintenance save on costs. Maintenance that strictly limits all repairs to existing materials or replaces with an exact in-kind match of material and appearance **often does not require a Certificate of Appropriateness.**
- **Alteration**- At times historic buildings need to be expanded or modified to make room for new activities or more space. **Property owners can often obtain approval for alterations that do not detract from the historic character of the building and do not destroy important character defining features and materials.** Additions and alterations are most often made to existing historic buildings, but sometimes owners of historic properties wish to recreate from historic photographs or original plans known outbuildings or site features no longer present. At other times owners wish to add site features not historically present such as benches, lighting, landscaping, parking walkways, driveways, or fencing. Depending on the building, its location, the nature and size of the lot some of these changes may be permitted, provided they do not detract from the original historic buildings or destroy important character defining elements of an associated property or a historic district as a whole. The Historic Landmarks Commission will not approve additions or alterations that are incompatible with historic design, materials and other features.
- **New Construction**- The guidelines address the construction of new buildings, also known as infill construction, within historic districts and within the boundaries of individually designated historic properties. **The guidelines offer suggestions for creating compatible new designs that will be harmonious with historic properties.** The Historic Landmarks Commission will not approve new construction that is incompatible with historic design, materials and other features.

The Design Guidelines are intended to make it simple to repair & maintain historic properties, as long as historic integrity is not damaged

## Alteration & New Construction



The complete sets of Guidelines contain information for appropriate alterations, additions, and new construction for historic landmarks, and properties in historic districts. Property owners thinking of projects involving alterations or new construction are strongly encouraged to work

with the Historic Preservation Officer and the Historic Landmarks Commission to develop a project that is likely to be approved with little or no change. This approach usually saves the property owner time and expense.

# Common Materials

## Wood

Historic wooden elements were often constructed of what is called “old growth” lumber. Old growth lumber was harvested in the years before modern forestry practices selected for trees that grew quickly. Old growth lumber is denser and more rot and insect resistant than modern lumber.

When replacing painted wooden elements, such as siding, priming all faces of the wood, instead of just the visible ones will add years to the life of the repair

NOTE: Historic wooden elements such as windows are surprisingly durable and were designed with future repairs in mind. Wooden windows that at first appear to be obviously beyond repair often can be salvaged with the use of wood consolidation products, putties and epoxies for minimal cost.



## Masonry

Historic masonry walls gradually allow excess moisture to escape, painting generally traps moisture in the wall, keeping it from “breathing” Additionally, once a wall is painted, it will always require repainting, increasing maintenance time and cost..

Historic brick was often fired at lower temperature than modern brick. Historic bricks generally expand and contract more. For this reason, historic mortar mixtures were softer and more flexible, using lime and less Portland cement than modern mortar. Using a modern Portland cement mortar on historic brick will cause the face of the brick to crack and fall off, shortening its life by years.

Much like a loaf of bread, when a brick is first baked, it forms a less porous outer crust that helps to keep out water and provides durability. Harsh cleaning treatments, such as sandblasting, wire brush scrubbing, and high pressure spraying damage this “crust” and shorten a brick’s useful life by years.

## Metal

Historically, metal was used in everything from wrought iron fencing to cast iron storefronts to roof flashing.

Prompt removal or neutralization of rust extends the life of historic metal features by years.

Allowing dissimilar metals to touch one another can result in damage due to galvanic action. For this reason it is important to make sure that appropriate fasteners are used when near metal.

**A valuable source for anyone involved in the maintenance and repair of historic properties is the National Park Service’s Preservation Brief series. Each of these Briefs provides information about different aspects of historic building maintenance and repair without becoming overly technical. These are available online at:**

**<http://nps.gov/tps/how-to-preserve/briefs.htm>**

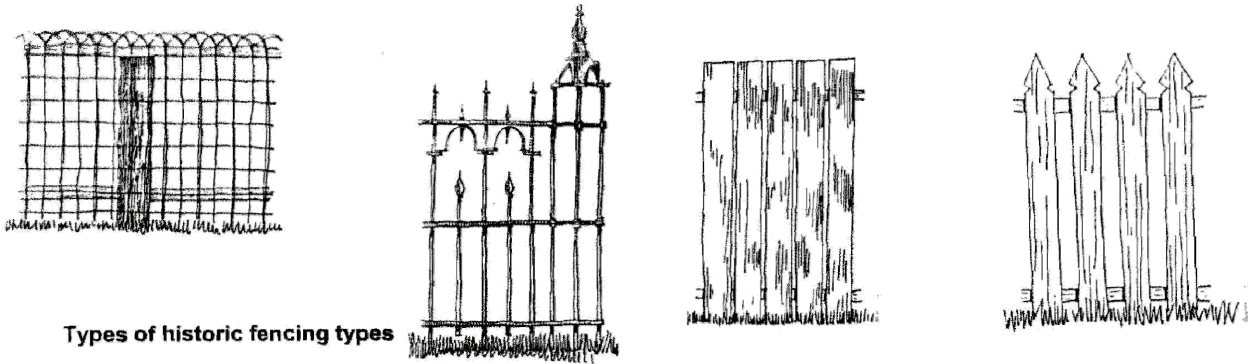
Usually, the repair of historic materials requires more labor, but costs less in materials than using ready-made replacement products. This allows local carpenters and builders to keep more of the money they earn in the local community, instead of spending it on ready-made replacement items, which generally are made outside of the community.

## Fencing

Historically, fencing in Palestine included wood, iron, brick and a mix of wood and metal mesh.

Original fencing and walls should be preserved and repaired whenever possible using in-kind materials that match color, texture, scale and design. When this is not possible or desirable due to environmental conditions or unavailability of historic materials, historically compatible materials should be used.

Building style and period of construction usually defines the character of fencing and walls.



Types of historic fencing types

## Preserves History

- Repairing deteriorated, broken, missing sections of fence using in-kind materials.
- Exactly copying existing features, such as wood picket or post designs.
- When a fence cannot be repaired or replaced exactly, using a fence design that is historically compatible with the design of the building.



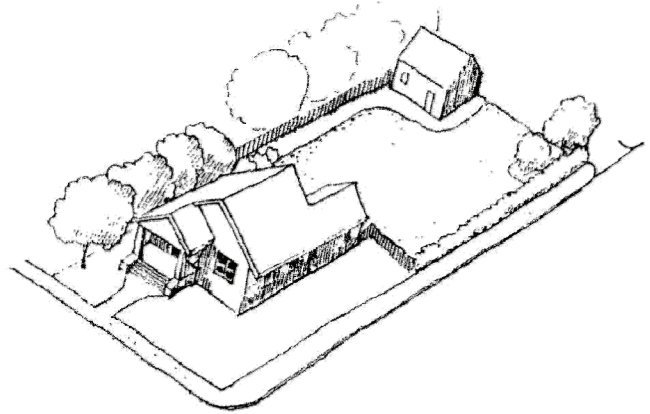
## Damages History

- Using synthetic or man-made materials.
- Using welded steel fencing, sheet metal fencing, or hurricane fencing.
- Using unplastered concrete block, adobe, or poured concrete walls or other historically incompatible materials.
- Placing fence taller than 3 feet in height at the front property line.

## Walks, Drives, and Parking

Historically, walkways in Palestine were native stone, concrete, brick, gravel, earth or grass. While driveways are often thought of as 20th century inventions made necessary by the automobile, driveways have been a feature of historic properties as long as there have been horses, wagons and carriages.

While additional parking was not often a historic feature, the need for additional parking is often a reality. Despite this need, additional parking can easily detract from the historic character of a landmark or district, so must be designed carefully and with approval.



Historically sensitive parking treatment for residential properties. Parking is located behind the house and landscaping is used to make the drive less noticeable

## Preserves History

- Keeping and maintaining walks and driveways that are original concrete, brick, stone, crushed rock or gravel
- Choosing locally occurring iron stone instead of other varieties.
- Replacing non-historic walks and driveways with historically appropriate replacements when repair or replacement is needed.
- Carefully matching historic masonry in color and texture when conducting repair.
- Locating additional parking at rear of building, and screening it.
- Using historically appropriate fencing and landscaping to make additional parking less noticeable.



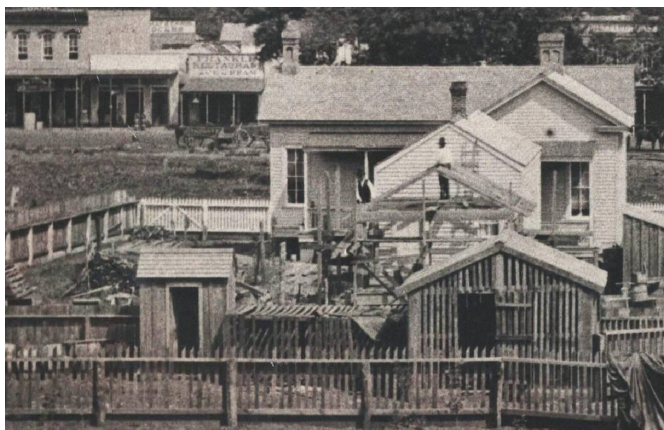
## Damages History

- Using synthetic or non-traditional materials such as: asphalt, broken tile set in concrete, poured concrete laid without dividing seams, rough concrete blocks, rounded concrete paving stones or rip-rap.

## Outbuildings

Outbuildings provide secondary uses on a historic property. Historic properties once often included outbuildings of many types such as smoke houses, chicken coops, servants quarters and carriage barns. Those most likely to be still standing are garages, sheds, guest houses and garage apartments. The preservation of outbuildings contribute to the understanding of historic life styles and historic building techniques.

### Preserves History



- Repairing outbuildings using in kind materials that match existing texture and pattern of historic materials.
- Ensuring that non-historic elements such as carports are compatible with historic buildings and do not block the view of historic buildings or historic outbuildings.

### Damages History

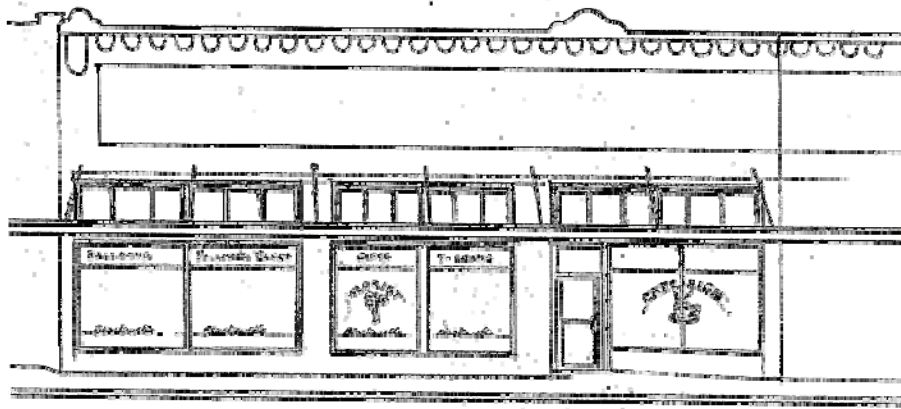
- Repairing outbuildings with synthetic materials.
- Installing pre-fabricated outbuildings not compatible with the period and style of historic buildings.

## Signs

Often historic commercial buildings featured small signs presenting business name and address painted directly on the storefront display window, front entry door, upper floor entry door or upper story office window.

Residential properties generally did not have signs, but when necessary should be of a historically compatible style.

**The Palestine Main Street Advisory Board has full authority over new signs and alterations to existing signage in the Main Street Overlay District.**



An example of appropriate signage for historic commercial buildings

## Preserves History

- Placing signs within the sign band of the exterior walls of historic buildings.
- Uncluttered and straightforward signs.
- Maintaining and repairing existing historic signs when possible.
- Using lettering, design, and materials compatible with the style and period of the building.

## Damages History

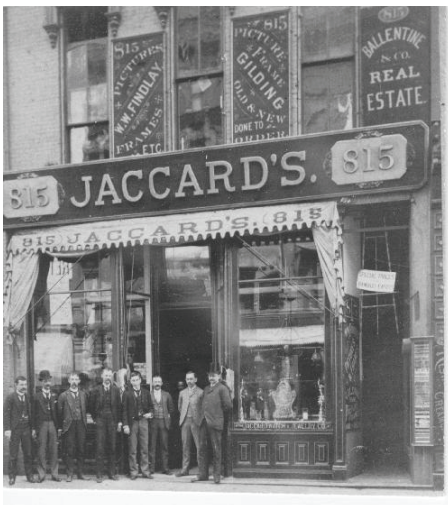
- Using materials and design not historically compatible with the building.
- Using internally lighted signs, except where lighting was present historically, as in neon signs.

## Entries, Porches & Balconies

Entrances are important for their location, materials and detailing. Roof form, arrangement, and the placement of posts and stairs are primary features of porches. Entries that are historically appropriate will be compatible with the type originally in place at a specific building. A historic photograph taken over 50 years ago that shows the building can provide information on an entry size, shape, design and detailing used in the historic period. Keeping and maintaining entrances and porches helps create a sense of community in a residential neighborhood, and a historically appropriate entrance provides for commercial properties a sense of quality that contributes to increased business.

### Preserves History

- Maintaining and repairing porches and entries present in the historic period.
- Replicating missing elements based on historic photographs or other documentation using the same materials, size, design and scale as those originally present.
- Retaining, repairing and maintaining decorative trim and elements.
- Replacing only wood that is too rotted to repair.



### Damages History

- Removing original entries or changing their size, design or materials.
- Use of synthetic or substitute materials instead of original materials.
- Replacement of historic elements with modern storefronts.



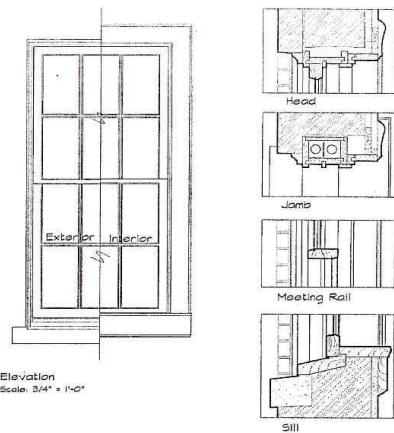
# Windows & Doors

The placement and relationship of the size of windows and doors within and to wall surfaces and the type of windows and doors historically present are important character defining elements. Their placement, size, shape, function, detailing and structure are associated with different architectural styles, building traditions and historical periods. A photograph over 50 years old can provide information on window and door size, shape, pane pattern, details and even shutters used in the historic period.

Historic windows were designed to be easily repaired, and repair is usually less costly than replacement.

## Preserves History

- Protecting and maintaining the wood and metals that comprise the frame, sash, muntins and surrounds of windows in historic buildings
- Repair and caulk windows to ensure working order.
- Replace working parts that cannot be repaired with appropriate new parts.



Detail of double hung wood sash window

Using storm windows with historic windows can increase energy efficiency without damaging the character of the building

- Retaining original doors and entries.
- Retaining original door and window hardware.

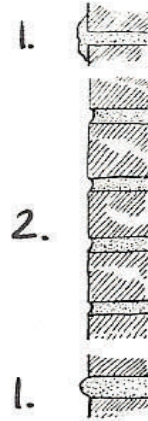
## Damages History

- Removing original windows and replacing with aluminum, vinyl, or other window types or materials.
- Changing the function or pane pattern
- Installing a different sized window.

**PLEASE REMEMBER:** Since windows and doors are such important features, conducting any repair or replacement that involves changes or replacement of historic windows, doors, or related features without a Certificate of Appropriateness can result in penalties.

# Walls

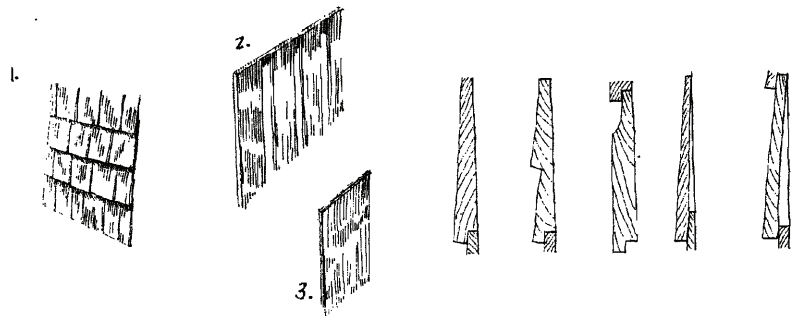
Walls define the aesthetic tastes and budget of the original owner, the skill of the designer and builder, the level of technology available when the building was built. Whenever possible, original exterior wall materials and decorative detailing (including brackets, endboards, gable returns, entablatures, pilasters, cornices and quoins) of historic properties should be preserved and repaired. Repairing damaged wood, brick, stone, metal, terra cotta, tile, adobe, stucco or other original material is preferred over replacement.



1. TOP AND BOTTOM = INCORRECT MORTAR PROFILES  
 2. CENTER = CORRECT MORTAR PROFILE

# Preserves History

- Maintaining and repairing using like materials, whether they be masonry, wood or metal.
- Keeping natural brick or stone unpainted.
- Matching the type, size, texture and color of brick, stone, tile, concrete or other masonry material used (and any grout or mortar present) to repair a historic property to match the original as closely as possible.
- Matching wood siding selected for repairs for width, milling profile, texture and general appearance to match the original.
- Keeping historically appropriate smooth wood finish.
- Using gentle cleaning techniques.



1. Shingle siding; 2. Weatherboard siding; 3. Plywood; 4. Various siding profiles

# Damages History

- Installing synthetic, non-traditional materials such as aluminum or vinyl siding, T-111 siding, plywood, concrete or synthetic brick, concrete block, synthetic block materials, Hardiplank, Drivet, lava stone or other non-traditional substitutes.
- Using wood with a raised grain because wood siding and trim historically did not have raised grain
- Murals should not be painted on the exterior walls of historic buildings as these obscure original materials and craftsmanship and detract from the historic character of a building.
- Using harsh cleaning techniques, such as sandblasting, high pressure spray, or wire brush.

# Roofs

Roof shape, pitch and materials are associated with certain architectural styles and are important character defining features of historic buildings. However, few historic buildings retain their historic roof materials. Changes in fire codes, and prohibitive costs and unavailability of certain historic materials have resulted in replacement of original roof materials.

Residential wood shingle roofs have largely been replaced with composition shingle materials. Most slate roofs, which were never in widespread use, also have been replaced with composition shingle or metal roofing. Metal plate roofing was popular in the 19th century and may survive on some roofs in Palestine. Most roofs in Palestine are now composition shingle, asphalt shingle, wood or slate. Chimneys built of brick or stone are another important feature of historic buildings and are most visible at the roofline. The materials and detailing of original chimneys help define the character and style of historic buildings.

Commercial roofs are generally not visible from the street, usually being hidden by the parapet wall.

## Preserves History

- Preserving and maintaining historic roof materials.
- Keeping historic roof pitch, shape and original elements such as cresting, dormers, finials, etc.
- Repairing and maintaining chimneys .
- Investing in a quality roof to help ensure the building will stay in good repair.
- Matching the roof with the style and function of the building.
- Replacing a non-historically compatible roof with a historic one based upon historic photographs.



Some types of roofing are costly to replace or have become unavailable. When considering changing roof type, it is helpful and necessary to contact the HPO or HLC to help find an appropriate roof material within a reasonable budget.

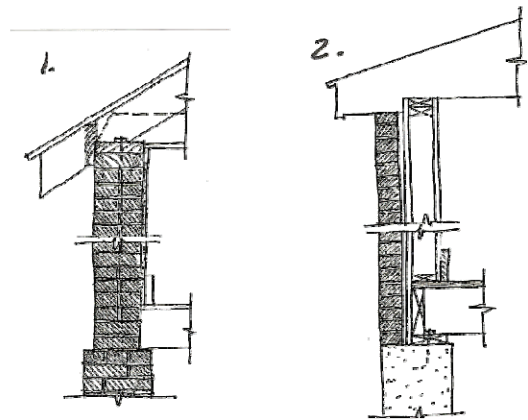
## Damages History

- Changing form, shape, elements or details of a historic roof.
- Changing roof materials. Although many types of metal roof have recently become an accepted residential roofing material, during the historic period, many profiles of sheet metal were originally associated with agricultural buildings.
- Using shingles with a different profile than was historically available.

**PLEASE REMEMBER: Changing roof design, shape, materials or features requires a Certificate of Appropriateness. Since roofing is a substantial investment, please be sure to gain approval before work begins.**

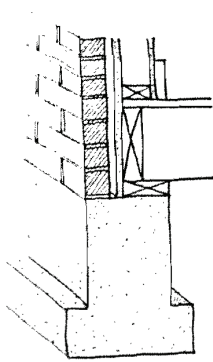
# Foundations

Overall foundation height and height of exterior foundation walls are important character-defining elements of historic buildings and care should be taken when repairing foundations and their exterior walls to maintain the foundation height of the historic building and utilize construction methods compatible with the historic methods.

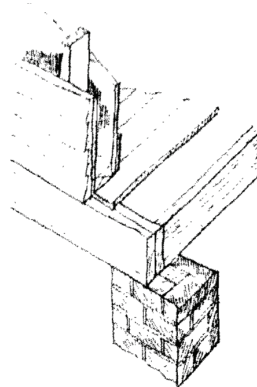


1. Load bearing Brick Wall

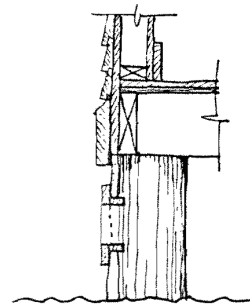
2. Brick Veneer Wall



1. Perimeter wall foundation



2. Brick pier and wood beam foundation



3. Wood pier and wood beam

## Preserves History

- Repair and maintain elements of the foundation using materials that are an exact match for existing elements.
- Although often not visible from the street, maintenance and periodic inspection of building structure and foundation helps ensure building longevity.

## Damages History

- Failure to maintain foundation and structural system, resulting in loss to property value.
- Changing structural system and visible foundation features in ways that remove historic material.

## CHOOSING A CONTRACTOR OR ARCHITECT

Property owners of historic properties in need of maintenance or repair can save themselves unneeded time and expense by hiring professionals who have specific knowledge and experience working with historic buildings. Historic buildings were made of different materials and using different techniques than those many modern builders are familiar with. In selecting a preservation professional, in addition to the typical manner of checking their credentials, it is advisable to also ask questions specifically related to their experience with historic buildings, such as:

What historic building projects have you done before?

Are you familiar with the Secretary of the Interior Standards for Historic Buildings?

Oftentimes people will find a good professional by asking neighbors with nicely restored buildings who they would recommend.

REMEMBER:  
A GOOD  
PRESERVATION  
ARCHITECT OR  
CONTRACTOR WILL BE  
FAMILIAR WITH THE  
**SECRETARY OF THE  
INTERIOR  
STANDARDS** FOR  
REHABILITATION OF  
HISTORIC BUILDINGS.



# Maintenance Requirements & Demolition by Neglect

All owners of property in the City of Palestine are required to meet minimum maintenance requirements to their property. This applies to historic landmarks and districts as well. Failure to maintain property can result in substantial fines and additional penalties.

Examples of serious disrepair or significant deterioration include, but are not limited to:

- (1) Deterioration of exterior walls, foundations, or other vertical support that causes leaning, sagging, splitting, listing, or buckling.
- (2) Deterioration of external chimneys that causes leaning, sagging, splitting, listing, or buckling.
- (3) Deterioration or crumbling of exterior plaster finishes, surfaces or mortars.
- (4) Ineffective waterproofing of exterior walls, roofs, and foundations, including broken windows or doors.
- (5) Defective protection or lack of weather protection for exterior wall and roof coverings, including lack of paint, or weathering due to lack of paint or other protective covering.
- (6) Rotting, holes, and other forms of material decay, including, but not limited to, damage by termites or other insects.
- (7) Deterioration of exterior stairs, porches, handrails, window and door frames, cornices, entablatures, wall facings, and architectural details that causes delaminating, instability, loss of shape and form, or crumbling.
- (8) Deterioration that has a detrimental effect upon the special character of the district as a whole or the unique attributes and character of the contributing structure.
- (9) Deterioration of any exterior feature so as to create or permit the creation of any hazardous or unsafe conditions to life, health, or other property.

Remember: If you are having difficulty maintaining your building, contact the City of Palestine. **There are often public, private, and non-profit resources that can help property owners, and in most cases a plan for stabilizing the building to prevent further damage can be developed.**

When it is not currently feasible to adequately maintain your property, please contact the Historic Preservation Officer to discuss available options. Penalties once a determination of violation of the Historic Preservation Ordinance can be substantial, and may include, but are not limited to a:

**“fine of not less than \$250.00 or more than \$2,000.00. Each day the violation continues shall be considered a separate offense.”**

# Additional Resources

- The City of Palestine Preservation Ordinance and Complete Design Guidelines are available at:  
[http://www.cityofpalestinetx.com/Dev\\_Sercives\\_Development\\_Docs.php](http://www.cityofpalestinetx.com/Dev_Sercives_Development_Docs.php)  
Palestine City Hall  
504 N Queen Street, Palestine TX 75801
- Palestine is a Main Street City, promoting economic revitalization through Historic Preservation:  
<http://www.palestinemainstreet.org/>  
903.723.3014  
825 W Spring Street, Palestine TX 75801
- The collections of the Palestine Public Library as well as the Museum for East Texas Culture contain documents and images of the City of Palestine that are useful for uncovering the history of a building, as well as learning about local history:  
Library:  
<http://www1.youseemore.com/palestine/default.asp>  
903.729.4121  
2000 South Loop 256, Suite 42, Palestine, TX 75801  
Museum of East Texas Culture:  
[www.museumpalestine.org](http://www.museumpalestine.org)  
903.723.1914  
400 S Micheaux Avenue, Palestine TX 75801
- The Portal to Texas History is the largest online library and archive of Texas history related materials within the State. Their collections feature historic Palestine newspapers, historic photographs, as well as documents that share the unique history of the City of Palestine.  
<http://texashistory.unt.edu/>
- The Texas Historical Commission is the state agency for Historic Preservation. They have resources and incentives for property owners with an interest in history in all its aspects.  
<http://www.thc.state.tx.us/>  
512.463.6100  
[thc@thc.state.tx.us](mailto:thc@thc.state.tx.us)  
P.O. Box 12276, Austin TX 78711  
1511 Colorado Street, Austin TX 78701
- The National Parks Service, the federal agency that preserves and maintains the National Historic Sites, has developed a series of articles that provide useful information for maintaining and repairing historic buildings.  
<http://www.nps.gov/tps/how-to-preserve/briefs.htm>
- The Secretary of the Interior Standards for Historic Buildings are available online at:  
<http://www.nps.gov/hps/tps/standguide/>
- The Advisory Council on Historic Preservation provides information related to policy and methods related to preservation of historic resources at their website:  
[Http://www.achp.gov](http://www.achp.gov)

# City of Palestine

Development Services  
Department

504 N. Queen Street  
Palestine, Texas

Phone: 903.731.8419  
E-mail: [jmorris@palestine-tx.org](mailto:jmorris@palestine-tx.org)

This guidebook is intended as a supplementary resource to provide familiarity with City of Palestine, Texas Historic Preservation rules, regulations and policy during the time of publication. For complete and current City ordinance and Design Guidelines, visit:

[http://www.cityofpalestinetx.com/Dev\\_Services\\_Development\\_Docs.php](http://www.cityofpalestinetx.com/Dev_Services_Development_Docs.php)





# Granbury

## Historic Preservation Handbook



Granbury Opera House, 116 E. Pearl St.  
Built in 1886

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Baker-Carmichael House, 226 E. Pearl St.  
Built in 1905

**P**reservation, or retaining a building's historic appearance through continued maintenance and use, is a bridge to Granbury's rich past and a pathway to its promising future.

Individual homeowners and business people have rehabilitated and restored old homes and buildings throughout Granbury's historic district and neighborhoods with private, not public, funding. This interest in preserving the community's heritage has strengthened the economy and given Granbury its No.1 industry, tourism.

### Preservation Pioneers Inspire a Community

Granbury's highly successful historic preservation movement began in 1969 with the restoration of the Hood County courthouse. The county commissioners actually considered removing the courthouse clock tower, but a movement to save it was led by Mrs. A. B. Crawford, Granbury's prominent newspaper publisher.

Mary Lou Watkins, a descendant of the Nutt brothers, two of Granbury's founding fathers, restored the old Nutt family home in the late 1960s. She and her cousin, Joe Nutt, then restored the Nutt House building on the Granbury Courthouse Square.

Their restoration efforts and the success of the Nutt House Restaurant inspired other building owners on the square who soon restored or refurbished their historic buildings, many of which were empty and dilapidated.

The community then joined together, led by Joe Nutt, and restored the 1886 Granbury Opera House in the early 1970s.

O'Neil Ford, a well-known Texas architect from San Antonio, visited Granbury in the early 1970s. While sitting in front of the Nutt House on a bench with Mrs. Watkins, he suggested she nominate the entire town square for the National Register of Historic Places.

Because of her efforts, the Granbury Courthouse Square was listed in the National Register of Historic Places in 1974. It was the first town square in Texas to be listed in the National Register and was described as "...one of the most complete examples of a late 19th century courthouse square in Texas."

The City of Granbury, a leader in historic preservation in Texas, created a historic district for the downtown in 1972. The ordinance passed that year established the Historic Preservation Commission, which enforces preservation policies in the historic district.

Jeannine Macon, a Granbury business woman and preservationist, served as chairwoman of the commission for 15 years, and led the commission in updating the Historic Landmark and District Zoning Ordinance several times.

In 1995, the city joined the U.S. Department of Interior's Certified Local Government program, which is administered by the Texas Historical Commission.

The citizens of Granbury were awarded the Ruth Lester Award for Meritorious Service in Historic Preservation by the Texas Historical Commission in 1976 in recognition of the unified redevelopment of the city's town square. Many individual awards have also been conferred upon the city's preservation leaders.

### **Revitalization Leads to Economic Growth**

The economic revitalization of Granbury's Courthouse Square, which was a direct result of successful historic preservation, served as an inspiration for the National Trust for Historic Preservation's Main Street Program.

Today, the Granbury Courthouse Square's restored Victorian commercial structures house an array of fine shops, antique and art galleries, and eateries. Downtown Granbury is alive with booming commerce, enlarging the city's tax base.

The number of visitors to Granbury continues to grow each year. Granbury's sales tax receipts grew from \$1.1 million in 1990 to \$2.1 million in 1997. The town's hotel-motel tax receipts increased 23 percent from 1994 to 1997.

The charm created by the restoration of residential neighborhoods has increased the value of home-owners' property and created a demand for historic homes. Granbury and Hood County are among the fastest growing communities in North Texas. According to the North Texas Council of Governments, the population in Hood County grew 30 percent from 1990 to 1998.

### **Preservation Tax Incentives and Historic Preservation Easements**

The federal government encourages the preservation of historic buildings through federal tax incentives. Income tax credits are available for the rehabilitation of income-producing or commercial structures. For more information, see the Resources Chapter of this handbook.

Federal tax relief is also available to historic property owners in Texas if they donate a preservation easement to a government agency or charitable organization.

Preservation easements offer long-term protection of historic properties by protecting them from further inappropriate changes. An easement follows the land, and continues to protect a property from alterations after the donating owner no longer has possession. For more information on preservation easements, contact the Texas Historical Commission.

### **Benefits of Historic Preservation**

The owners of historic structures and homes in Granbury are entrusted with proper preservation of the community's architectural past. Proper preservation will help Granbury maintain its historical designations and ensure that tourism and its economic benefits continue to grow.

This handbook is intended to aid in the decisions and processes that the owners of historic structures and homes will encounter during the preservation and maintenance of their properties.

Preserving Granbury's old structures enriches the community and maintains a strong link to its past. Both Granbury and its residents benefit financially from the town's revitalization. Visitors and new residents come to Granbury to step back in time and savor the rural, frontier heritage of Texas.

Cherishing and preserving that heritage has enabled Granbury to pave a new pathway to the community's growing future.

# HISTORY of GRANBURY and HOOD COUNTY

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## Chapter 2

### Frontier Outpost

Comanche Peak, Hood County's 1,129-foot mesa, was recognized as the area's most prominent natural landmark by early explorers, Indians, travelers and buffalo hunters. Located west of the Brazos River, Comanche Peak was in Indian territory.

For years, the Brazos River was considered the "dead line," separating Comanche territory from Anglo settlements east of the river.

Hood County's first Anglo settler was Charles Barnard, a hardy entrepreneur from the northeast. He and his brother opened a trading post on the Brazos River in 1847, in the shadow of Comanche Peak.

Other pioneers soon began to settle in Hood County during the 1850s. Among them were Davy Crockett's widow, Elizabeth, and his son, Robert Patton Crockett. They settled on land granted to them by the Republic of Texas for Davy Crockett's bravery at the Alamo.

Hood County was created by a special act of the Texas Legislature in 1866. The legislature decreed that the county be named for Confederate Gen. John Bell Hood, who commanded the Army of the Tennessee. The county seat was christened "Granbury" in honor of Confederate Gen. Hiram B. Granbury, leader of the Texas Brigade.

### Granbury Established on the Brazos River

Granbury's location within the new county was hotly contested by settlers. Three elections were held until a 40-acre site on Lambert Branch, donated by Thomas Lambert and blind brothers Jesse and Jacob Nutt, was chosen.

Granbury was established on the heavily wooded banks of the Brazos River. The entire town was a thick forest of oak, pecan, elm and cottonwood trees. Town lots were surveyed and plotted and several sales were conducted, with the largest public auction of lots held in 1871. Granbury was laid out in a grid pattern, centered around the courthouse square.

Log buildings and structures built of "rawhide" lumber, which was supplied by a busy local saw mill, were erected on the town square. Both the first Hood County Courthouse and the first Hood County Jail were log structures. Four or five saloons, complete with adjacent ten pin alleys, soon opened in Granbury and were frequented by cowboys.

### Early Economic Boom Creates Prosperity

During the 1880s and 1890s the log buildings were replaced by the native limestone structures that are still standing in Granbury. The Hood County Jail, with its hanging tower, was built in 1885; the Granbury Opera House was built in 1886; and the Second Empire-style Hood County Courthouse was built in 1891.

The heavy blocks of white limestone used to construct Granbury's commercial buildings were quarried within five miles of the town square.

In 1887, the Fort Worth and Rio Grande Railroad arrived in Granbury, bringing Hood County its first rail transportation. The arrival of the railroad triggered an economic boom in Granbury. The excitement generated by the arrival of the railroad was reported in the Granbury News in March of that year: "A bank, a bridge, a railroad, and a new college are the all-absorbing enterprises just now. On with the boom and a good rain."

Colleges were established in both Granbury and the nearby resort town of Thorp Spring in the 1870s. Granbury College was located north of the town square, and Add-Ran College in Thorp Spring was the predecessor of Texas Christian University, which is now located in Fort Worth.

Agriculture was Hood County's top industry for many years, and cotton was the county's first leading crop. Granbury, the county seat, was the natural agricultural trading center. In 1905, Granbury had five cotton gins. The Hood County Milling Company, a cotton-seed oil mill, was located in Granbury near the railroad tracks.

### Legends and Lore of Granbury

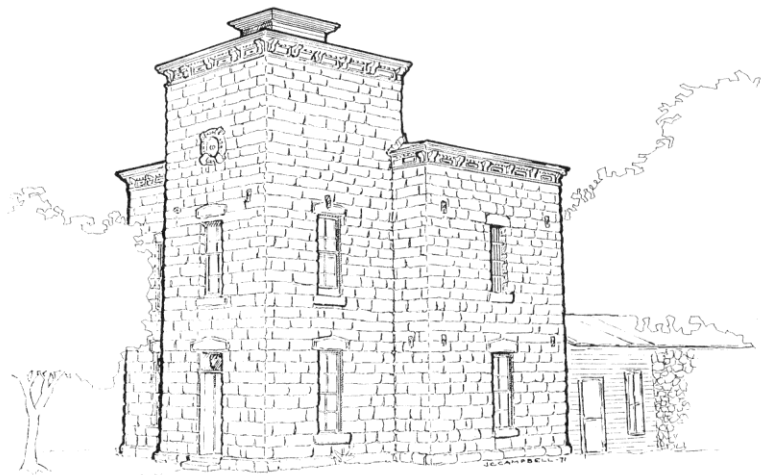
Prohibition was supported by the county's residents in the early 1900s, causing all of Granbury's saloons to close. Carrie Nation visited Granbury in 1905. Local legend has it that she wielded her infamous ax through Granbury's saloons. In fact, most of Granbury's residents met her at the railroad depot when she arrived. The Granbury News wrote, "The curiosity of most people was satisfied by a sight of the notorious woman."

Legends abound in Granbury concerning the town's frontier days and notorious outlaws like John Wilkes Booth and Jesse James. Both men, stories say, lived in Granbury, and old-timers believe that Jesse James is buried in Granbury Cemetery.

### Lake Granbury Created

After decades of planning, the Brazos River was dammed in 1969 to create sparkling Lake Granbury and its 103-mile shoreline. Along with the historic preservation movement, which began at the same time, the lake has had a tremendous impact on the growth and economy of Hood County.

Today, Granbury's pristine historic buildings are nestled on the shore of the lake, shining reminders of days gone-by, and bright harbingers of days to come.



Old Hood County Jail, 208 N. Crockett St.  
Built in 1885

# RESEARCHING the HISTORY of YOUR OLD HOUSE or BUILDING

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## Chapter 3

**R**esearching the history of your old house or building can help you gain an interest in and appreciation for your historic property. Historical designations can help increase the value of your historic property, and sleuthing can be fun.

### How to Begin

If your research is thorough, your house or building can receive local, state or national historical designations. You can begin by going to the Hood County Library and reading research papers that have been written on other local historic structures.

To obtain information on how to have your building designated as a Granbury Historic Landmark, see the appropriate section of this handbook. To obtain an application for a Texas Historical Marker or the National Register of Historic Places, call the Texas Historical Commission in Austin. The appropriate addresses and phone numbers are listed in the Resources Chapter of this book.

### Take a Good Look at Your House or Building

By examining your old house or building carefully and doing some reading on architectural styles (see the next section of this book), you can get an idea of when your structure might have been built.

Look for obvious additions and alterations that may have occurred over the years, and also look at outbuildings and landscaping.

### Researching Old Records

Begin your search for written information at the Hood County Clerk's office with a warranty deed search. Researching transactions that your property has gone through helps reveal its age and historical significance.

Look for obvious references to structures in each deed, or large increases in sales prices. These can indicate the addition of a home or building to the property.

Old county tax assessor records are stored in the Granbury Railroad Depot. Look through these for increases in your property's tax assessment from one year to the next, which can also indicate the addition of an improvement like a home or building.

Sanborn Insurance Maps of Granbury for 1893,1898,1905,1910 and 1932 are part of the Barker Texas History Collection at the University of Texas at Austin. These maps show sketches of each old building and give information on construction materials.

### **Old Newspapers, Written Histories and Photographs**

The Hood County Library has many old issues of Granbury newspapers on microfilm, which can be an invaluable resource for information on buildings, people and events in the history of our community.

The library also has hand-written genealogical records compiled by Judge Henry Davis about many old families in Granbury. You can request census records at the library, and there are files of written information and photographs compiled by other local historians on file there.

The Hood County Genealogical Society has genealogical records on file at the Granbury Railroad Depot, and the Hood County Historic Preservation Council has historical collections and old photographs at the Hood County Museum in the old Hood County Jail.

*Hood County History in Picture and Story*, published by the Granbury Woman's Club, and *Hood County History*, written by T. T. Ewell and published in 1895, are both excellent local history books. *The Story of Comanche Peak, Landmark of Hood County, Texas*, written by Vance J. Maloney, is also an excellent local resource.

### **Oral Histories and Cemetery Records**

There are many local historians in Granbury and Hood County who have maintained private collections of records and who have much first-hand knowledge of Granbury's history that they have learned from their families.

Mary Kate Durham, who is one of Granbury's greatest resources of oral history and local history collections, has worked with others to compile precise cemetery records for all of Hood County's old cemeteries. These are available at the Hood County Library.

Other local residents of your neighborhood may have knowledge of the history of your home or building and the people who built it and lived there.

### **For More Information or Help**

Please refer to the Resources Chapter of this handbook for addresses and phone numbers of the organizations mentioned here.



Granbury is rich with historic Texas architecture that has been preserved for many years. These are descriptions of some of the architectural styles that can be found in Granbury.

### Commercial Eclectic (1870s to early 1900s)

*Built of hand-hewn native Hood County limestone that was quarried within five miles of the courthouse square in Granbury, these buildings replaced the town's first log or rawhide lumber structures.*

*These buildings have thick rock walls and some ornamentation like bracketed eaves, cornices and arched windows.*

*The Nutt House Hotel features a cast-iron storefront and Richardsonian Romanesque characteristics like bandings within the stone, and stone corner pilasters and finials.*

*The rear and sides of many of Granbury's earliest commercial buildings have simple vernacular limestone walls without architectural detail.*



Local example: Nutt House Hotel, 121 E. Bridge St.  
Built in the 1890s

### Italianate Victorian Commercial (1870s to early 1900s)

*These commercial buildings in downtown Granbury have more pronounced Victorian features than the Commercial Eclectic buildings described above, such as hood moldings with pediments over narrow windows, heavier cornices and elaborate pressed tin ornamentation on their facades.*



Local example: First National Bank, 101 E. Bridge St.  
Built in 1883

## Greek Revival (1825 to 1860)

*Simplicity of design includes moderate-pitched, gabled or hipped roofs with a wide cornice, and entry porches or full-width porches supported by columns and pilasters and surmounted by low pediments.*

*The doors of Greek Revival buildings usually have a transom window above the entry and sidelights on either side.*

*The David Lee Nutt House has Greek Revival forms, but was built after the Greek Revival time period. It reflects many Victorian characteristics as well, including tall, narrow windows.*



Local example: David Lee Nutt House, 319 E. Bridge St.  
Built in 1879

## Eastlake Style (1870 to 1910)



Local example: W. B. Daniel House, 107 W. Bluff St.  
Built before 1893

*Many Victorian homes in Granbury feature Eastlake ornamentation, which is also called "gingerbread." It's named for Charles Locke Eastlake, a noted designer who lived and worked during the period.*

*The porch posts, railings, balusters, spindles and lattice work typical of Eastlake design are featured on many of Granbury's Victorian homes.*

## Queen Anne (1880 to 1910)

*Asymmetrical design with gables, towers, porches, encircling verandahs, bay windows, patterned shingles and steeply pitched roofs define Queen Anne houses, which are usually referred to as Victorian mansions, but are also often built on a smaller scale.*

*The Aston House in Granbury is a fine local example of Queen Anne architecture. When Andy Aston built it for his wife, Dollie, in 1905, he told her he would build her the finest house in Hood County if she would marry him.*

*The Baker-Carmichael House in Granbury features two-story Ionic columns, indicating a transition from Queen Anne to Classical Revival-style architecture.*



Local example: Aston House, 221 E. Bridge St.  
Built in 1905

## Shingle Style (1890 to 1915)



Local example: Cogdell House, 616 Thorp Spring Rd.  
Built about 1907

*These two- or three-story homes feature wood shingles, multi-level eaves, and wide gabled porches. Shingle-style homes evolved from the Queen Anne style of architecture, but were simpler and less ornate. Shingle-style homes adapted asymmetrical design from Queen Anne architecture, and they adapted classical columns and Palladian windows from Colonial Revival styles.*

*The Cogdell House, a Shingle-style home built in Granbury about 1907, was described in the local paper at the turn of the century as "...a nice, modern cottage" while it was being built. The interior of the Cogdell House features built-in cabinets and beautiful wood beams and paneling, reflecting influences of the arts and crafts movement.*

*Wyatt Hedrick, the architect who designed the Cogdell House, carried the design of the home to its heavy oak furnishings, which is very rare. Many pieces of the Cogdell family's original furniture still remain in the house.*

## Prairie Style (1900 to 1920)

*These two-story homes feature broad gabled or hipped roofs with wide overhanging eaves, one-story porches and horizontal appearances. The first Prairie homes were developed by a group of American architects that included Frank Lloyd Wright.*

*The Estes-Green House, built in 1912, is a vernacular Prairie-style home with large, square pillars, supporting its one-story porch and porte-cochere. This house also features the boxed eaves and typical front door of Prairie-style homes. Note the steps rising from two directions to the front porch, which is typical of Prairie-style forms.*



Local example: Estes-Green House, 319 W. Pearl St.  
Built in 1912

**T**here are three different types of historical designations available to owners of historic buildings in Granbury: local, state and national.

### **Granbury Historic Landmarks and Granbury Historic Districts**

The City of Granbury recognizes structures that are historically significant as Granbury Historic Landmarks. The city also recognizes neighborhoods that are historically significant as Granbury Historic Districts.

The city protects the architectural integrity of the buildings and homes that it recognizes as historic.

Any changes to these buildings must receive a Certificate of Appropriateness from the city's Historic Preservation Commission (see the chapter on Certificates of Appropriateness).

A property can be awarded designation as a Granbury Historic Landmark or a neighborhood can be awarded designation as a Granbury Historic District if it:

1. has been recognized as a Recorded Texas Historic Landmark or has been entered into the National Register of Historic Places.
2. possesses significance in history, architecture, archeology, and culture.
3. is associated with the lives of persons significant in our past.
4. embodies the distinctive characteristics of a type, period, or method of construction.
5. represents the work of a master designer, builder or craftsman.
6. represents an established and familiar visual feature of the city.

*The property or district must meet one or more of these criteria.*

### **Established Historic Districts in Granbury**

In 1972, the city created the Granbury Town Square Historic District, protecting the historic integrity of the buildings in the district.

The district is defined as the town square and 150 feet from each of its four corners.

Any preservation work (including changing paint colors) to the buildings on the town square must receive a Certificate of Appropriateness from the city's Historic Preservation Commission.

Demolition, new construction, landscaping, signs and merchandise displays within the historic district must also receive a Certificate of Appropriateness.

## **Texas Historical Markers**

There are two types of historical markers awarded by the Texas Historical Commission: subject markers and Recorded Texas Historic Landmark markers.

Subject markers are educational and are best suited for church congregations, cemeteries, events, persons, or institutions.

The Recorded Texas Historic Landmark designation is awarded to historic structures deemed worthy of preservation for their architectural integrity and historical associations.

To be designated as a Recorded Texas Historic Landmark, a structure must be at least 50 years of age and should retain its appearance from its period of historical significance. The Recorded Texas Historic Landmark designation is awarded to buildings that are exemplary models of preservation. It is the highest honor the state can bestow to historic structures.

There are more than 10,000 Texas Historical Markers throughout the state, with approximately 40 in Hood County.

For information on how to apply for a Texas Historical Marker, see the Resources Chapter of this handbook.

## **National Register of Historic Places**

The National Register of Historic Places is a catalog of districts, sites, buildings, structures and objects that are a major part of the cultural heritage of the American people.

The National Register is maintained by the U.S. Department of the Interior with the assistance of each state's historic preservation officer. Nominations for the National Register are submitted to the Texas Historical Commission (see the Resources Chapter of this handbook).

To be eligible for the National Register, a property is evaluated for significance in one or more of the following criteria. Eligible properties:

1. are associated with events that have made a significant contribution to the broad patterns of our history;
2. are associated with the lives of persons significant in our past;
3. embody the distinctive characteristics of a type, period, or method of construction, or represent the work of a master, or possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or
4. have yielded or may be likely to yield archeological information important in prehistory and/or history.

To be eligible for the National Register, properties must be at least 50 years of age, and they must have maintained their historic integrity in respect to location, design, setting, materials, workmanship, feeling, and association.

The Granbury Town Square Historic District and the Wright-Henderson-Duncan House on Spring Street are listed in the National Register of Historic Places.

# HOW to APPLY FOR a GRANBURY HISTORIC LANDMARK or GRANBURY HISTORIC DISTRICT DESIGNATION

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## Chapter 6

To apply to have your old home or building recognized as a Granbury Historic Landmark, or to apply to have your neighborhood recognized as a Granbury Historic District, follow the steps in this section.

### **Why You Should Apply for Local Historical Designation**

If your old home or building is recognized as historic by the City of Granbury, its architectural integrity will be protected for generations to come by the city's Historic Preservation Commission.

### **Application**

The Granbury Historic Landmark or Granbury Historic District application form is available from the Community Development Department at the City of Granbury.

The application asks for a documented, written history of the property, its legal description, the date it was built, and a chain of title for the property. It also asks you to submit both current and historic photographs of the property.

The application must be submitted to the Community Development Department 10 days before a regular meeting date of the city's Historic Preservation Commission. The commission meets on the first and third Thursdays of each month.

You will be asked to pay an application fee with your application.

You will be notified prior to the Historic Preservation Commission's hearing on your application. At the hearing, you may present testimony or documentary evidence on the importance of the proposed historic landmark or district.

### **Approvals and Zoning**

If the Historic Preservation Commission recommends your property for designation as a historic landmark, or they recommend your neighborhood for designation as a historic district, their recommendation will be submitted to the Zoning Commission.

Both the Zoning Commission and the City Council must hold hearings on your application. If the City Council votes to recognize your building as a historic landmark or your neighborhood as a historic district, the designation will be recorded with the county, city, and tax appraisal district. All zoning maps will indicate the designated historic landmark or district.

### **Forward Copies to the Texas Historical Commission**

Forward copies of submitted photography and information about historic properties to the Texas Historical Commission, so it can be included in their repository.

# The GRANBURY HISTORIC PRESERVATION COMMISSION

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## Chapter 7

In 1972, the City of Granbury designated its courthouse square as a historic district and created a Historic Preservation Commission to oversee protection and development of the district's resources.

Today, the city's Historic Landmark and District Zoning Ordinance authorize the commission to protect and preserve the architectural and historic integrity of the Granbury Town Square Historic District and other historic districts and landmarks that may be designated.

The Historic Preservation Commission is made up of seven members who are appointed by the City Council. Four of the commission members must own property that is a Granbury Historic Landmark or is within a Granbury Historic District. The chairman of the Hood County Historical Commission or a designee from the commission is also an appointed member.

The remaining voting members of the commission must be residents of the City of Granbury or own property in Granbury. The term of membership in the commission is two years. Members may be reappointed as their terms expire.

The members of the commission elect their chairperson annually at their first meeting in December.

Many local residents feel it is an honor to serve on the Historic Preservation Commission, so they can help protect and enhance Granbury's historic, architectural and cultural heritage.

### **Goals of the Historic Preservation Commission**

Commission members have a three- to five-year goal plan established. They plan to work with the community to educate Granbury residents about historic preservation. They also plan to work with other historical groups in Hood County to prepare a strategic preservation plan for the community.

The commission's goals also include protecting historic structures in Granbury. They hope to identify all of the city's historic resources by conducting a comprehensive survey and preparing an inventory.

The commission also plans to create additional historic districts and designate historic landmarks in the city, thus expanding the number of protected historic properties in Granbury.

### **Responsibilities of the Historic Preservation Commission**

The Historic Landmark and District Zoning Ordinance empower the commission to do the following:

1. Approve or disapprove of applications for Certificates of Appropriateness (see the chapter on Certificates of Appropriateness).
2. Adopt criteria for the designation of historic, architectural, and cultural landmarks and for the delineation of historic districts, which will be ratified by the City Council.
3. Recommend the designation of historic resources as Granbury Historic Landmarks and Granbury Historic Districts.
4. Recommend recognition for owners of landmarks or properties within historic districts with certificates, plaques or markers.



5. Conduct surveys and maintain an inventory of significant historic landmarks and of all properties located in historic districts within the city.
6. Prepare specific design guidelines. The guidelines will be used by the members of the commission when they review renovation or work to historic landmarks and historic districts. The guidelines can also be used by property owners as they preserve their historic structures.
7. Increase public awareness of the value of historic, cultural and architectural preservation by developing and participating in public education programs.
8. Make recommendations to the city government concerning the utilization of state, federal, or private funds to promote the preservation of landmarks and historic districts within the city.
9. Recommend the acquisition of a landmark structure by the city government, when its preservation is essential, and private preservation is not feasible.
10. Accept, on behalf of the city, donations of preservation easements and development rights as well as any other gift of value for the purpose of historic preservation, subject to approval of the City Council.
11. Propose tax abatement programs for landmarks or districts.

#### **Granbury Historic Preservation Officer**

The city's Historic Preservation Officer works with the Historic Preservation Commission to administer the Historic Landmark and District Ordinance.

The Historic Preservation Officer reviews renovation work approved by the commission when it grants a Certificate of Appropriateness.

As a representative of the commission, the officer is available to consult with historic property owners when they begin planning preservation work, and can guide them through the process of obtaining a Certificate of Appropriateness from the commission.

For major renovation, the officer guides owners to define restoration, renovation or rehabilitation changes in plans, elevations, and budgets in a Historic Structures Report. This may be used to seek grants or other funding.

The Historic Preservation Officer annually inspects the exterior of Granbury Historic Landmarks or property within historic districts and makes an annual report to the commission that is passed on to the city and county and forwarded to the state preservation officer.

The city's preservation officer also coordinates the city's preservation activities with those of state and federal agencies and with local, state and national organizations.

# HISTORIC LANDMARK and DISTRICT ZONING ORDINANCE CERTIFICATE of APPROPRIATENESS

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## Chapter 8

**B**efore making any changes to buildings that are Granbury Historic Landmarks or making any changes to buildings that are in a Granbury Historic District, you must apply for a Certificate of Appropriateness.

The kind of work to these historic structures that requires a Certificate of Appropriateness from the Historic Preservation Commission includes:

1. restoration, rehabilitation, reconstruction, renovation, or alteration of a building (including changing paint colors).
2. demolition or relocation of a structure.
3. new construction or additions.
4. changing or adding signs, light fixtures, sidewalks, fences, steps, paving or other exterior elements.
5. landscaping or open-air displays of merchandise within a historic district.

### Levels of Review

There are two levels of review for Certificates of Appropriateness: *Minor Exterior Alterations*, which can be reviewed by the Historic Preservation Officer, or *Significant and Major Changes*, which must be reviewed by the Historic Preservation Commission.

The Historic Preservation Officer will determine the correct level of review for each application for a Certificate of Appropriateness. The preservation officer's decisions may be appealed to the Historic Preservation Commission.

### How to Apply for a Certificate of Appropriateness

Applications for a Certificate of Appropriateness are available from the Community Development Department of the City of Granbury at City Hall, 116 W. Bridge St.

The Granbury Historic Preservation Commission meets the first and third Thursdays of each month to review applications. Completed applications and drawings must be in the Community Development Department 10 days prior to the commission's meeting date.

You will be asked to pay a fee based on the project cost when you submit your application for a Certificate of Appropriateness. If the application is for a sign, an additional fee is collected after the application is approved. The fee schedule is available for your review at the Community Development Department.

You must post a notice of your proposed project in the window of your building after submitting your application. The notice must be posted at least 10 days in advance of the Historic Preservation Commission meeting. Notices are available at the Community Development Department.

### *Follow these steps when completing your application:*

1. Your permanent address and telephone number and the address and telephone number of the property owner must be on the application.

2. The location of the building where work will be occurring must be on the application. Describe the current or intended use of the building.
3. Attach a detailed description of the proposed alterations or repairs and paint color schemes of the building. Also attach samples of materials to be used.
4. Select paint colors for buildings and signs from the approved color palettes at City Hall. You may select up to three color combinations and prioritize your selections.
5. Scale drawings of building alterations must accompany your application. If your application is for a sign, attach a drawing showing the sign's dimensions, materials, and its height and position. Also show the size and style of lettering, what will be on the sign, any method of illumination, and where and how it will be mounted.
6. Attach photographs of the building and of adjacent properties.
7. Include the project's intended start and completion dates.
8. Be sure you or your designated agent attends the Historic Preservation Commission meeting when your application is being reviewed.

### **Review Process and Criteria**

The Historic Preservation Commission is guided by *The Secretary of the Interior's Standards for Rehabilitation of Historic Buildings* when considering applications for a Certificate of Appropriateness (see the chapter on Preservation Guidelines).

They will also use *Historic Preservation Design Guidelines for Granbury*, which are being developed with a preservation architect, as criteria. The guidelines will be available at the City of Granbury Community Development Department.

The commission must review your application within 60 days from the date it is received, and they must approve it, deny it or approve it with modifications within 45 days after the review meeting.

### **Regular Inspections and Enforcement**

After you receive your Certificate of Appropriateness, you must notify the city's Historic Preservation Officer when work begins on your building, so inspections can be conducted periodically.

The officer will submit inspection forms for review at the Historic Preservation Commission's regular meetings.

If work on a building is not being performed according to the Certificate of Appropriateness, the Historic Preservation Officer or building inspector can issue a stop work order.

### **Right of Appeal**

If you are dissatisfied with the action of the commission on your application for a Certificate of Appropriateness, you can appeal their decision to the City Council within 30 days.

### **Ordinary Maintenance**

A Certificate of Appropriateness is not necessary for ordinary maintenance or repair that does not involve a change in design, material, paint color or outward appearance that has been previously approved by the Historic Preservation Commission.

# PRESERVATION GUIDELINES

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## Chapter 9

The City of Granbury's Historic Preservation Commission uses *The Secretary of the Interior's Standards for Rehabilitation* as guidelines for preservation of Granbury's historic buildings, districts and resources.

To be eligible for federal preservation tax incentives, a rehabilitation project must meet all ten of the Secretary of Interior's Standards.

### The Secretary of the Interior's Standards for Rehabilitation

These standards pertain to historic buildings of all materials, construction types, sizes and occupancy and encompass the exterior and the interior of historic buildings.

The standards also encompass related landscape features and the building's site and environment and attached, adjacent or related new construction.

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities, and where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

### **Inappropriate Treatments**

Certain treatments, if improperly applied, or certain materials, by their physical properties, may cause or accelerate physical deterioration of historic buildings.

Inappropriate physical treatments include, but are not limited to: improper repointing techniques; improper exterior masonry cleaning methods; or improper introduction of insulations where damage to historic fabric would result.

Every effort should be made to ensure that new materials and workmanship are compatible with the materials and workmanship of the historic property.

### **Design Guidelines**

The Historic Preservation Commission will also use *Historic Preservation Design Guidelines for Granbury*, which are being developed with a preservation architect, when working with property owners on rehabilitation projects. These Design Guidelines will be available at the City of Granbury Community Development Department.

### **Preservation Briefs**

The U. S. Department of the Interior has a series of technical *Preservation Briefs* available that give invaluable information on specific preservation projects, like cleaning and repointing rock and masonry buildings and rehabilitating historic storefronts.

### **For More Information**

See the Resources Chapter of this handbook for a list of design guidelines and preservation briefs available and how to find copies of them.

<b>ADAPTIVE USE</b>	Adapting a building for a use that is different than its original use.
<b>BALUSTRADE</b>	A decorative railing supported by small posts or balusters.
<b>CORNICE</b>	A prominent, projecting continuous ornamental molding that runs horizontally along the top of a building.
<b>FACADE</b>	The front of a building, or its face. "Facade" may refer architecturally to any two-dimensional surface of the building, as the "west" facade, or "garden" facade, or "street" facade, or "front" facade.
<b>HOOD MOLDING</b>	Decorative molding over a window that was originally designed to protect the window from dripping water.
<b>PEDIMENT</b>	The crown part of a gable, which may be triangular and pointed, rounded or broken, typically with horizontal and raking cornices. It may surmount a major division of a facade or be part of a decorative scheme over an opening.
<b>PRESERVATION</b>	Allowing a property to retain its historic appearance through continued maintenance and use, or saving an old building from destruction or disrepair.
<b>REHABILITATION</b>	A project that combines preservation, restoration and adaptive use, allowing a property to retain its historic integrity while meeting modern requirements.
<b>RESTORATION</b>	The return of a property (or an element such as the exterior or interior) to its appearance at a particular time during its history.
<b>TRANSOM</b>	A smaller window above a door or window, which is often hinged.
<b>SIDELIGHTS</b>	Vertical windows alongside a door or window.
<b>VERNACULAR</b>	A type of building featuring a traditional design that has been adapted to locally available materials (such as limestone) and social and practical requirements. Vernacular buildings are often produced in mass.  Many one-story frame homes in small towns in Texas were ordered from Sears and Roebuck catalogs during the first decade of the 20th century. The materials and plans were shipped to the homeowner by railroad.

For more information on historic preservation and historical research, the following resources are available.

### **Preservation Assistance**

The following *Historic Presentation Design Guidelines for Granbury* are available at the city's Community Development Office.

1. *Categories of Preservation for Historic Buildings & Landmarks*
2. *Application to Receive a Certificate of Appropriateness*
3. *Procedure to Obtain Designation as a City of Granbury Historic Landmark or a Historic District*
4. *Definitions*
5. *Porches, Doors, Windows, & Related Façade Elements*
6. *Commercial Facades Including Ground Floor Glazed Storefronts*
7. *Awnings, Canopies, Shutters & Other Exterior Weather-Control Devices*
8. *Signs*
9. *Building Exterior Materials*
10. *Architectural Metals: Cast Iron, Steel, Pressed Tin, Copper, Aluminum & Zinc*
11. *Roof Systems Including Membranes, Flashings & Roof Drainage*
12. *Colors*
13. *Mechanical, Electrical & Plumbing Services in Existing Buildings*
14. *Landscape & Streetscape*

Copies of the following U.S. Department of Interior *Preservation Briefs* are available from the city's Community Development Department or from the Texas Historical Commission.

1. *The Cleaning and Waterproof Coating of Masonry Buildings*
2. *Repointing Mortar Joints in Historic Brick Buildings*
3. *Conserving Energy in Historic Buildings*
4. *Roofing for Historic Buildings*
6. *Dangers of Abrasive Cleaning to Historic Buildings*
8. *Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*
9. *The Repair of Historic Wooden Windows*
10. *Exterior Paint Problems on Historic Woodwork*
11. *Rehabilitating Historic Storefronts*
13. *The Repair and Thermal Upgrading of Historic Steel Windows*
14. *New Exterior Additions to Historic Buildings: Presentation Concerns*
17. *Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*
19. *The Repair and Replacement of Historic Wooden Shingle Roofs*

In all, there are 38 *Presentation Briefs* available from the Texas Historical Commission. Additional topics available include *Repairing Historic Flat Plaster - Walls and Ceilings*, and *Rehabilitating Interiors in Historic Buildings - Identifying Characteristic Defining Elements*.

Guidelines to help property owners apply *The Secretary of the Interior's Standards for Rehabilitation* are available from the National Park Service and the Texas Historical Commission.

A booklet entitled *Preservation Tax Incentives for Historic Buildings* is also available from the National Park Service.

## **STATE and NATIONAL AGENCIES**

### ***Texas Historical Commission***

P. O. Box 12276  
Austin, TX 78711  
(512) 463-6100  
[www.thc.state.tx.us](http://www.thc.state.tx.us)

### ***Technical Preservation Services***

Heritage Preservation Services-2255  
National Park Service  
1849 C. St., NW  
Washington, D.C. 20240  
Publications - (202) 343-9583  
[www.cr.nps.gov](http://www.cr.nps.gov)

### ***National Trust for Historic Preservation***

1785 Massachusetts Ave., NW  
Washington, D.C. 20036  
[www.nthp.org](http://www.nthp.org)

### ***National Trust for Historic Preservation***

Southwest Regional Office  
500 Main St., Suite 1030  
Fort Worth, TX 76102  
(817) 332-4398

## **LOCAL ORGANIZATIONS**

### ***Granbury Historic Preservation Commission***

Community Development Office  
City of Granbury  
116 W. Bridge St.  
Granbury, TX 76048  
(817) 573-9692

### ***Hood County Historic Preservation Council***

109 E. Ewell St.  
Granbury, TX 76048  
(817) 573-2557

### ***Hood County Historical Commission***

109 E. Ewell St.  
Granbury, TX 76048  
(817) 573-2557



***Hood County Genealogical Society***

P.O. Box 1623

Granbury, TX 76048

(817) 573-2557

<http://www.granburydepot.org>

**HISTORICAL RESEARCH RESOURCES**

***Hood County Library***

222 N. Travis St.

Granbury, TX 76048

(817) 573-3569

***Granbury Railroad Depot***

109 E. Ewell St.

Granbury, TX 76048

(817) 573-2557

***The Jail and Hood County Historical Museum***

208 N. Crockett St.

Granbury, TX 76048

(817) 573-5135

***Barker Texas History Collection***

***Center for American History***

University of Texas

Sid Richardson Hall, 2.101

Austin, TX 78712

(512) 495-4515

**PUBLICATIONS**

*A Field Guide to American Houses.* Virginia and Lee McAlester.

New York: Alfred A. Knopf, 1984.

*Caring for Your Historic House.* Heritage Preservation and National Park Service.

New York: Harry N. Abrams Inc., 1998.

*Hood County History in Picture and Story,* 1978. Granbury Junior Woman's Club.

Fort Worth, Texas: Historical Publishers, 1978.

*House Histories, A Guide to Tracing the Genealogy of Your Home.* Sally Light.

Spencertown, New York: Golden Hill Press, Inc., 1989.

*Identifying American Architecture, a Pictorial Guide to Styles and Terms, 1600 -1945.*

John J. G. Blumenson.

New York: W. W. Norton & Company, Inc., 1983.

*Paint in America, the Colors of Historic Buildings.* Roger W. Moss, editor.

New York: John Wiley & Sons, 1994.

*Respectful Rehabilitation – Caring for Your Old House, A Guide for Owners and Residents.*

Judith L. Kitchen.

New York: John Wiley & Sons, 1991.

*The Old-House Journal Compendium:  
A Complete How-To Guide for Sensitive Rehabilitation.*  
Patricia Pore and Clem Labine, editors.  
New York: Doubleday, 1983.

*The Story of Comanche Peak, Landmark of Hood County, Texas.* Vance J. Maloney.  
Glen Rose, Texas: Vance J. Maloney, 1973.

*What Style is it? A Guide to American Architecture.*  
John C. Poppeliers, S. Allen Chambers Jr., and Nancy B. Schwartz.  
Washington, D.C.: Preservation Press, 1983. 1

This *Granbury Historic Preservation Handbook* was published in 1999 by the City of Granbury's Historic Preservation Commission.

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# Historic Resources Handbook



April 2018

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# Preface

The City of Graham and the surrounding community possess many historic resources that deserve special attention and preservation. The purpose of this handbook is to provide information to property owners, the general public, and Graham’s Historic Resources Commission about the regulations and incentives surrounding historic resources. In a nutshell:

- **A property, building or area may be designated as a local historic landmark or district and/or registered on the National Register of Historic Places.** If a property is locally designated, it is eligible to receive a property tax deferral and any work to its exterior must first have a Certificate of Appropriateness approved by the City. If a property is on the National Register of Historic Places, it may receive tax credit for certified rehabilitation work and does not require a Certificate of Appropriateness for any work.
- **Graham’s Historic Resources Commission** is responsible for safeguarding the community’s historical heritage. It has jurisdiction both within the corporate limits and the City’s extraterritorial jurisdiction (ETJ). The Commission does this in many ways, including issuing Certificates of Appropriateness, administering the annual Façade Grant program, and participating in the designation of historic properties.



## Local vs. National Register Designation

Local designation should not be confused with listing in the National Register of Historic Places, which is a federal program administered by the State. Some properties may carry both types of designation, but the National Register and local designation are totally separate and independent programs with different requirements and benefits.

## Local Historic Districts

- Courthouse Square Historic District  
*designated on March 4, 1980*

## Local Historic Landmarks

- Oneida Cotton Mills *designated on August 4, 2015*
- Mont-White Opera House *designated on June 7, 2016*

## National Register Districts

- Courthouse Square Historic District  
*designated on April 7, 1983*
- Kerr Scott Farm  
*designated in 1987*
- North Main Street Historic District  
*designated on June 10, 1999*
- Oneida Cotton Mills and Scott-Mebane Manufacturing Company Complex  
*designated in 2014*

## National Register Landmarks

- Alamance County Courthouse  
*designated in 1979*



## Laws and Regulations

The rules governing historic resources can be found at the federal, state, and local government:

■ **The National Historic Preservation Act.** Congress established a historic preservation program for the United States with the passage of the National Historic Preservation Act in 1966. The Act provided for the identification, evaluation, and protection of historic properties – buildings, structures, sites, neighborhoods, and other places of importance in the historical and cultural life of the country. It created a nationwide program of financial and technical assistance to preserve these historic places. The program operated as a decentralized partnership between the federal government and states, giving each state primary responsibility for implementation. The Act also:

- Created the Advisory Council on Historic Preservation
- Established the National Register of Historic Places
- Authorized federal funding of historic preservation at the state level
- Required a consultation process for all federal undertakings

**The National Register of Historic Places** is the Nation's official list of cultural resources worthy of preservation and is administered by the National Park Service, part of the U.S. Department of the Interior. It is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archeological resources. Properties listed in the Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archeology, and culture.

■ **North Carolina's Historic Preservation Enabling Legislation.** The State's first law enabling a local government to create a local historic district was passed as Session Laws of North Carolina, 1965, c. 504, and subsequently codified as General Statutes of North Carolina, c. 160, ss. 160-178.1-160-178.5. The original purpose of this law was to legitimize Winston-Salem's Old Salem Historic District, which had been established in 1949 by local ordinance without state statutory authority. As a result, other cities and towns interested in creating historic districts were added to this act.

This part of the General Statutes of North Carolina authorizes cities and counties in the State, within their respective zoning jurisdictions and by means of listing, regulation, and acquisition to:

- Safeguard the heritage of the city or county by preserving any district or landmark therein that embodies important elements of its culture, history, architectural history, or prehistory; and
- Promote the use and conservation of such district or landmark for the education, pleasure, and enrichment of the residence of the city or county and the State as a whole.

■ **City of Graham Development Ordinance.** Graham's *Development Ordinance* provides regulations for the development of land in the city limits and extraterritorial jurisdiction. Article IV, Division 9 establishes the Courthouse Square Historic District. Article IV, Division 10 establishes the Historic Resources Commission, and sets out procedures for the designation of historic districts and landmarks and for certificates of appropriateness.

■ **City of Graham Historic Resources Commission.**

The Historic Resources Commission is given a number of powers, both by state law and by the *Development Ordinance*. Such powers include preparing and publishing guidelines and criteria for the review of certificates of appropriateness, and adopting its own rules of procedure. It may also establish criteria, procedures and guidelines by which designated city staff may review and approve certificates of appropriateness for minor works.

## Contents of this Handbook

The City of Graham *Historic Resources Handbook* is divided into three manuals and an appendix.

■ **Property Owner’s Manual**

The Property Owner’s Manual includes a description of the certificate of appropriateness application, as well as a section on the Façade Grant Program. It also describes the tax incentives available for those designated in the Historic District.

■ **Courthouse Square Historic District Manual**

The Courthouse Square Historic District Manual provides guidelines for what types of changes can be made in the district. It is used by the Commission when reviewing an application for a certificate of appropriateness and can be used by property owners when considering changes.

■ **Commission Manual**

The Commission Manual includes rules of procedure and other information for use by members of the Historic Resources Commission.

■ **Appendices**

Appendix A includes a glossary of useful terms. Appendix B includes pictures and detailed descriptions of the Courthouse Square Historic District and its contributing properties.

### Benefits of Local Designation

Creating and preserving historic districts prevents unregulated and insensitive change. Many cities and towns have found historic preservation to be a useful tool for stabilizing property values and stimulating new investment in commercial areas. Communities have benefited from a boost to the tax base accompanied by relatively small public expenditures. Preservation efforts have increased tourism as well as commercial activity, and have improved the appearance of areas enhancing the recruitment of industry.







# Property Owner's Manual

This manual is intended to provide information of interest to owners of property that are either designated as local historic landmarks or are located in locally designated historic district. This manual also provides information for designating a property as a local historic landmark.

## Certificate of Appropriateness

A Certificate of Appropriateness (COA) is required before any change to the external appearance of existing structures, construction of new structures, or moving or demolition of existing structures. A COA must be approved prior to starting any project and also prior to the issuance of a building or other permit. (Any building or other permit issued without a COA shall be invalid.)

Graham's Historic Resources Commission (Commission) processes COA applications. For the purpose of issuing COAs, the Commission has established three **types of work**, briefly described below and in more detail on pages C-6 and C-7 of the *Commission Manual*:

- **Normal Maintenance** does not require a COA, since no reversible or significant change is made.
- **Minor Work** projects are those in which the visual character of the structure or ground is not substantially changed. Minor work items require a COA, but the COA can be approved by the City of Graham Planning Department if the work is consistent with the guidelines contained in the Design Review Manual. If the Planning staff cannot approve the proposed work, the application must be presented to the Commission for review.
- **Major Work** projects generally involve a change in the appearance of a structure or landscape and are more substantial in nature than minor work projects. Major work items require a COA that is approved by the Commission.

## Procedures for Applying for a Certificate of Appropriateness for Minor Work

The Commission has adopted guidelines that permit the City Planner to approve COAs for minor work. A complete COA application for minor work can be submitted to the City Planner at any time. The City Planner will review the application within a reasonable time and will either issue the COA or, if it cannot be approved, will forward the COA application to the Commission and it will follow the procedures set out for major work as outlined in the next section.

## Procedures for Applying for a Certificate of Appropriateness for Major Work

Applicants for Certificates of Appropriateness of new construction and their architects are strongly encouraged to meet with the Planning Department staff and the Historic Resources Commission at the earliest stage of the design process so that potential conflicts can be addressed.

### Sections in this Manual

Certificate of Appropriateness  
Façade Grant Program  
Designation of Local Historic Landmarks  
Tax Incentives  
Violations and Penalties



The procedures outlined below shall be followed when applying for a COA for a major work project:

**1. File the Application**

A complete COA application must be filed with the City Planner at least 10 calendar days before the Commission meeting at which it will be heard. A COA application is complete only when all required data have been submitted. A list of required data is included on the application form. The applicant may also choose to include additional relevant information bearing on the application. An application form may be obtained in the office of the City Planner or on the City’s website.

**2. Notification of Neighboring Property Owners**

Not less than one week before the meeting, City staff shall notify neighboring property owners of the application and meeting date. For applications which involve a use by-right, owners of property within 100 feet on all sides of the subject property will be notified. The distance is 500 feet for applications which involve a special use permit.

**3. Commission Meeting and Decision**

The applicant is strongly encouraged to attend the Commission meeting to present the project and answer any questions. At the Commission meeting, the applicant and affected property owners shall be given an opportunity to be heard. In cases where the Commission deems it necessary, it may hold a public hearing concerning the application. The Commission must issue or deny a COA within 30 days after the filing of the application, except when the time limit has been extended by mutual agreement between the applicant and the Commission.

**4. After Approval**

If the application is approved, the secretary for the Commission shall transmit a letter to the applicant clearly describing the nature of the work which has been approved. Attached to the letter shall be a copy of the minutes of the meeting at which approval was granted and a placard of the COA to be displayed on the subject property. A copy of this information shall be forwarded to the city department which is responsible for its enforcement.

**5. Appeal of Denial**

If the application is denied, the applicant may appeal this decision to the Graham Board of Adjustment. The appeal must be filed within 60 days of the Commission’s decision.

## Façade Grant Program

The façade grant program provides matching funds for improvements to the exterior of historic non-residential structures. It is designed to increase rehabilitation activity and encourage investment in the historic district. This will promote the beautification of the Courthouse Square Historic District and its importance to the history of Graham and its residents. Funding only applies to improvements to the exterior that are consistent with the guidelines approved for the historic district.

### ■ What types of projects can be funded?

This program funds improvements to a building's façade, which is defined as one side of a building regardless of the number of stories. Each store front of a building can be considered a façade. The rear of a building may also be considered but priority will be given to the front of the building. A

list of examples of the types of façade improvements are listed in the textbox at right. All proposals must follow the City's building code requirements and obtain any other required permits or certificates. All renovations on buildings over 30 years old must follow the *Secretary of the Interior's Standards for Rehabilitation*.

### ■ Who can apply for a grant?

The owner of non-residential properties in the Courthouse Square Historic District may apply for a façade grant. Also, tenants may apply with written permission from the property owner.

### ■ How does the program work?

This is a cost reimbursement program. Projects are funded on a 50-50 matching basis, with the maximum City contribution being \$5,000. The applicant's match may include funding from other sources. Only one grant per year can be awarded to a property. The Historic Resources Commission and City Planner administer the program, with the Commission deciding which applications are funded. The program operates on an annual basis with the City's fiscal year, with a call for applications generally in the late summer or early fall. Funding will not be awarded for a project that has already been completed.

### ■ How do I apply?

To be considered for funding, a complete application packet must be received by the City Planner by the posted application deadline. The application must include an existing photo of the building or structure, drawings or sketches showing the proposed improvements, and at least two itemized cost estimates of labor and materials.

### Examples of Improvements that may qualify for a Façade Grant

- Replacing existing signs
- Installing new or replacement awnings
- Repainting
- Repairing structural elements
- Reconstructing historic elements
- Reconstructing storefronts
- Repairing tuck point mortar joints
- Repairing roof vents on store face
- Installing or improving exterior lighting
- Relocating electrical wiring
- Removing false fronts and metal canopies
- Safely cleaning brick and stone fronts
- Repairing or replacing windows and doors
- Staining brick to match existing



## Designation of Local Historic Landmarks

Local historic landmarks are individual properties, buildings or structures within the City or its ETJ that possess special historical significance. These landmarks are designated by the adoption of a designation ordinance. Once a property is designated as a local historic landmark, it will be required to obtain a Certificate of Appropriateness for exterior work.

If you are interested in having your property designated as a local historic landmark, you will need to complete an application, which shall include a report on the historic, architectural, prehistorical, educational or cultural significance of the property to be designated. This report shall include the suggested minimum standards set forth by the State Historic Preservation Office.

The Historic Resources Commission will review the application and make a recommendation to the City Council on whether or not the property should be designated. Only properties that are recommended for designation shall be forwarded to the City Council. The City Council will then decide upon the application. Complete procedures and standards for the designation of local historic landmarks can be found in Section 10.203 of the *Development Ordinance*.

## Tax Incentives

Tax incentives have been adopted at the federal, state and county level. Because these incentives can be complex and can change, it is advised that you consult with a professional to fully understand the tax incentives that may be available for your property.

## Violations and Penalties

The Courthouse Square Historic District is governed by the City's *Development Ordinance*. Violation of this ordinance shall constitute a misdemeanor, punishable as provided as G.S. 14-4. Any violation of this ordinance shall also subject the offender to a civil penalty of \$100. Additionally, the City may institute any appropriate action or proceedings to prevent, restrain, correct or abate a violation of this ordinance. These violations and penalties are outlined in Section 10.43 of the *Development Ordinance*.

# Courthouse Square Historic District Manual

The Courthouse Square Historic District was designated as a local historic district on March 4, 1980 and was designated in the National Register of Historic Places on April 7, 1983.

## Overview of the District

Graham is fortunate to have a prosperous downtown historic district that is the heart of the local economy. The district vividly reflects the origins and development of the mid-nineteenth century courthouse town, which expanded and flourished in the late nineteenth and early twentieth centuries. The district centers upon and derives its distinctive character from the courthouse square. Around the square is a dense streetscape of late nineteenth and early twentieth century masonry commercial buildings unified by their one to three-story scale, rhythmic windows, and ornamental brickwork. Extending out from the square, axial and secondary streets are lined principally by commercial buildings for one, two, or three blocks before changing to mixed, residential, or parking use.

## Boundaries

The boundaries of the Courthouse Square Historic District have been drawn to include all those properties which would contribute historically and/or architecturally to the district, with a focus on the central commercial/government core along W Elm St, and to encompass the contiguous and intact key institutional and residential buildings. They exclude recent commercial and institutional uses, as well as construction and parking lots that surround the district.

### Sections in this Manual

- Overview of the District
- Boundaries
- Description and History
- Significance
- Design Guidelines
- Landscape Features
- Building Exteriors
- Additions to Existing Buildings
- New Construction
- Moving Buildings
- Demolition
- Archaeology
- The Secretary of the Interior's Standards



The Courthouse from Sesquicentennial Park



Prepared on 7/9/2013 by Graham Planning Dept.



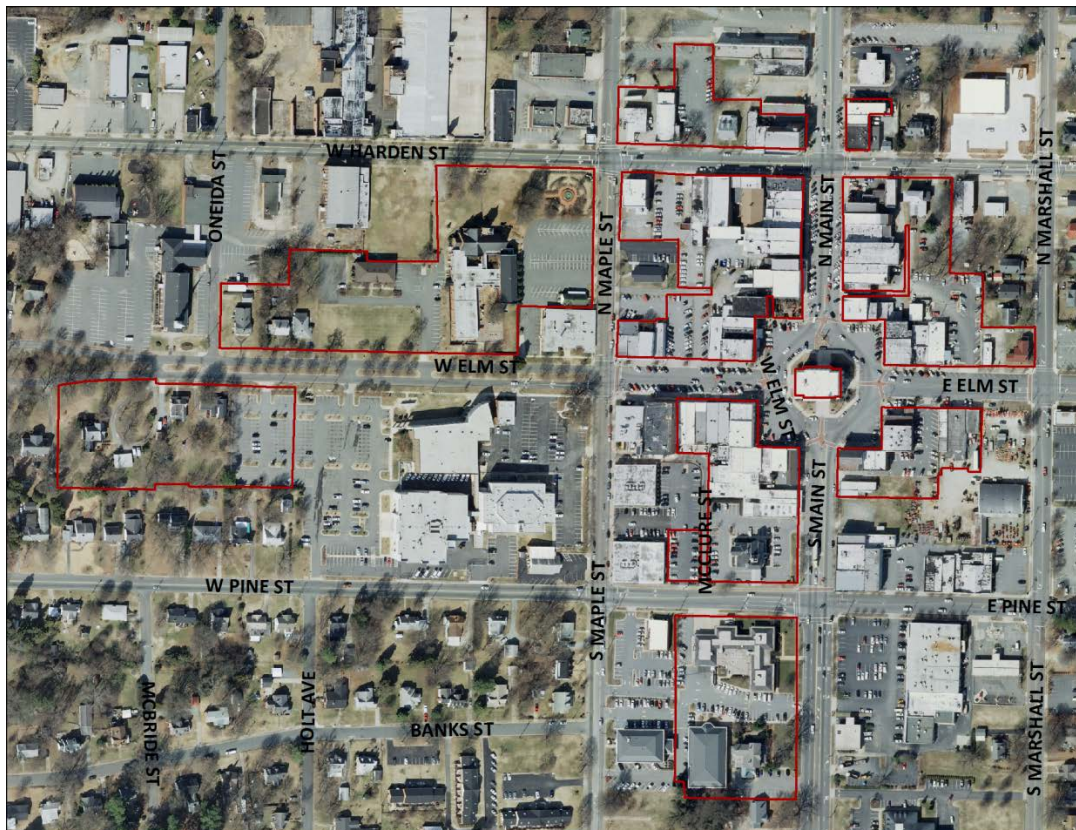
## Description and History

The courthouse town is an expression of the primacy of county government in North Carolina. Laid out as the courthouse Municipality of Alamance County in 1849, Graham embodies the importance of the courthouse square in unmistakable terms, due to the centrality of the courthouse square as well as the surviving frame of commercial fabric.



*View from atop a fire truck ladder at the Fire Station*

Laid out by local surveyor Silas Lane, Graham follows the Lancaster square plan, one of three types of plans seen in North Carolina courthouse towns. Named after its early use in Lancaster, Pennsylvania, the plan features a large square at the intersection of the main streets, created by notching out the corners of the adjacent blocks. Only a few of North Carolina's one hundred county seats use the Lancaster square plan, a plan that is the most dramatic in its visual impact and also the least resistant to traffic congestion. This scheme survives in only a few towns, including Pittsboro, Whiteville, Carthage, Mocksville, Lincolnton, and Graham. The square in Graham is among the most emphatic examples, principally because of the quality and intactness of the block faces that frame the square. Commercial buildings surround the notched-out square and turn the corners to the axial streets – Main running north-south and Elm running east-west. Commercial and residential buildings then line these axes and the secondary streets.



Although the commercial fabric dominates the district, there is an important sprinkling of other types of buildings: a small number of antebellum domestic buildings dating from the founding of the town; a few elaborately adorned late 19<sup>th</sup> century residences expressive of industrial wealth; and key institutional buildings of the early 20<sup>th</sup> century, reflecting the growing town's prosperity and ambitions.

To the west of the district's core is an area consisting of well-preserved late 19<sup>th</sup> century houses along West Elm Street, the town's best surviving residential thoroughfare, and Graham Presbyterian Church.

To the south and west of the district along West Pine, South Maple, and the western end of Elm Street is a residential area similar to that found on the east side. Maple Street is a major thoroughfare fronted by parking lots and one-story, mid-20<sup>th</sup> century commercial and public buildings of little or no significance. Maple divides the predominantly commercial eastern portion of the district around Court Square from the predominantly residential western portion of the district along West Elm. At the southeast corner of West Elm and Maple is the 1973 Alamance County Administration Building, which has also been excluded from the district. To the south of the district, along South Main Street, is commercial strip development of the 1960s and 1970s.

To the east of the district, along East Harden, East Elm, and Marshall Streets, is an area of modest frame and brick dwellings dating from 1920-1950 with relatively little historical or architectural significance. On East Harden, there are also a handful of drive-in commercial establishments of a more recent period.

To the north of the district, along North Main Street, is a mixed residential-commercial area with modest early- to mid-20<sup>th</sup> century houses and later drive-in commercial establishments. Northwest of the district along West Harden Street is another commercial industrial area with heavily overbuilt and early 20<sup>th</sup> century remodeled textile mills and drive-in commercial establishments of the 1930-1960s.



22 NW Court Sq



109 E Harden St



200 N Main St





## Significance

The Courthouse Square Historic District centers on the square which surrounds the 1923 Neoclassical courthouse. The district represents the most intact remaining area of historically and architecturally significant structures in this small piedmont county seat and historically industrial city. The area comprising the district is associated with the early development of Graham as a government and modest trading center during the thirty years after its establishment as the seat of Alamance County in 1849, and the subsequent growth of the town into a small industrial city during the 1880~1940 period. The architecture of the district reflects the town's changing character. The small number of surviving mid-nineteenth century houses and commercial buildings are specimens of simple vernacular designs used for such structures in towns of the North Carolina Piedmont during the mid-nineteenth century. The larger and visually dominant group of late nineteenth and early twentieth century houses, stores, and public buildings reflect the adoption of the nationally popular Italianate, Second Empire, Queen Anne, Romanesque, Neoclassical, Art Deco, and Art Modern styles during the 1880-1940 period. The district visually links the present city to its antebellum origins and early industrial development while remaining the center of the community's economic life.



*S Main St on Show Day*



*A park to commemorate Graham and Alamance County's 150<sup>th</sup> birthday was created in the Courthouse Square Historic District in 1999. The 2,500 square foot park has a garden, an arbor for vines, park benches, brick walls and a 400 pound bell which sat atop the original courthouse. The park was funded by the Sesquicentennial Committee, Alamance County, and the City of Graham.*

# Design Guidelines

The goal of these design guidelines is to maintain the character of the district on the basis of architectural history and design considerations.

Property owners are required to follow established design review procedures, just as they are required to conform to building and fire codes and other regulations. Property owners in the City of Graham’s Courthouse Square Historic District can make modifications to their buildings, but they must follow the design review guidelines listed in this Manual and may be required to have a Certificate of Appropriateness approved by the Commission before beginning any work.

The guidelines in this Manual are designed to:

- Help reinforce the character of a historic district by protecting its visual aspects
- Improve the quality of growth and development
- Protect the value of public and private investment, which might otherwise be threatened by the undesirable consequences of poorly managed growth
- Preserve the integrity of a historic area by discouraging inappropriate construction
- Indicate which approaches to design a community encourages and discourages
- Provide an objective basis for the decision of a historic commission
- Serve as a tool for designers and clients to use in making design decisions
- Increase public awareness of design issues and options

This Manual includes guidelines for the following:

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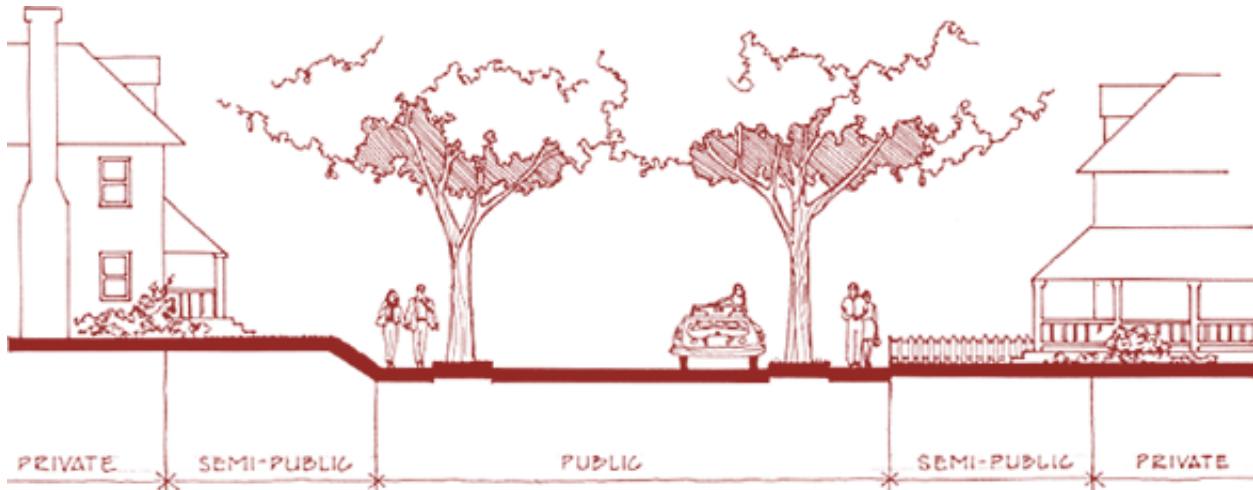


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## A. Landscape Features

### 1. Public Right-of-Way

The overall character of the district is defined not only by the individual buildings and sites, but also by the public areas that connect them. These public areas include Sesquicentennial Park, streets, lights, signs, sidewalks, and planter strips between the sidewalks and the streets.



Although the public right-of-way has changed over the years, much of its historic character remains. Proposed changes to the streetscape should respect this historic character. Beyond routine repairs and ongoing maintenance, new plantings, signage, benches, utility equipment, sidewalks, and other changes to the public right-of-way should all be reviewed to assess their compatibility in terms of materials, location, design, scale, and color.

- A.1.1 New benches, trash cans, fountains, and other street furniture should be compatible with the historic character of the area in size, scale, material, and color. Existing landscape features such as parks, fountains, trees, columns, walkways, and curbs should remain and be maintained.
- A.1.2 Large trash receptacles (dumpsters) should be located out of public view at the rear or along an inconspicuous side of a building, or screened by walls or evergreen vegetation.
- A.1.3 Historic street patterns, street widths, and street cross-section profiles should be maintained. Sidewalks are encouraged.
- A.1.4 Care should be taken to avoid disrupting historic curb and sidewalk materials. Connections with historic curb and sidewalk materials should be made as cleanly and compatibly as possible.



*W Elm St, looking west from Maple St*



- A.1.5 The grass strips between sidewalks and streets should be maintained and should not be surfaced with gravel, concrete, or any other similar material.
- A.1.6 Street lighting fixtures should be of human scale and should maintain continuity of style in relation to the district.
- A.1.7 Significant site features in the public right-of-way, including mature trees and known archaeological resources, should be protected from damage during and as a result of construction.
- A.1.8 Electrical, telephone, and television cables should not be attached to the principle elevations of a historic building. Whenever possible, utility wires should be placed underground. No poles or related equipment should be added to the public right-of-way unless there is no other way of meeting established safety and code standards.
- A.1.9 Signage in the public right-of-way, except for that required for traffic and safety, should be kept to a minimum and should not interfere with the historic character of the district.
- A.1.10 Landscaping should be used to emphasize the entrance to the Courthouse Square Historic District.



*W Harden St, looking east toward N Main St*

## 2. Landscaping and Trees

Mature trees, shrubs, and ground covers help define and enhance the character of the district.

- A.2.1 The existing grade on the site should be maintained whenever possible.
- A.2.2 Site grading should not adversely affect drainage or soil stability on adjoining properties.
- A.2.3 Site and roof drainage should assure that water does not splash against building or foundation walls nor drain toward the building.
- A.2.4 All stumps of trees should be removed below the surface of the ground so that the top of the stump should not project above the surface of the ground.
- A.2.5 When a tree is removed, the tree stump should be grounded and the soil should be leveled and seeded.
- A.2.6 New plant materials should be appropriate in species and scale to existing materials.
- A.2.7 Plantings on corner lots should not obstruct vision at intersections.
- A.2.8 Plantings should not interfere with utility lines, sidewalks, or pedestrian traffic.
- A.2.9 Landscape designs which are not in keeping with the historical character of the district are not allowed where visible from the street. The use of grass, ivy, or other low green covers is strongly encouraged, in place of large mulched areas. Gravel should not be used as a ground cover.
- A.2.10 Repair of walls, entrances, or other landscaping structures should duplicate the original in material and structure.



*Northeast corner of N Main St and Harden St*

## 3. Walks, Steps, and Driveways

Paths of circulation for pedestrians and automobiles also help define the character of the district. They should be maintained whenever possible, preserving the historic character of the district. Main Street uniquely circles around the Court House in the center. This is the heart of Graham and should be maintained to preserve all of its features.

- A.3.1 New and existing walks and steps should be compatible in pattern, design, and materials.
- A.3.2 Front walks which lead directly from the public sidewalk to the front door should be maintained, except where originally oriented in another direction. Additional walks needed for access should be appropriate in placement, scale, and materials.
- A.3.3 Features, materials, surfaces, and details that contribute to the overall historic character of walkways, driveways, and parking areas should be maintained, preserved and protected through appropriate methods.
- A.3.4 The features, material surfaces, and details of walkways, driveways, and parking areas should be repaired through appropriate methods to the specific material when appropriate.



#### 4. Parking Areas

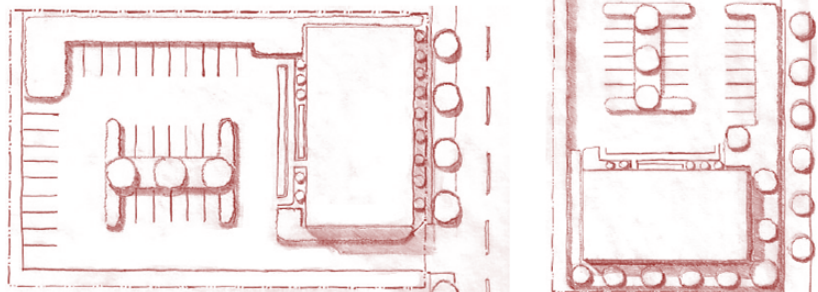
Parking areas can have an important impact on the character of a historic district. If designed appropriately through the use of screening, trees and fencing, parking lots can be successfully integrated into a sensitive historic environment with minimal impact.

- A.4.1 Parking areas should protect neighboring properties from light, glare, noise, and fumes.
- A.4.2 Parking areas should be located to the rear of lots; if not, side locations are preferred.
- A.4.3 Parking areas which are visible from the street or neighboring properties should be screened by landscaping or fencing.
- A.4.4 Parking lots should be paved with suitable materials such as asphalt, concrete, brick, crushed stone, or gravel. Loose paving materials should be contained by an appropriate method.
- A.4.5 Large expanses of paving should be avoided. New interior planting areas should be created to minimize the impact of the area on surrounding properties. As a general guide, a parking lot with more than six parking stalls should have a minimum of 10 percent of the interior landscaped.
- A.4.6 New parking areas should be designed to minimize their impact on the environment. Existing mature trees should be saved if possible and new trees should be planted in order to maintain and enhance the tree canopy.
- A.4.7 Site grading should not adversely affect the topography of the district and should not increase the run-off water onto adjoining properties. Existing grades at property lines should be retained.
- A.4.8 Circulation and parking within lots should be clearly, yet unobtrusively, defined. Parking lots should be maintained on a regular basis.
- A.4.9 Parking lots shall be subdivided into small components so that the visual impact of large paved areas is reduced.
- A.4.10 Provide planting buffers at the edges of parking lots. Also, include islands of planting in the interior lots.



*This street-facing parking lot is screened using fencing and trees. 126 E Elm St*

*The following are examples of appropriate screening techniques for parking areas in the historic districts. Designs utilize hedging, trees and other landscaping methods as well as placing parking at the rear of the building to accomplish a compatible design.*



## 5. Lighting

When an original fixture exists on a historic structure, it should be treated as a valuable antique. If fixtures must be replaced, options include antique fixtures of like design and scale, reproduction fixtures that reflect the design of the building, or contemporary fixtures which complement the architectural style of the building.

Concerns with safety and security often lead to increased use of exterior lighting within the district. Foot lights, recessed lighting, and lights on modest height posts are all appropriate choices. It is important when introducing porch, entry, or security lighting that adequate illumination is provided without detracting from the historic building or site.

- A.5.1 Lighting fixtures and poles should be compatible in scale and materials with the structure, landscape, and neighboring setting.
- A.5.2 When possible, lighting poles should be located to the rear of a property.
- A.5.3 The area illuminated by a lighting fixture should be limited so that adjacent properties are not adversely affected.
- A.5.4 Low level lighting should be used at the public/private edge for pedestrian safety.
- A.5.5 Service lines to site lighting should be underground whenever possible.
- A.5.6 Light fixtures should be used to illuminate entrances rather than facades.
- A.5.7 Fixtures should be used which do not call attention to themselves. Non-decorative fixtures should be hidden.
- A.5.8 Ground level lights closely spaced along a walk can be disturbing to the streetscape and should be avoided.
- A.5.9 Street lighting should reflect the period of the district. Contemporary metal street lights should be avoided if possible.
- A.5.10 It is not appropriate to over-illuminate the facades of district structures to introduce indiscriminant lighting. It is not appropriate to create a runway effect along front walkways by introducing multiple lights.
- A.5.11 It is not appropriate to introduce period lighting fixtures from an era earlier than the historic building in an attempt to create a false historic appearance.



*A unique light fixture. 7 SE Court Sq*



*Historic light fixture. 36 SW Court Sq*





## 6. Signs

Signs are an important visual element in the district. With forethought and careful planning, signs can fulfill a business owner's needs while enhancing the image of the district. Signs should be no larger than necessary to identify the building they serve. They should be visually integrated with the storefront to produce a consistent and unified statement about the business within.

A sign needs a sign permit before being erected. The City of Graham *Development Ordinance, Appendix A*, contains guidelines for signs in the Courthouse Square Historic District.



Projecting sign. 105 E Harden St



Flush mounted flat signs are recommended. Major architectural details should not be covered up.



Signs painted or mounted on awnings are acceptable. The sign should not cover more than 20% of the awning.



Projecting signs should be limited in number and size. They should not obscure building facades.



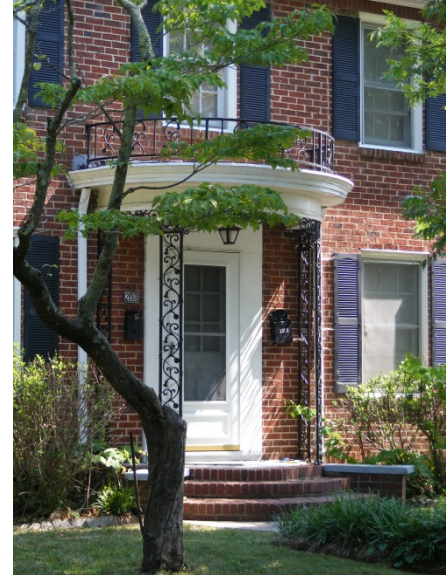
Windows signs are encouraged. They should not exceed 10% of the total storefront.

## B. Building Exteriors

### 1. Architectural Components and Details

The architectural components of a building's exterior contribute significantly to the historic character of downtown Graham. Since many of the components are no longer available or too expensive to replicate, they should be regarded as valuable antiques. Before restoring a structure, the property owner should be completely familiar with the style and characteristics of their building to avoid using any inappropriate materials.

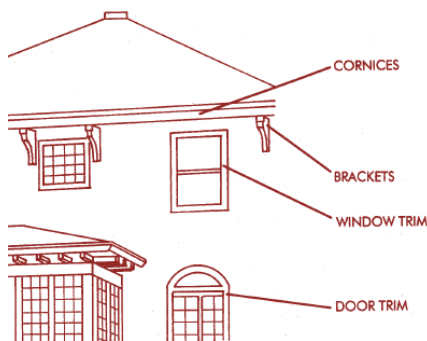
- B.1.1 Original architectural details should be retained if structurally possible. Original exterior features such as cornices, brackets, railings, shutters, siding, window architraves, and doorway pediments are an essential part of a building's character and should not be removed.
- B.1.2 Deteriorated architectural features should be repaired or restored rather than replaced. If replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, or other visual qualities.
- B.1.3 Architectural components and details that are not appropriate to the historic character of the structure should not be added. The owner should never try to make a building look older than it is by using details belonging to a previous period.
- B.1.4 Architectural elements, such as fasciae, soffits and columns, should not be replaced or covered by materials such as plywood, vinyl, and aluminum that would not have been used or even available in the original construction.
- B.1.5 Sandblasting and other abrasive treatments that can damage historic architectural details are not allowed.



*Architectural metal. 231 W Elm St*



*Window architraves. 15 SE Court Sq*



## 2. Masonry

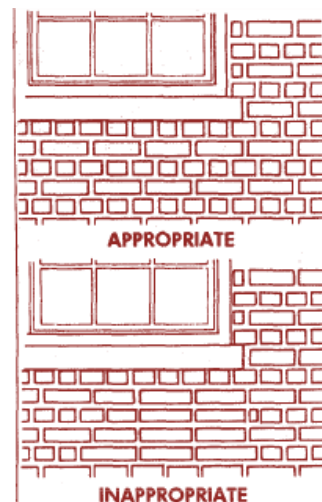
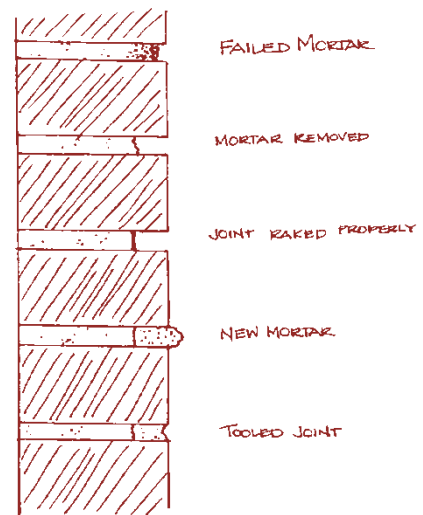
Almost every structure in the Courthouse Square Historic District features brick in its makeup.

- B.2.1 Retain and preserve masonry features that contribute to the overall historic character and form including their functional and decorative features and detail.
- B.2.2 Maintain and protect masonry features, surfaces, and details through tooled joint appropriate methods.
- B.2.3 As a general rule, only repoint where there is deterioration. Repointing should only be done by an experienced professional. If you repoint: duplicate the original mortar in strength, composition, color, and texture; rake the joint to an even face and uniform depth, preferably with hand tools; and, duplicate old mortar joints in width and profile.
- B.2.4 Repair masonry features, surfaces, and details using appropriate repair methods including repointing, consolidating, piecing in, and patching.
- B.2.5 Replace any portions of a masonry feature that are damaged or deteriorated beyond repair. Match the original design, material, dimension, pattern, detail, texture, and color. Limit replacement to the damaged area if possible. Consider substituting compatible materials for the original only if it is not technically feasible to replace in kind.
- B.2.6 If a masonry feature is completely missing, replace it with a new feature that is based upon accurate documentation of the original or is a new design compatible in scale, material, size, color, and detail with the historic character of the building and district.
- B.2.7 Unpainted masonry should not be painted.
- B.2.8 Repaint masonry surfaces that were previously painted in colors appropriate to the building or site.
- B.2.9 Parging is not allowed.
- B.2.10 For recycled bricks, the weathered side should face the outside.
- B.2.11 It is not appropriate to create a false sense of historical development by making changes to masonry features, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.



Decorative masonry detail. 142 N Main St

### REPOINTING PROCESS



### 3. Foundations

Most of the structures in the district have foundations composed of a masonry perimeter wall which bears most of the load and may have settled by as much as an inch. Cracking along mortar joints can be expected. Maintenance of the foundation includes periodic repointing of mortar joints while severe problems can require replacement of entire sections of a foundation. Some conditions may require the consultation of a masonry contractor or a civil engineer. These conditions include large cracks that go through bricks, bulging or sagging walls, bricks not level from one corner to the next, and sagging interior floors and walls.

- B.3.1 When a foundation must be repaired or rebuilt, the original bricks or stones should be used or replaced by bricks or stones that are similar in size, color, and surface texture to the original.
- B.3.2 In rebuilding the foundation, the existing bond patterns and mortar joints should be duplicated.
- B.3.3 Exposed concrete block and framed concrete is not allowed as an exposed foundation material.
- B.3.4 Openings between brick piers may be filled in with matching masonry materials or lattice. The infill should be slightly recessed.
- B.3.5 Bandboards, brick header rows, and other visible horizontal design elements should match and align with the existing elements.
- B.3.6 Painting and waterproofing the exposed parts of foundations is not allowed. Nonporous coatings trap moisture which, upon freezing, accelerates deterioration and can cause interior damage.
- B.3.7 Sandblasting is not allowed.
- B.3.8 Venting of a foundation is necessary. Vents should be painted a color which blends with the existing foundation color.
- B.3.9 Access doors to the foundation area should be located in an area not visible from the street.

#### Appropriate Routine Maintenance and Repair Methods for Masonry Surfaces

*Note: Care must be taken to determine the proper techniques used so that no harm is done to the masonry*

- Inspect surfaces routinely for signs of deterioration due to moisture damage, structural cracks or settlement, missing or loose masonry units, and deteriorated mortar joints.
- Ensure drainage of surfaces is adequate to prevent water from collecting along foundation walls and on horizontal masonry surfaces or decorative elements.
- Clean heavily soiled surfaces to prevent their accelerated deterioration by using the gentlest effective method. Acceptable cleaning methods include:
  - Water. This method ranges from hand scrubbing to pressure washing to steam cleaning. Water cleaning generally is the simplest, gentlest, safest, and least expensive method of masonry cleaning.
  - Chemical. Chemical cleaners include acidic, alkaline, or organic compounds in either liquid or vapor forms. When used improperly, chemical run-off can cause serious damage to the environment, including plants, animals, and bodies of water.
- Repoint deteriorated mortar joints to prevent damage caused by moisture penetration.
- Repaint previously painted masonry surfaces as necessary.



#### 4. Chimneys

Chimneys are often significant architectural features of a historic structure, and the foundation anchors the historic structure to its buildings site, raising the body of the building above ground level. Consequently, their preservation is essential to keeping the character of the building's exterior intact. Proper maintenance of chimneys may include relaying of any loose brick or stone, careful repointing of deteriorated mortar joins, and proper replacement of metal flashing where the chimney meets the roof or wall.

- B.4.1 The design of the original chimney masonry should be preserved. Brick corbelling, clay chimney pots, or other original features should be repaired rather than removed.
- B.4.2 Original chimneys visible from the public right-of-way should be repaired or rebuilt rather than removed or shortened when they become deteriorated.
- B.4.3 Special care should be taken to ensure that repairs blend in color, composition, and texture.
- B.4.4 Metal caps are acceptable if they are unobtrusive and do not alter the design of the chimney. The design of the chimney cap should be chosen in context to the architecture of the house and materials of the chimney.
- B.4.5 Metal vent pipes that protrude through the top of a chimney are not acceptable.



*Chimney. 304 W Elm St*

#### 5. Roofs

Roof shape, line, pitch, and overhang all contribute in highly visible ways to the overall architectural character of a building.

- B.5.1 Preserve original roof forms where they contribute to the historic character of the building.
- B.5.2 Maintain original roof materials, such as clay tiles, slate, standing seam metal, wood shingles, or embossed metal shingles, where they are visible to the street.
- B.5.3 Maintain and protect roof surfaces, features, and details by appropriate methods.
- B.5.4 Repaint previously painted metal roof features and surfaces in colors that are appropriate to the district.
- B.5.5 Raising or lowering roof pitch, or removing or altering the appearance of original features, such as dormers, turrets, balustrades, bargeboards, quarter round, cornices, brackets, weather vanes, or lightning rods, is not allowed.
- B.5.6 Deteriorated soffits, fascia, moldings, and brackets should be repaired or duplicated.



*Gabled roof feature. 227 W Elm St*

- B.5.7 Features such as dormers or balustrades may be added only when it can be shown that they are appropriate for the style of the building.
- B.5.8 Skylights, solar panels, power ventilators, and other such equipment should be restricted to the rear slopes and be hidden from the street.
- B.5.9 Deteriorated roof covering should be replaced with new materials that are compatible with the old in composition, size, and texture after reestablishing the structural stability of the roof.
- B.5.10 If the replacement or addition of gutters and downspouts is warranted, install them with care so no architectural features are lost or compromised. Unless they are copper, select new gutters and downspouts painted or finished in an appropriate color. Seamless gutters with a baked enamel finish are recommended. If replacing traditional half-round gutters and circular down spouts, retain their traditional shape. Downspouts should empty away from the building to keep water away from the foundation. Splash blocks made of stone, concrete, or slate can also direct the water away from the building.
- B.5.11 At the time of reroofing, adequate ventilation should be considered. Ventilators should be located at an inconspicuous place. Placing them on porch roofs or roof slopes that face the street should be avoided. Low profile mechanical or power ventilators are best. Ridge vents and turbine ventilators are more noticeable. Soffit vents are permissible as long as the original soffit lumber is retained.

### Roof Maintenance

The care and maintenance of the roof is one of the most important practices in preserving a historic building. A leaky roof can accelerate deterioration of plaster and windows at a rapid rate. A roof should be inspected twice a year for worn edges and ridges, bubbling of the shingles, nails popping up, and moss forming on the surface. Patching leaks with roofing cement is not recommended as it is unattractive and fails quickly.



*Stepped gable roof line. 105 S Main St*



## 6. Architectural Metals

Architectural metals include copper, brass, bronze, tin, terneplate, steel, wrought iron, cast iron, stainless steel, chrome, and aluminum. Whether cast, pressed, wrought, extruded, or rolled, each metal fabrication process creates distinct physical and visual properties.

- B.6.1 Original architectural metals should be retained. The removal of these features often destroys the structure's character and is not recommended.
- B.6.2 Repair architectural metal features, surfaces, and details using appropriate repair methods including reinforcing, splicing, and patching.
- B.6.3 Replace any portion of an architectural metal feature that is damaged or deteriorated beyond repair by matching the original in design, material, dimension, detail, and texture. Limit replacement to the damaged area if possible. Consider substituting compatible materials for the original only if it is not technically feasible to replace in kind.
- B.6.4 If an architectural metal feature is completely missing, replace it with a new feature that is based upon accurate documentation of the original or is a new design compatible in scale, material, size, and detail with the historic character of the building and district.
- B.6.5 It is not appropriate to create a false sense of historical development by making changes to architectural metal features, such as adding hypothetical features based upon insufficient historical, pictorial, physical documentation.



*Architectural metal. 15 SE Court Sq*

### Appropriate Routine Maintenance and Repair Methods for Architectural Metal

- Inspect surfaces routinely for signs of moisture damage, structural fatigue or failure, corrosion, paint film failure, and galvanic action.
- Ensure adequate drainage to prevent water from collecting on horizontal surfaces or decorative elements.
- Clean metal roofs, gutters, and downspouts as necessary to keep them free of debris and leaves. Cast iron may be cleaned by mechanical methods. Pressed tin and aluminum should be cleaned by the gentlest methods possible, such as detergent, water, and soft bristle brushes.
- Maintain protective paint films or lacquers on ferrous metal surfaces to prevent corrosion.
- Clean metal surfaces to remove corrosion and to prepare for repainting using the gentlest effective method.
- Repaint previously painted surfaces as needed to maintain a sound paint film.

## 7. Exterior Walls

Exterior walls establish the overall form and massing of buildings. Their decorative features, including storefronts and trim work, create interest and reflect the architectural style of the building. The exterior cladding and its inherent joinery details add scale, pattern, and texture.

- B.7.1 Damaged or deteriorated wall materials should be repaired whenever possible.
- B.7.2 Replacement materials should match the original in size, shape, and texture.
- B.7.3 The original siding should not be replaced or covered by artificial siding such as aluminum, vinyl, asphalt, asbestos, masonite, or pressboard that would not have been used on the original structure.
- B.7.4 The careful removal of artificial siding material and the restoration of the original siding are encouraged.
- B.7.5 It is not appropriate to cover over or replace historic exterior wall materials, such as clapboards, shingles, bricks, or stucco, with contemporary synthetic coatings or substitutes such as aluminum, vinyl, or fiber-reinforced siding.
- B.7.6. It is not appropriate to paint or coat unpainted historic exterior walls.
- B.7.7 It is not appropriate to create a false sense of historical development by making changes to exterior walls, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.



*Horizontal wood siding. 109 E Harden St*



### Appropriate Routine Maintenance and Repair Methods for Exterior Walls & Trim

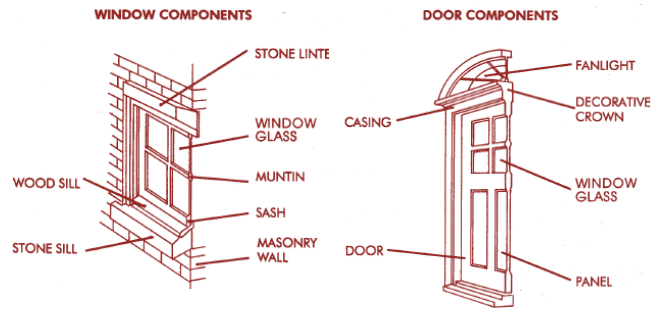
- Inspect regularly for signs of moisture damage, structural damage or settlement, corrosion, vegetation, and insect or fungal infestation.
- Ensure adequate drainage so water does not collect on flat, horizontal surfaces and decorative elements, or along foundations.
- Retain protective paint or stain coatings that prevent deterioration.
- Use the gentlest effective method to clean exterior wall and trim surfaces to remove heavy soiling or prior to repainting.
- Repaint or re-stain exterior wall and trim surfaces as needed to maintain a sound, protective coating.





## 8. Windows and Doors (Fenestration)

Windows and doors contribute to the architectural style and character of buildings through their location, size, proportion, shape, and pattern of placement. Because of their strong link to and indication of the architecture and style of a building, original windows and doors should be maintained, repaired when necessary, and preserved as one of the defining elements of a historic structure.



Windows open the building with light and offer a proportional continuity between the upper floors and storefront. A “muntin” is the thin strip of wood used to hold the panes of glass within a window. Often the muntin arrangement is an indicator of the architectural style of a building.

- B.8.1 When replacing glass or restoring windows in a storefront, maintain the original size and shape of the opening.
- B.8.2 Maintain original recessed entries where they exist.
- B.8.3 Reflective or tinted glass where easily visible from a public right-of-way is not appropriate.
- B.8.4 Jalousie windows and sliding windows are not appropriate.
- B.8.5 Preserve the original size and shape of upper story windows.
- B.8.6 Repair or replacement of only the damaged portion of the frame, sash, sill, threshold, or jamb is encouraged.
- B.8.7 If windows are damaged beyond repair and must be replaced, match the original window material, window pattern and configuration, dimensions, design, and any other key detailing as closely as possible.
- B.8.8 If a window or door is completely missing, replace it with one that is based on accurate documentation of the original or is a new design compatible in scale, material, and detail with the historic character of the building and district.
- B.8.9 It is not appropriate to conceal or remove material surfaces or details of historic windows and doors including sidelights, transoms, shutters, beveled glass, art glass, and architectural trim.



*Windows. 112 N Main St*



*Door with fanlight. 200 N Main St*

- B.8.10 It is not appropriate to create a false sense of historical development by making changes to windows or doors, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.

### 9. Storm Windows and Doors

Storm windows and doors are considered necessary modern additions to historic district buildings. Special care should be taken to make sure that moisture does not accumulate between the storm windows and the original window, which can cause damage to the wooden sills and surrounds.

- B.9.1 Storm windows with wooden surrounds painted to match or complement the colors of the structure are encouraged.
- B.9.2 It is appropriate to install storm windows on the interior of the window frame.
- B.9.3 Original window and door elements should not be destroyed when storm windows or doors are installed.
- B.9.4 Storm windows and doors should blend with the building rather than appear to be tacked on. The shape and general appearance should match the existing window or door as closely as possible.
- B.9.5 Storm doors should have full view glass with no meeting rails or muntins.
- B.9.6 Storm windows should have a meeting rail which aligns with the meeting rail of the window to which it is applied.
- B.9.7 If screens or storm windows with aluminum frames are used, the frames should be painted or have a baked enamel finish.

### Appropriate Routine Maintenance and Repair Methods for Windows & Doors

*With routine maintenance and repair, original windows and doors can be preserved, which is more desirable and generally less expensive than replacing them.*

- Regularly inspect windows and doors to make sure the paint film is in sound condition.
- Inspect sash locks for optimal performance, as their role is to securely hold windows in place, and they will help to resist air infiltration when tightly sealed.
- Windows can be weather tight by re-caulking and replacing broken glass and installing stripping.
- Adding storm windows, especially if they are weather-stripped, will improve thermal efficiency and protect windows from the elements.
- Inspect windowsills and door thresholds to make sure water does not collect and cause deterioration.



## 10. Awnings

Movable canvas awnings have been used for years to provide shade and help cool temperatures during the summer months. They can be raised in the winter when radiant heat from the sun will give free supplementary warming. Fabric awnings can still provide the same benefits today while adding color and interest to the structure.

- B.10.1 Where possible, retain and repair awning fixtures and canopies that originate from the building's earlier historical periods.
- B.10.2 New awnings should be complementary and compatible in placement, proportion, and color to the building's original fixtures; with the structure's size, scale, and style; and to existing awnings and canopies of adjacent buildings. See Appendix C for Sunbrella awning colors which may be approved with a minor COA. *Amended by HRC on 3/13/18.*
- B.10.3 Awnings must be constructed of a fabric or cloth material meeting all local, state, and federal safety and fire standards. Vinyl, plastic, and metal are inappropriate to traditional facades.
- B.10.4 Consideration should be given to replacing inappropriate awnings and canopies with traditional canvas fixtures.
- B.10.5 Inappropriate storefront alterations can be effectively disguised by mounting an awning over the alterations while maintaining the proportions of the original storefront.
- B.10.6 Awnings should be mounted within the window or entry opening, directly on the frame. If this is not possible, they should be attached just outside the opening. On masonry structures, attachments for awnings should be made in the mortar joints and not in the brick itself.



*Canvas awning. 14-20 NE Court Sq*

### **Awning Maintenance**

Awnings should be regularly maintained. Rips or tears must be repaired and not noticeable from the sidewalk or road. If a tear cannot be inconspicuously repaired, or if the original awning color changes significantly, the awning must be replaced or taken down.

## 11. Porches, Decks, and Steps

A unique feature of most houses in the district is the front porch. Entrances and steps serve as an important first view to the property and should be preserved as they were originally intended.



*Porch, deck and steps. 312 W Elm St*

- B.11.1 It is inappropriate to alter or remove a front porch. It is also best to accommodate new entrances or porches on rear elevations or other unobtrusive locations. It may be possible to enclose or alter a side or rear porch if overall character is retained.
- B.11.2 If built as part of the original structure, a porch and all of its features (decks, steps, handrails, balustrades, columns, brackets, spandrels, and roofs) should remain in their original state. Porches and steps should not be stripped of any original material or architectural features. If a porch is an addition, but has become an important part of the building, the porch and all of its features should be retained.
- B.11.3 New material used to repair porches should match the design and dimensions of the original materials as closely as possible.
- B.11.4 Patching existing columns and decorative trim work with a wood epoxy repair product is often a preferable and cost-effective alternative to removal or replacement, although more substantial repairs to columns or railings may require splicing in new wood to match the original.
- B.11.5 Repairs to porches using materials incompatible with the original materials are unacceptable. For example, metal supports should not be used as substitutes for wood or decking columns, plywood as a substitute for beaded wood ceilings, or concrete as a substitute for tongue-and-groove wood flooring.
- B.11.6 Porch restorations that involve the replacement of missing details such as steps, brackets, or balustrades should be based on historical documentation.
- B.11.7 Original porch steps should be retained or the design and dimensions matched as closely as possible if repair or replacement is needed.
- B.11.8 Wood steps should always be painted to match the porch floor.
- B.11.9 Handrails should match the porch balustrade if this architectural feature is present.
- B.11.10 It is not appropriate to create a false sense of historical development by making changes to porches, entrances and balconies, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.

### **Porch, Deck and Step Maintenance**

Porches, decks, and steps are extremely vulnerable to weathering and moisture damage because they are exposed to the elements making timely repair, repainting, and maintenance essential. The repair of porches, decks, and steps varies depending on the specific element and material. Repair of masonry porch steps and foundations is the same as the guidelines for masonry.



## 12. Exterior Colors

The placement, rather than the number of colors, best accentuates architectural details. Colors are distributed into three categories: base, trim (major and minor) and accent. The base often matches the natural color of building materials, such as brick or stone. The major trim color is used to frame the façade, doors and windows, and is also the primary color of the cornice and major architectural elements. If a minor trim color is used, it is often a darker shade placed on doors and window sashes. An accent color is used in limited doses to highlight small details. The color scheme should be consistent throughout the façade's upper and lower portions. The colors chosen should be harmonious, not only with the colors on the building, but also with the colors on neighboring buildings.



*Trim and accent color. 15 SE Court Sq*

Historical color schemes are appropriate for the style and character of the district. Colors may be chosen based on paint chip analysis of a building's original color or based on colors used on other buildings of the period. Color guides of documented historical hues from selected paint manufacturers are an aid in historical color selection. Old photos of the building or a similar one can establish light versus dark color placement.

An appropriate exterior color combination can alter the entire appearance of a building. Structures that have been perceived as mediocre can become points of interest because of good color combinations and paint jobs.

- B.12.1 The placement of color should be appropriate to the architectural style of the structure.
- B.12.2 The placement of color should provide contrast between different materials appropriate to the style of the structure, such as shingles and siding, and architectural elements, such as trim and soffits.
- B.12.3 Sandblasting or other abrasive surface preparation methods that can damage historic materials are not allowed.
- B.12.4 Materials such as brick, stone, wood shingles, and certain metals, which have historically been unpainted, should not be painted.
- B.12.5 Stained wood surfaces should not be painted.
- B.12.6 Soft, porous brick originally painted should remain painted. Select paint that is formulated for the particular surface application planned.
- B.12.7 Reinforce and enhance architectural materials and features of a building and site through the appropriate selection and placement of color.

### 13. Paint Removal and Painting Techniques

Although usually thought of as a decorative element, paint is primarily a protective treatment that allows wood to shed water and therefore protect the building. Painting should only be considered when absolutely necessary. The build-up of many layers of paint becomes a problem in itself. Discolored paint can be freshened with a mild detergent. Light scraping and sanding with touchup painting can extend a paint job.



213 S Main St

At some point, a total repainting will be needed. Surface preparation takes time and is tedious but worth the expense since it extends the life of a paint job. For paint which has cracked, blistered, or alligatored, the surface should be scraped with a pull-type scraper followed by hand sanding. Structures painted before 1950 probably have layers of lead-based paint which should be treated as a poisonous material. It is not necessary to remove paint that is still sound. If stripping is necessary, the electric heat plate is the safest method and effective on thick paint build-up. Blow torches or, to some extent, heat guns are less safe because toxic fumes are released, and an undetected fire could ignite in the wall cavity.



141 S Main St

- B.13.1 Prepared surfaces should be washed with a mildew killer, and then thoroughly rinsed and allowed to dry.
- B.13.2 Wood that has been exposed to the weather for any length of time may not hold paint and should be treated with a preservative before painting.
- B.13.3 Bare surfaces and chalking paint should be covered with oil-based primer.
- B.13.4 Joints should be sealed with caulk, and holes and cracks should be filled with putty. Two top coats of either latex or oil-based paint are usually adequate. Latex should not be used directly over old oil-based paint, but it can be used over an oil based primer.
- B.13.5 Strong chemical strippers which can permanently damage the surface should be avoided.
- B.13.6 Abrasive techniques are not allowed. Rotary and disk sanders leave swirl marks in the wood and sandblasting and water blasting erode the soft porous fibers of the wood and leave a surface with ridges and valleys similar to driftwood.
- B.13.7 Removing all old paint should be avoided unless there is a strong reason to do so, such as an obscured architectural detail, paint peeling, or cracking.



## 14. Mechanical Systems

Installation, rehabilitation, or replacement of mechanical systems – such as heating and air conditioning units, television antennas, electrical service equipment, gas meters, fuel tanks, solar energy equipment, and satellite dish antennas – should be planned to minimize changes to the appearance of the structure. Conformance with local building codes and utility company standards is required for the installation, upgrading, or replacement of building systems.

- B.14.1 Mechanical services should be installed in areas and spaces that will require the least possible alteration to the plan, materials, and appearance of a building.
- B.14.2 Utility meters, heating and air conditioning equipment should be located at the rear of a structure if feasible. Mechanical equipment should not be located in front of the midpoint of the side of a structure.
- B.14.3 Exposed ductwork or piping, fuel tanks, plumbing vents, solar collectors, and satellite dishes should not be visible from the street. Mechanical equipment which can be seen from the street should be screened with shrubbery or appropriate fencing.

## 15. Structural Systems

Exterior stairs or handicapped ramps are often required by the building code when old structures are converted to apartments or office uses. However, if not carefully planned, they can be a blemish.

- B.15.1 Fire escapes and access ramps should be designed so that there is minimal visual impact on the historic structure, and so that they can be built or removed without impairing the original fabric of the structure.
- B.15.2 Exterior fire escapes are not permitted for existing structures, except where more adequate exit facilities cannot be provided.
- B.15.3 Access ramps that are visible from the public right-of-way should be constructed so that the scale, materials, and details are compatible with the historic structure. They should be simple, compact design, and should project from the building as little as possible.
- B.15.4 Fire escapes should be placed in an inconspicuous location, preferably on the rear of the building. They are generally not allowed for an exposed elevation, such as the exposed side of a building on a corner lot.
- B.15.5 When possible, existing stairs should be relocated from the front to the rear of buildings when these stairs are not original to the structure.



*Exterior fire escapes. 200 N Main St*

## C. Additions to Existing Buildings

It is rare to find a historic building that has not been altered and expanded in some way over time. Changes in lifestyle and occupants over time are essential to the ongoing useful life of a building. Consequently, additions should be kept to a minimum. It is of utmost importance that an addition does not visually overpower the original building, compromise its historic integrity, misrepresent its chronology, or destroy significant features of the building or site. Also, the footprint of the addition should not significantly change the ratio of built area to unbuilt area of the site. Whenever possible, new additions to buildings should be done in a manner that, if they were removed in the future, the essential form and integrity of the original building would not be impaired. However, the challenge is to weigh individual needs against the district's historic and architectural integrity.

C.1.1 Preserve older alterations that have achieved historic significance in themselves. Many changes to buildings have occurred in the course of time and are themselves evidence of the history of the building and its neighborhood. These changes may have developed significance in their own right, and this significance should be recognized and respected. (An example of such an alteration may be a porch or a kitchen wing added to the original building early in its history.)



231 W Elm St

C.1.2 More recent alterations that are not historically significant may be removed.

C.1.3 Additions to existing buildings should be compatible with the size, scale, color, material, and character of the main building and its environment.

C.1.4 New additions or alterations to buildings should not obscure or confuse the essential form and character of the original building.

C.1.5 Avoid new additions or alterations that would hinder the ability to interpret the design character of the historic period of the district.

- Alterations that seek to imply an earlier period than that of the building are inappropriate.
- Alterations that seek to imply an inaccurate variation on historic style are also inappropriate.

C.1.6 When locating additions to historic buildings, maintain the pattern created by the repetition of building fronts in the area. Site building additions behind the building so that they will not alter the historic rhythm of building fronts.

C.1.7 Locate additions so they will not obscure or damage significant ornament or detail. Avoid impacts to special moldings, decorative windows, or dormers.





## D. New Construction

New construction within the district should contribute to and emphasize the characteristics that make the Courthouse Square Historic District unique. The design of the proposed building must be reviewed for compatibility with surrounding buildings that contribute to the historic character of the district.

Building materials, features, openings, details, textures, and finishes characteristic in the district provide additional criteria for assessing the compatibility of the proposed building design. By analyzing the buildings that surround a proposed site in these terms, it is possible to reveal how significant each of these criteria is.

New construction will be evaluated in terms of building site and building characteristics. A building site refers to the placement of a structure on a lot and includes the following considerations: setback, spacing, orientation, lot coverage, topography, and landscaping.

### 1. Setback

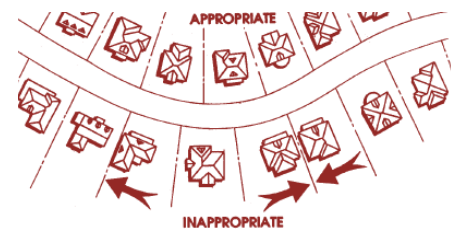
This is the distance from the front wall of a building to the street. The use of continuous setback pattern ensures a strong and continuous streetscape and should establish a framework of order and coherence.

- D.1.1 Maintain the pattern and alignment of buildings established by the traditional setbacks from the street.
- D.1.2 No structure or part thereof shall extend nearer to or be required to be set back further from the front lot line than the average distance of the setbacks of the nearest principle buildings within 200 feet on each side of such and fronting on the same side of the street.

### 2. Spacing

This is the distance between adjacent buildings. Closely spaced buildings have a strong spatial tension or attraction between them. A regular pattern of spacing adds strength and continuity to a streetscape.

- D.2.1 The spacing of new structures should conform to that of existing structures.



### 3. Orientation

This is the angle or alignments of the main façade with the street. The majority of façades in the district are parallel to the street.

- D.3.1 The primary façade of a new structure should face the street.
- D.3.2 Buildings should not be sited at unusual angles or with side walls facing the street.



#### 4. Lot Coverage

This is a measure of the density of developed land along each block front and for each lot.

D.4.1 New construction should have a lot coverage similar to that of existing buildings in the district.

#### 5. Topography

Preservation of topographical features such as rolling hills and mature vegetation is suggested. Major reshaping of land is not recommended.

D.5.1 New construction should respect the existing topography and vegetation on the site.

D.5.2 Large scale grading or fill to level a sloping building or parking site is not acceptable.

#### 6. Landscaping

The key to a successful construction project is landscaping, especially where vegetation is well established. Heavy landscaping is essential if new buildings are to blend in with their surroundings.

D.6.1 The site plan for new construction projects should identify existing trees, walls, walks, or other features that could be incorporated into the landscape design. Every effort should be made to save existing trees, shrubbery, and hedges.

D.6.2 The vegetation that can be saved should be protected with some type of barricade during construction.

D.6.3 New trees should be planted along street fronts and parking areas.

#### 7. Scale

Scale refers to the size of an object in relation to other objects in proximity and is determined by the relationship of a building mass to open space.

D.7.1 Human scale units of construction are most appropriate. Oversize monumental architecture should be avoided.

D.7.2 New construction should incorporate architectural characteristics that can be used to create scale, such as trim work and details.

D.7.3 Scale of elements of the new construction should be compatible with existing buildings.



*West side of the 100 block of N Main St*

#### 8. Height

New buildings should have a height similar to that of nearby buildings. Height consistency is an important factor that contributes to the character of an area. Most block faces in the district contain a mixture of one and two story structures.

D.8.1 The height of a new building should relate to the prevailing height along a street.

D.8.2 Slab foundations on grade are usually not acceptable for new buildings because they distort the height relation to old buildings.



## 9. Form

This is the historic style of buildings in the district.

- D.9.1 The form of a new building should relate to the form of a nearby or adjacent historic building along the street.
- D.9.2 The roof of a new building should relate to the roofs of neighboring buildings in type, pitch, and materials. Roofing materials should be compatible with those of existing structures.
- D.9.3 Pitched roofs without overhangs should be avoided.



*East side of the 100 block of N Main St*

## 10. Openings

Buildings in the district display a variety of openings (windows and doors). In a sequence of building forms, the use of similarly proportioned openings establishes the association of structures. Openings that vary significantly within proposed new construction from that which exists in surrounding areas will have a disruptive effect on the entire character of the historic district.

- D.10.1 The pattern, arrangement, type, design, materials, and proportions of openings should be similar to those of nearby buildings in the district.
- D.10.2 The traditional storefront image should be preserved at the street level. This may be accomplished by maintaining large display windows characteristic of commercial buildings.
- D.10.3 The ratio of wall space to adjoining openings in a new building should be similar to nearby buildings.
- D.10.4 Frames in masonry buildings should be recessed in openings. Frames in wood buildings should have raised casing with dimensions similar to those found in historic buildings.
- D.10.5 Vinyl cladding and aluminum are inappropriate finish materials for windows in a new building.
- D.10.6 Snap-in muntins in windows in a new building should be avoided.



*106 W Elm St, before the fire in 2014*

## 11. Materials and Textures

In the Courthouse Square Historic District, the existing dominant building material for the streetscape is brick. Other materials that may be seen in the district are wood, siding, or a combination. Also, materials such as stone or stucco may be used. Roofing materials may be asphalt shingles, tin, or slate. Sometimes, a mixture of building and roofing materials adds variety to the area, but it is important that those materials do not become disorganized. The use of artificial and composite materials for the exterior of new primary buildings is discouraged. Their possible approval for new construction will be determined on a case by case basis.



*Looking north at the 100 block of N Main St*

- D.11.1 Building materials and surface textures should be well-matched with those of surrounding structures.
- D.11.2 Materials such as steel, cast stone, concrete, and hardboard siding may be considered for a new building if they are used in a manner that is compatible with the construction techniques used for other structures in the district.
- D.11.3 Materials that are substantially different in character and appearance from historic materials should not be used in new construction.

## E. Moving Buildings

Moving a historic building is a complicated, time consuming, and expensive process that requires thorough investigation and evaluation. This process may result in the loss of integrity of context and setting of the relocated building. However, moving a building within the historic district should be considered under the following situations: 1) a last alternative to demolition and 2) as part of a larger community revitalization plan that will result in a more complementary setting for the building.

- E.1.1 Record the historic building in its original setting and document the existing site conditions through photographs prior to its relocation.
- E.1.2 A move must be thoroughly planned and carefully executed to avoid damage to the historic building and to any significant features along the route.
- E.1.3 Make sure the new site is well-suited to the original site in visual character and that it can provide a similar setting for the historic building in terms of setback and orientation to the street and spacing from other buildings. It is desirable to identify a site where the solar orientation of the building is similar.
- E.1.4 The site of the relocated building should be landscaped in a manner that is consistent with the character of the historic district.
- E.1.5 Important architectural features should be retained when a building is relocated.



## F. Demolition

Demolition of a building or structure in the historic district should be a last alternative.

- F.1.1 In reviewing a demolition request, the Commission should assess the impact of the proposed demolition on adjacent properties as well as the whole historic district.
- F.1.2 A permanent record of the structure should be made prior to demolition. Photographs and other documentation that describes any architectural features of the structure, important landscape features, or the archaeological significance of the site will become part of the permanent files of the Commission.
- F.1.3 Protect significant site features, including mature trees, from damage during demolition.
- F.1.4 Following demolition, promptly clear the site of all debris. If the site is to remain vacant for a long period of time, reseed the unused area and maintain it in a manner consistent with other properties in the district.

## G. Archaeology

An archeological resource is material found below the surface of the ground that is evidence of past human activity. Portions of the material could be visible above the ground surface. Archeological features can provide useful information about the history of the district and the lifestyles of the previous inhabitants. Protecting and preserving archaeological resources is best accomplished by leaving them undisturbed.

- G.1.1 Retain and preserve known archaeological features that are significant to the property or district.
- G.1.2 It is not appropriate to use heavy equipment or machinery on district sites containing significant archaeological features.
- G.1.3 If a significant archeological feature cannot be preserved in place, work with professional archeologists using current methods to plan and execute any necessary investigation.
- G.1.4 If archaeological resources are exposed during site work and cannot be preserved in place, record the archaeological evidence.

## The Secretary of the Interior's Standards

A national set of standards for the preservation of historic buildings was developed by the United States Department of the Interior in 1976. The Standards are a series of concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations. They alone cannot be used to make essential decisions about which features of a historic property should be saved and which might be changed. But once an appropriate treatment is selected, the Standards provide philosophical consistency to the work.

The four approaches are Preservation, Rehabilitation, Restoration, and Reconstruction. The Secretary of the Interior's Standards for the Treatment of Historic Properties can be found online at [www.nps.gov/tps/standards.htm](http://www.nps.gov/tps/standards.htm).

# Commission Manual

The Graham Historic Resources Commission seeks to promote, enhance and preserve the character of historic districts and historic landmarks. The Commission accomplishes this in a number of ways, including by:

- Deciding upon applications for certificates of appropriateness for any changes in the external appearance of existing structures, for the design of new structures, and for the demolition of existing structures for properties within designated historic districts or historic landmarks
- Deciding upon applications for the City's annual Historic District Façade Grant Program
- Deciding upon designations of new local historic districts and historic landmarks

The Commission is authorized and empowered to undertake such actions reasonably necessary to the discharge and conduct of its duties and responsibilities as outlined in Article IV, Division 10, of the *City of Graham Development Ordinance* and Article 19, Part 3C of Chapter 160A of the General Statutes of North Carolina. It was established in March 1980.

## Rules of Procedure

The Commission has adopted the following rules of procedure for the conduct of its business.

### A. Officers, Attendance and Conflicts of Interest

1. Chair. The Chair is elected by the voting members of the commission at the last regular meeting of each year to serve a one-year term. There is no limit on the number of terms that Chair can serve. The Chair should facilitate communication and therefore must know the rules and remain impartial. The Chair decides all points of order and procedure. The Chair should seek contributions from all participants, make certain minority views are expressed, clarify and summarize issues, help separate facts from opinions, and keep on the lookout for and diffuse emotional buildups. The Chair should never permit personal attacks or derogatory comments. The Chair shall appoint any committees found necessary to investigate any matters before the commission.
2. Vice-Chair. The Vice-Chair is elected in the same manner and for the same term as the Chair. He or she shall serve as Acting Chair in the absence of the Chair, and at such times shall have the same powers and duties as the Chair.
3. Secretary. A member of the Planning Department staff shall serve as secretary. The Secretary shall keep all records, conduct all correspondence, and shall generally supervise the clerical work of the Commission. The Secretary is not eligible to vote upon any matter.

#### Sections in this Manual

Rules of Procedure

Certificates of  
Appropriateness

Designation of  
Historic Districts  
and Landmarks

Public Education and  
Public Relations



4. Attendance Requirements. Any member who misses more than two consecutive regular meetings or more than half the regular meetings in a calendar year shall lose his or her status as a member of the Commission and shall be replaced or reappointed by the City Council. Absence due to sickness, death or other emergencies of like nature shall be recognized as approved absences and shall not affect the member's status on the Commission except that in the event of a long illness or other such cause for prolonged absence, the member shall be replaced.
5. Conflicts of Interest. No member shall in an official capacity take part in any hearing, consideration, determination, or vote concerning any matter of business or property before the Commission or a Commission committee in which the member or a close relative (spouse, sibling, child or parent) (a) is the applicant before the Commission or (b) is a party to or has a financial interest in the matter of business or subject property before the Commission.

In addition, a member may request to be excused from taking part in an official capacity as a Commission member in any hearing, consideration, determination, or vote concerning a property or matter of business before the Commission in which a business associate or employer of the Commission member (a) is the applicant before the Commission or (b) is a party to or has a financial interest in the matter of business or subject property before the Commission.

Any Commission member who has such an interest in any official act or action before the Commission shall publicly disclose on the record of the Commission such interest, and shall withdraw from any official consideration of the matter if excused by the body.

Any Commission member who has a professional relationship, with regard to past employers or as a director or policy maker for any organization, association, or non-profit corporation that has a matter of business or property before the Commission, shall publicly disclose on the record of the Commission as early as possible the Commission member's relationship with the past employer or organization, and may elect to withdraw from any official consideration of the matter if excused by the body.

Nothing in this section shall prevent the Commission from voting to excuse or prevent a Commission member from taking part in an official capacity as a Commission member in any hearing, consideration, determination, or vote where the Commission believes that there is an appearance of conflict of interest.

These conflict of interest provisions shall not be construed to prevent Commission members from addressing the Commission on such matters once they have been properly excused from taking part in an official capacity as a Commission member in any business before the Commission.

## B. Meetings

1. Meeting Schedule and Location. The Commission shall meet quarterly – in January, April, July and October – on the second Tuesday at 6:00pm in City Hall. All other meetings of the Commission will be called as needed and will occur on the second Tuesday of the month at 6:00pm.
2. Order of Business
  - a. Call roll, note excused absences, and record presence of quorum
  - b. Adoption of minutes
  - c. Public comments on items not on the agenda
  - d. Call for committee reports (when appropriate)
  - e. Unfinished business
  - f. New business
  - g. Call for report from staff

For both Unfinished and New Business, items should be heard in the following order:

1. Façade Grant Applications
2. Certificates of Appropriateness
  - a. Call case according to agenda.
  - b. Check for conflicts of interest.
  - c. Call planner to present facts of application.
  - d. Call upon applicant or representative for any additional information or corrections.
  - e. Ask for comments from the public and ask each speaker to state name and address.
  - f. Ask for representations from any state agency or local group.
  - g. Summarize evidence and facts if pro and con arguments are made.
  - h. Discuss and apply all appropriate review criteria and guidelines.
  - i. Discuss appropriateness of imposing conditions (specific wording).
  - j. Call for motion on the application: approved, approved with conditions or denied. Motion shall include findings of fact that proposal is/is not congruous with review criteria and guidelines. Second motion.
  - k. Call on each Commission member for comments. Discuss. Vote.
  - l. Thank applicant and others for coming. Invite to stay, but indicate they may leave and applicant will receive formal notification of decision.
3. Designation of Historic Landmarks
  - a. Call case according to agenda.
  - b. Check for conflicts of interest.
  - c. Call planner to present facts of application.
  - d. Call upon applicant or representative for any additional information or corrections.
  - e. Ask for representations from any state agency or local group.
  - f. Ask for comments from the public and ask each speaker to state name and address.
  - g. Summarize and discuss application, including criteria for designation.





- h. Call for motion on the application: recommend approval or recommend denial. Second motion.
  - i. Call on each Commission member for comments. Discuss. Vote.
  - j. Thank applicant and others for coming. Invite to stay, but indicate they may leave and that application will now be considered by City Council.
4. Designation of Historic Districts
- a. Call case according to agenda.
  - b. Check for conflicts of interest.
  - c. Call planner to present facts of proposal.
  - d. Call upon applicant or representative for any additional information or corrections.
  - f. Ask for representations from any state agency or local group.
  - e. Ask for comments from the public and ask each speaker to state name and address.
  - g. Summarize and discuss proposal, including criteria for designation. If deemed necessary, engage with the applicant in discussion of the specifics of the proposed text amendment to the *Development Ordinance*.
  - h. Call for motion on the proposal: recommend approval or recommend denial. Second motion.
  - i. Call on each Commission member for comments. Discuss. Vote.
  - j. Thank applicant and others for coming. Invite to stay, but indicate they may leave and that application will now be considered by Planning Board.
5. Consideration and Review of National Register Designations
6. Other types of requests

### C. Record Keeping and Reporting

The Commission must keep detailed permanent minutes of its meetings which serve as the official public record of what took place. In particular, the Commission's quasi-judicial actions must be clearly documented at every step. The minutes should include:

- The time and place of the meeting
- The names of commission members in attendance and absent
- A summary of evidence presented to the Commission on each matter, indicating whether witnesses were sworn
- The name and address of all speaking before the Commission
- A summary of the discussion of each matter
- Each resolution, finding, recommendation or action and the reasons for each

The minutes should be a summary, except that the following must be reported verbatim:

- The Commission's findings of fact
- The Commission's resolutions or recommendations
- Points of discussion where people's exact words seem crucial or were the subject of debate

Recording meetings helps ensure the minutes are complete and accurate. If a meeting addressed a controversial matter, the secretary should keep the tapes of the meeting until the time limit for appeal from the Commission's actions has lapsed.

The Commission must submit periodic reports to City Council. The annual report shall be prepared and submitted by March 1 of each year. Reports should summarize the Commission's activities, actions, problems, accomplishments, and budget requests.

## Certificates of Appropriateness

The Commission processes applications for Certificates of Appropriateness (COA) for any changes in the external appearance of existing structures, design of new structures, and for demolition of existing structures within designated historic districts or historic landmarks. (The Commission does not review renovations or changes to the interiors of buildings.) Additionally, the City and all public utility companies must obtain a COA for certain types of work in the public right-of-way.

For the purpose of issuing COAs, the Commission has established three **types of work**, briefly described below and in more detail on the following page:

- **Normal Maintenance** does not require a COA, since no reversible or significant change is made.
- **Minor Work** projects are those in which the visual character of the structure or ground is not substantially changed. Minor work items require a COA, but the COA can be approved by the City of Graham Planning Department if the work is consistent with the guidelines contained in the Design Review Manual. If the Planning staff cannot approve the proposed work, the application must be presented to the Commission for review.
- **Major Work** projects generally involve a change in the appearance of a structure or landscape and are more substantial in nature than minor work projects. Major work items require a COA that is approved by the Commission.

Article IV, Division 10, Historic Resources, of the *City of Graham Development Ordinance* specifies the physical components and features of the buildings and landscapes for which changes in appearance are subject to review, and it states the standard by which appearance changes must be judged. It also outlines the procedures for application for Certificates of Appropriateness, review of applications, and appeal from Commission decisions.



**Types of Work for Certificates of Appropriateness**

In Public Right-of-Way	On Private or Public Property
<p><b>NORMAL MAINTENANCE</b> <i>no COA required</i></p>	
<ul style="list-style-type: none"> <li>• Marking pavement</li> <li>• Resurfacing streets</li> <li>• Maintaining utility poles and wires</li> <li>• Maintaining signals and street lights</li> <li>• Repairing underground utilities</li> <li>• Maintaining landscape</li> <li>• Trimming or pruning trees to remove dead, broken or injured branches or to suppress uneven growth. Lower branches less than 2” in diameter size which pose an obstacle to vehicle or pedestrian traffic may also be removed.</li> </ul>	<ul style="list-style-type: none"> <li>• Painting siding or trim</li> <li>• Replacement of window glass</li> <li>• Caulking and weather-stripping</li> <li>• Minor landscaping</li> <li>• Pruning trees and shrubbery, removal of trees less than 4” in diameter</li> <li>• Replacement of small amounts of missing or deteriorated siding, trim, roof shingles, etc. (replacement materials must match the original in detail and color)</li> <li>• Erection of temporary signs (real estate, political, etc.)</li> <li>• Repair or removal of signs</li> <li>• Installation of property numbers</li> <li>• Erection, alteration, or removal of temporary features that are necessary to ease difficulties associated with a medical condition, but do not permanently alter exterior features and are not visible from the street</li> <li>• Repairs to lighting fixtures (replacement materials must match the original or existing materials in detail)</li> <li>• Removal of a satellite dish</li> <li>• Removal of artificial siding</li> </ul>
<p><b>MINOR WORK</b> <i>COA required, but can be approved by staff if consistent with Design Review Guidelines</i></p>	
<ul style="list-style-type: none"> <li>• Sealing patching and repairing sidewalks</li> <li>• Construction or repair of curbs and gutters</li> <li>• Addition of utility poles and wires</li> <li>• Installation of traffic and parking signs</li> <li>• Repair of entrance markers, fountains, and street accessories (benches, mailboxes, trash cans)</li> </ul>	<ul style="list-style-type: none"> <li>• Repainting resulting in a different color</li> <li>• Installation, repair or replacement of air conditioners, television antennas, and other temporary mechanical equipment which cannot easily be seen from the street or are screened from view with shrubbery or appropriate fencing</li> <li>• Repair or replacement of masonry foundations, installation of metal foundation vents and replacement of wood access doors</li> <li>• Minor repainting and other masonry and stone repairs</li> <li>• Repair, replacement, or installation of exterior lighting fixtures which comply with the design guidelines and are appropriate to the structure</li> <li>• Removal of asbestos, asphalt or other artificial siding when the original siding is to be repaired and repainted. (Replacement of original documented siding is considered major work)</li> <li>• Repair or replacement of exterior stairs, landing and steps which are made of masonry or wood and are compatible with the design of the structure</li> <li>• Replacement of missing or deteriorated architectural details including siding, trim, floors, ceilings, columns, balustrades, or other architectural details with new materials that are identical to the original details</li> <li>• Removal of deteriorated accessory buildings which are not original to the site or otherwise historically significant</li> <li>• Alteration of permanent signage located in Article X of the <i>City of Graham Development Ordinance</i></li> </ul>

In Public Right-of-Way	On Private or Public Property
<p><b>MAJOR WORK</b>  <i>COA must be approved by the Historic Resources Commission</i></p>	
<ul style="list-style-type: none"> <li>• Widening or realignment of streets</li> <li>• Constructing bike or walking paths</li> <li>• Constructing new sidewalks</li> <li>• New street lighting</li> <li>• Major changes to landscaping, planting</li> <li>• New street furniture (benches, trash cans, bike racks, and newspaper racks)</li> <li>• Installing or replacing playground equipment in public areas</li> <li>• Altering the topography</li> <li>• Installing new street identification signs</li> </ul>	<ul style="list-style-type: none"> <li>• Construction of a new building or auxiliary structure</li> <li>• Any addition to or alteration of an existing structure which increases the square footage or otherwise alters its size, height, contour or outline</li> <li>• Change, alteration or replacement of architectural details and style resulting in a change in the appearance of the structure</li> <li>• Addition or removal of one or more stories</li> <li>• Alteration of a roof line</li> <li>• Repair or replacement of roof coverings where there is a change in material. Replacement of asphalt or fiberglass roofing material with light-colored shingles where visible from the street</li> <li>• Major changes to landscaping and planting</li> <li>• Demolition of any part of an existing structure or landscape feature</li> <li>• Ground disturbing activities that affect known archaeological resources on site</li> <li>• Moving structures</li> <li>• Permanent signs not approved under minor works</li> <li>• New or replacement parking areas, walks or driveways where there is a change to color, dimensions, location or material from the original</li> <li>• Resurfacing buildings with new material</li> <li>• Construction or replacement of retaining walls</li> <li>• Installation of fire exits, fire escapes or secondary entrances</li> <li>• Replacement or addition of windows or doors</li> <li>• Tree topping involving the removal of more than one-third of the green surface of the canopy on private property</li> <li>• Construction or replacement of a chimney or removal of an original chimney where visible from the street</li> <li>• Installation of shutters where they have not previously existed</li> <li>• Removal (without replacement) of original shutters</li> <li>• Installation of permanent handicapped ramps or temporary ramps which are visible from the street</li> <li>• Installation of awning or canopies where they have not previously existed</li> <li>• Abrasive cleaning methods such as sandblasting</li> <li>• Grading of property</li> <li>• Step or stair replacement where there is a change in design</li> <li>• Applying stucco to masonry</li> <li>• Painting masonry which was not previously painted</li> <li>• Installation of sky lights or solar panels</li> <li>• Installing features such as gazebos, trellises, fountains, walk lights and walls</li> <li>• Roofing over built-in gutter or installing gutters which obscure or change architectural detailing of façade</li> <li>• Waterproof coatings on original façade</li> <li>• Roof ventilators which are visible from the street</li> <li>• Minor work items not approved by the Planning Department</li> </ul>



## Additional Procedures and Guidelines for Granting COAs

In addition to the guidelines and procedures in Section 10.204 of the *Development Ordinance* and the Rules of Procedure set forth in this Commission Manual, the following shall also apply to Commission review of Certificates of Appropriateness.

1. **Site Visit and Review.** Members of the Commission may view the premises and seek the advice of the State Department of Cultural Resources or other such experts as it may deem necessary to gain further knowledge of actions pending before the Commission.
2. **Modification of an Application.** A property owner may wish to modify an application for a Certificate of Appropriateness that is pending before the Commission or one that has already been approved. Typically, the applicant should submit a written request describing the modification. The Commission may vote to permit the modification, or if changes are substantial, the Commission can treat the request as a new application.
3. **Reasons for Decision.** Written notification of the decision shall cite the criteria upon which the decision was made.

## Designation of Historic Districts and Landmarks

The Commission plays an integral role in the designation of historic districts and historic landmarks.

- **Local Historic Districts** are areas within the City or its ETJ that possess special historical significance. These districts are designated by a text amendment to the *Development Ordinance*. Once an area is designated as a local historic district, all properties within the district will be required to obtain a Certificate of Appropriateness for exterior work. The Commission reviews applications for local historic district designations and makes a recommendation to the Planning Board, who then makes a recommendation to the City Council. The Commission may also initiate an application for local historic district designation. Complete procedures and standards for the designation of local historic districts can be found in Section 10.202 of the *Development Ordinance*.
- **Local Historic Landmarks** are individual properties, buildings or structures within the City or its ETJ that possess special historical significance. These landmarks are designated by the adoption of a designation ordinance. Once a property is designated as a local historic landmark, it will be required to obtain a Certificate of Appropriateness for exterior work. The Commission reviews applications for local historic landmark designations and makes a recommendation to the City Council on whether or not the property should be designated. The Commission may also initiate an application for local historic landmark designation. Complete procedures and standards for the designation of local historic landmarks can be found in Section 10.203 of the *Development Ordinance*.
- **National Register Nominations** are districts or landmarks that seek to be listed on the National Register of Historic Places, which is a federal program administered by the state. If a district or landmark is listed on the National Register but is not locally designated, it does not need a Certificate of Appropriateness. The Commission reviews applications for National Register

nominations within the City or its ETJ and forwards its recommendation and comments to the State Historic Preservation Officer.

## Additional Procedures and Guidelines for Reviewing National Register Nominations

In addition to the Rules of Procedure set forth in this Commission Manual, the following shall also apply to Commission review of National Register Nominations.

1. The Commission shall provide a reasonable opportunity for public comment, and shall submit to the SHPO a record of the measures taken to notify the public and the comments received.
2. Within 60 days of receipt of nomination materials, the Commission and Mayor shall separately notify the SHPO and the applicant whether or not, in their opinions, the property meets the NRHP criteria. If the Commission and Mayor do not respond within 60 days, concurrence that the property is eligible will be assumed.
3. When the Commission considers the nomination of a property that is normally evaluated by a professional in a specific discipline (such as history, archaeology, or architecture) and the relevant discipline is not represented in the Commission membership, the Commission shall seek expertise in this area before rendering its decision.

## Public Education and Public Relations

The effectiveness of local historic preservation efforts depends greatly on public awareness of and support for preservation goals. The Commission may conduct an educational program on historic landmarks and districts within the City and its ETJ.

In its public education and public relations efforts, the Commission should strive to broaden public awareness of historic preservation in general and local historic resources in particular. It should seek to establish itself as a credible local source of information about the goals, practices, and procedures of historic preservation. In this capacity, the Commission should coordinate activities with other local organizations concerned with historic preservation, growth management, and improvement of the environment.

### Public Education

The general public's lack of awareness of the value of local historic properties is a major threat to historical resources. Education of the public about the community's historical resources is an important preservation tool. A City of Graham Historic Resources website could be a useful tool for educating the public about preservation.

In planning public education efforts, the Commission should coordinate its activities with other organizations, such as historical or preservation societies, arts councils, and conservation organizations, to prevent duplication of efforts, to pool resources, and to ensure that the programs of various groups complement each other.



The Commission can best promote itself by promoting preservation. The distinction between education about preservation and education about the Commission is especially important. Preservation is a fascinating subject for many audiences, especially when accompanied by good visual material. A presentation about the Commission's mechanics, however, may be interesting only to particular audiences requesting such information.

Materials and speakers to educate the public about preservation are available from many sources. Speakers from neighboring cities and towns can provide preservation success stories and suggestions from their experiences. Preservation North Carolina and the State Historic Preservation Office will provide speakers or suggestions about sources of interesting educational materials.

## Public Relations

The Commission should establish and maintain constructive relations with the general public, local government officials, and the owners of historic properties in the community.

- **Community Relations.** The Commission should actively foster a receptive climate for historic preservation in the community by promoting its economic and environmental benefits. The Commission can enhance community relations by taking a positive approach of emphasizing preservation planning, rather than a reactive approach of responding only when resources are threatened.

It is essential that the Commission recognize community concerns and values and work with residents to help ensure that preservation efforts truly benefit the community. The Commission should be prepared to address issues and concerns raised by the public with respect to policies, guidelines, or proposals.

- **Relations with Local Government.** Good communications and relations should be developed with the various departments of local government whose programs affect historic landmarks and districts. Commission members should attend City meetings regularly. They should be aware of actions pending before these boards that have implications for preservation. The Commission should regularly provide local government officials with background information on the historical, architectural, or archaeological significance of areas or buildings under discussion. An annual work meeting with the local governing board helps increase the understanding of and support for the Commission's work.

It is inadvisable for Commission members to take political stands on issues that might antagonize members of the local governing board. Often, a local nonprofit organization may be able to take an advocacy role on controversial issues.

- **Relations with Property Owners.** The Commission should establish and maintain contact with owners of historic properties, both to keep them informed of Commission procedures and guidelines and to foster cooperation. The Commission should strive to be viewed by property

owners as a provider of assistance and technical information about preservation. Periodic mailings to owners of historic properties help keep them aware of the Commission's role and activities.

#### ■ **Public Relations for Historic Resource Commission Meetings**

- Contact local Chamber of Commerce or similar group for a list of civic groups and organizations that would benefit from public meetings.
- Make a slide show using pictures of historic districts and landmarks.
- Discuss architectural styles worthy of preservation.
- Always make the talk positive in spirit, never negative.
- Leave out preservation jargon if possible, or at least define terminology.
- Talks should aim to educate, not simply be a guided historic tour of the community.
- Show details of local buildings; teach your audience to “look up.”
- Have a strong message aimed to a specific audience.
- Use before and after photographs or slides. Show positive projects that the commission and property owners have successfully completed.
- Take the opportunity to let them know more about the Commission, who you are, what you do, and where you can be reached.
- Distribute Commission brochures that explain more about how you work in the community and what the process is.
- Always remember that you represent the Commission and do not get involved in discussions about policy and personalities. Be professional.







## Appendix A: Glossary

Accent: A contrasting decorative feature used to add interest.

Adaptive Use: The conversion of a building for a use other than that for which it was originally intended. Ideally, such conversions retain the architectural integrity of the building's exterior while making compatible adaptations to the interior which accommodate the needs of the building's adaptive use.

Alligatored: A painted surface or varnish that has become cracked, rough, and/or unsmooth.

Antebellum: Belonging or relating to the time before the Civil War.

Arch: A curved structure that forms the upper edge of an open space, for example, a window, a doorway, or the space between a bridge's supports.

Archeological Resource: Material that is evident of past human activity that is found below the surface of the ground. Portions of the material could be visible above the ground surface.

Architrave: In classical architecture, the lowest section of an entablature that comes into contact with the top of the columns. A decorative strip of wood or plaster forming a frame around a door or window.

Asbestos: A fibrous silicate mineral widely used for its chemical inertness and heat-resistant properties until discovered to be a cause of certain cancers.

Awning: A plastic, canvas, or metal porch or shade supported by a frame and often foldable that is placed over a storefront, doorway, window, or side of a recreational vehicle.

Baluster: An upright post supporting a handrail, for example, in the banister of a staircase.

Balustrade: A decorative railing together with its supporting balusters, often used at the front of a parapet or gallery.

Bargeboard: An ornamental board attached to the gable end of a roof.

Base: The lower part of a built structure, for example, a wall, pillar, or column, regarded as a separate feature.

Bay: A projection of a room, usually with windows and angled sides but sometimes rectangular.

Building Site: A building site refers to the placement of a structure on a lot and includes the following considerations: Setback, spacing, orientation, lot coverage, topography, and landscaping.

Casing: A frame containing a door, window, or stairway.



Cladding: A layer of stone, tiles, or wood added to the outside of a building to protect it or improve its insulation or appearance. Also used in relation to covering a structure with artificial siding.

Corbel: A bracket of brick or stone that juts out of a wall to support a structure above it.

Cornice: A decorative plaster molding around a room where the walls and ceiling meet. The top projecting section of the part of a classical building that is supported by the columns.

Covenants: Restrictions attached in perpetuity to the deed of an historic property to ensure that the integrity of the structure or the land on which it is situated is protected once the property is sold.

Demolition: The total destruction of a building or other structure.

Demolition by neglect: The destruction of a building through abandonment or lack of maintenance.

Dormer: A window for a room within the roof space that is built out at right angles to the main roof and has its own gable.

Easement: A limited right to make use of a property owned by another, for example, a right of way across the property.

Eaves: The part of a roof that projects beyond the wall that supports it.

Façade: One side of a building regardless of the number of stories. Each store front of a building can be considered a façade.

Fascia: The flat horizontal surface immediately below the edge of a roof.

Fenestration: The design and placing of windows in a building.

Flashing: Pieces of sheet metal attached around the joints and angles of a roof to protect against leakage. Flashing makes watertight joints at junctions between roof and walls, around chimneys, vent pipes, and other protrusions through the roof.

Form: The historic style of buildings.

Foundation: A part of a building, usually below the ground, that transfers and distributes the weight of the building onto the ground.

Frieze: A horizontal band forming part of the entablature of a classical building, situated between the architrave and the cornice, and often decorated with sculpted ornaments or figures.

Gable: The triangular top section of a side wall on a building with a pitched roof that fills the space beneath where the roof slopes meet

Gutter: A metal or plastic channel on a roof for carrying away rainwater.

Jalousie: A shutter or window covering consisting of a set of angled parallel slats that can be opened to various degrees to control the amount of light or air passing through.

Jamb: Either of the upright parts of a door or window frame or the sides of a fireplace.

Lot Coverage: The amount of a lot covered by buildings or other structures.

Macadam: A smooth hard road surface made from small pieces of stone, usually mixed with tar or asphalt, in compressed layers.

Masonite: A trademark for fiberboard products used as insulation, paneling, and partitions in buildings.

Masonry: Worked constructed by a mason using stone, brick, concrete blocks, tile, or similar materials.

Mortar: A mixture of sand, water, and cement or lime that becomes hard like stone and is used in building to join and hold bricks and stones together.

Motif: A repeated design, shape, or pattern.

Muntin: A strip of wood or metal that separates and holds in place the panes of a window.

Orientation: This is the angle or alignments of the main façade with the street.

Pane: A glazed section of a window or door.

Parapet: A low protective wall built where there is a sudden dangerous drop, for example, along the edge of a balcony, roof, or bridge.

Parging: The technique of applying a cement-like coating as an alternative to the repair or rebuilding of a deteriorated foundation. Parging is not recommended because it permanently obscures the original brickwork, and these coats tend to fail eventually because they restrict the normal passage of moisture through the wall.

Pediment: A broad triangular or segmental gable surmounting a colonnade as the major part of a façade.

Pilaster: A vertical structural part of a building that projects partway from a wall and is made to resemble an ornamental column by adding a base and capital.

Pitch: The degree of slope on a roof.

Polychromy: The practice of using many different colors in painting, sculpture, or decoration.

Porch: A raised platform with a roof that runs along the side of a house, partly enclosed with low walls or fully enclosed with screens or windows.



Preservation: The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property.

Primer: A paint or sealant used to prepare a surface for painting or a similar process, or a coat of this material.

Reconstruction: The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object or a part thereof, as it appeared at a specific period of time. (Secretary of the Interior's Standards)

Reeding: A set of small rounded decorative moldings on a building.

Rehabilitation: The act or process returning property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values. (Secretary of the Interior's Standards)

Remodeling or Renovation: Modernization of an old or historic building that may produce inappropriate alterations or eliminate important features and details.

Renovation: To restore something to good condition.

Repointing: The removal of deteriorating or failing mortar from masonry joints and replacing it with new mortar. Repointing can restore the visual and physical integrity of masonry.

Restoration: The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing work. (Secretary of the Interior's Standards)

Sandblast: To clean, polish, or mark glass, metal, or a stone surface by applying a jet of pressurized air or steam mixed with sand or grit.

Sash: A frame holding the glass panes of a window or door.

Scale: The size of an object in relation to other objects in close proximity.

Setback: The distance from the front wall of a building to the street.

Sheathing: Something that encloses and protects, for example, a covering of boards on a building's framework or a protective material applied to the underwater surfaces of a boat's hull.

Sheet Metal: Metal that has been formed into a sheet by being pressed between rollers until it is thinner than plate but thicker than foil.

Shingle: A small flat tile, especially one made of wood or asphalt, used in overlapping rows to cover a roof or wall.

Sill: A ledge below a window, especially one on the inside of a building. The horizontal part at the bottom of a window or door frame

Site Plan: A scaled plan of a property site that locates buildings and other key features and often indicates changes in grade.

Shutter: A hinged cover for a door or window, often with louvers and usually fitted in pairs.

Spacing: The distance between adjacent buildings.

Soffit: The underside of a structural component of a building, for example, the underside of a roof overhang or the inner curve of an arch.

Spandrel: The triangular space between the right or left exterior curve of an arch and the framework of another arch.

Storefront: The side of a store that faces the street or parking lot and includes the main entrance, usually having one or more large windows that display the store's goods.

Structural: Essential construction elements such as the foundation, framing, and roof.

Stucco: Plaster used for surfacing interior or exterior walls, often used in association with classical moldings.

Threshold: A piece of stone or hardwood that forms the bottom of a doorway. A doorway or entrance.

Topography: A description of all the surface features, natural and artificial, of a particular region.

Topping: The severe cutting back of limbs to stubs larger than three inches in diameter within the tree's crown to such a degree as to remove the normal canopy and to disfigure the tree.

Transom: A horizontal beam or stone above a window that supports the structure above. A crosspiece over a door or between the top of a door and a window above.

Trim: The nonstructural decorative additions to a building, especially moldings around doorways, windows, and walls.

Veneer: A thin layer of a material fixed to the surface of another material that is of inferior quality or less attractive.

Vernacular: Built in the style of architecture used for the ordinary houses of a particular place or people, as opposed to the style used for large official or commercial buildings.

Waterblasting: A cleaning method similar to sandblasting except that water is used as the abrasive. As in sandblasting, high-pressure water jets can damage wood and masonry surfaces.



Water Table: A molding or band that projects from a wall and is intended to divert rainwater.

Ziggurat: An ancient Mesopotamian pyramid-shaped tower with a square base, rising in stories of ever-decreasing size, with a terrace at each story and a temple at the very top.

---

## Appendix C: Awning Colors

The following Sunbrella awning colors, published by the manufacturer in 2017-2018, may be approved as a minor COA:

### Stripes -

Taupe Tailored Bar Stripe (4945-0000)  
Eastland Redwood (4813-0000)  
Havelock Brick (4985-0000)  
Ashford Forest (4995-0000)  
Fern Classic (4955-0000)  
Beaufort Forest Green (4806-0000)  
Rodanthe Metallic (4879-0000)  
Baycrest Sky (4922-0000)  
Clinton Granite (4888-0000)  
Black Taupe Fancy (4946-0000)  
Cooper Black (4988-0000)  
Heather Beige Classic (4954-0000)  
Rodanthe Sunrise (4878-0000)  
Black Forest Fancy (4923-0000)  
Fern/Heather Block Stripe (4959-0000)  
Navy/Taupe Fancy (4916-0000)  
Captain Navy/Natural Classic (4902-0000)

### Solids –

Captain Navy (4646-0000)  
Burgundy (4631-0000)  
Terracotta (4622-0000)  
Rust (4689-0000)  
Aspen (4668-0000)  
Forest Green (4637-0000)  
Buttercup (4635-0000)  
Black (4608-0000)

# DESIGN GUIDELINES

for  
Twin Falls Downtown Historic District &  
Twin Falls City Park Historic District

September 11, 2015  
Adopted By Ordinance No. 2017-09  
February 27, 2017  
CC Amended 03-08-2021

Prepared for the  
City of Twin Falls Historic Preservation Commission  
by McKibben + Cooper Architects







## DISCLOSURE

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National Park Service  
P.O. Box 37127  
Washington, D.C. 20013-7127

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## CHAPTER 1: INTRODUCTION

Twin Falls' historic districts were created to protect the special history and character of this richly storied Idaho city. The buildings, streets and parks in these districts were created as the center of commerce, culture and residential living when towns were easily and comfortably walkable and business done with a handshake. They represent the largest collection of historically significant and architecturally important commercial, ecclesiastical, and cultural buildings in the City. Design guidelines provide a unique opportunity to preserve and enhance the intact historic character of the downtown as a place to live, work, and gather, and to provide a stimulus for revitalization and economic development.

To preserve and enhance these valuable community resources for future generations requires thoughtful planning and conscientious maintenance. Creating historic preservation guidelines, ordinances, review and approval processes help protect the special character of historic districts, creating a sense of history and place sustaining property values, and spurring economic development.

These guidelines provide property owners and design professionals with clarification of the requirements of the Secretary of the Interior's Standards for Rehabilitation with suggestions for techniques to preserve and enhance the historic qualities of the Districts. These Guidelines provide a basis for the Historic Preservation Commission to make informed, consistent decisions about alterations and proposed new construction to buildings and sites. Before design begins, it is recommended that there be a consultation with City staff about the guidelines and the approval process, to prevent delays and minimize added costs to developers and builders.

Property owners, developers, and builders are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants, for the best possible outcome.

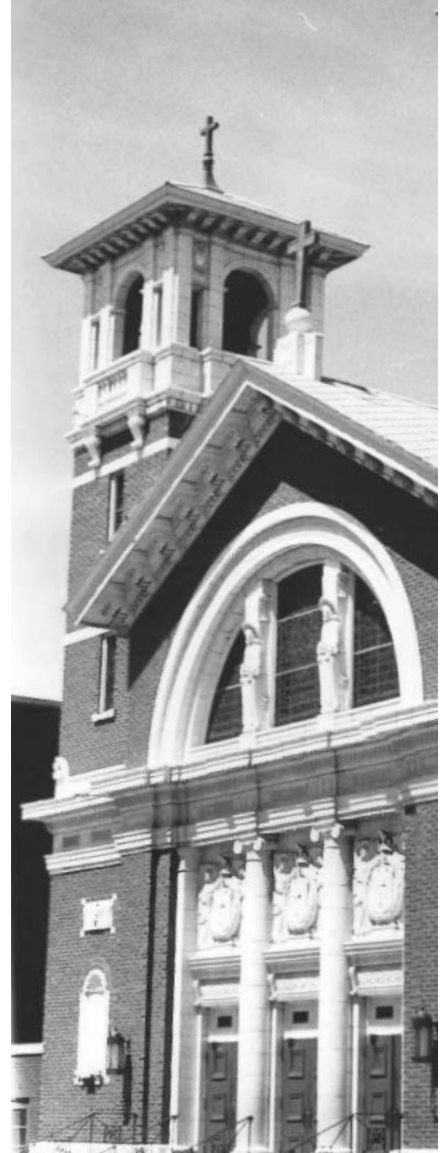


Image Credit: National Park Service Survey

## Glossary

Clarification of terms and definitions used throughout these Guidelines can be found in Chapter 9.

### Basic Approaches to Changes to an Historic Structure:

- **Preservation** focuses on the maintenance, stabilization, and repair of existing historic materials and retention of a property's form as it has evolved over time.
- **Restoration** depicts a property at a particular period of time in its history, while removing evidence of other periods.
- **Reconstruction** re-creates vanished or non-surviving portions of a property for interpretive purposes.
- **Rehabilitation** acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.

## 1.1 Purpose and Use of these Guidelines

### PURPOSE

#### The Purpose of these Guidelines is to:

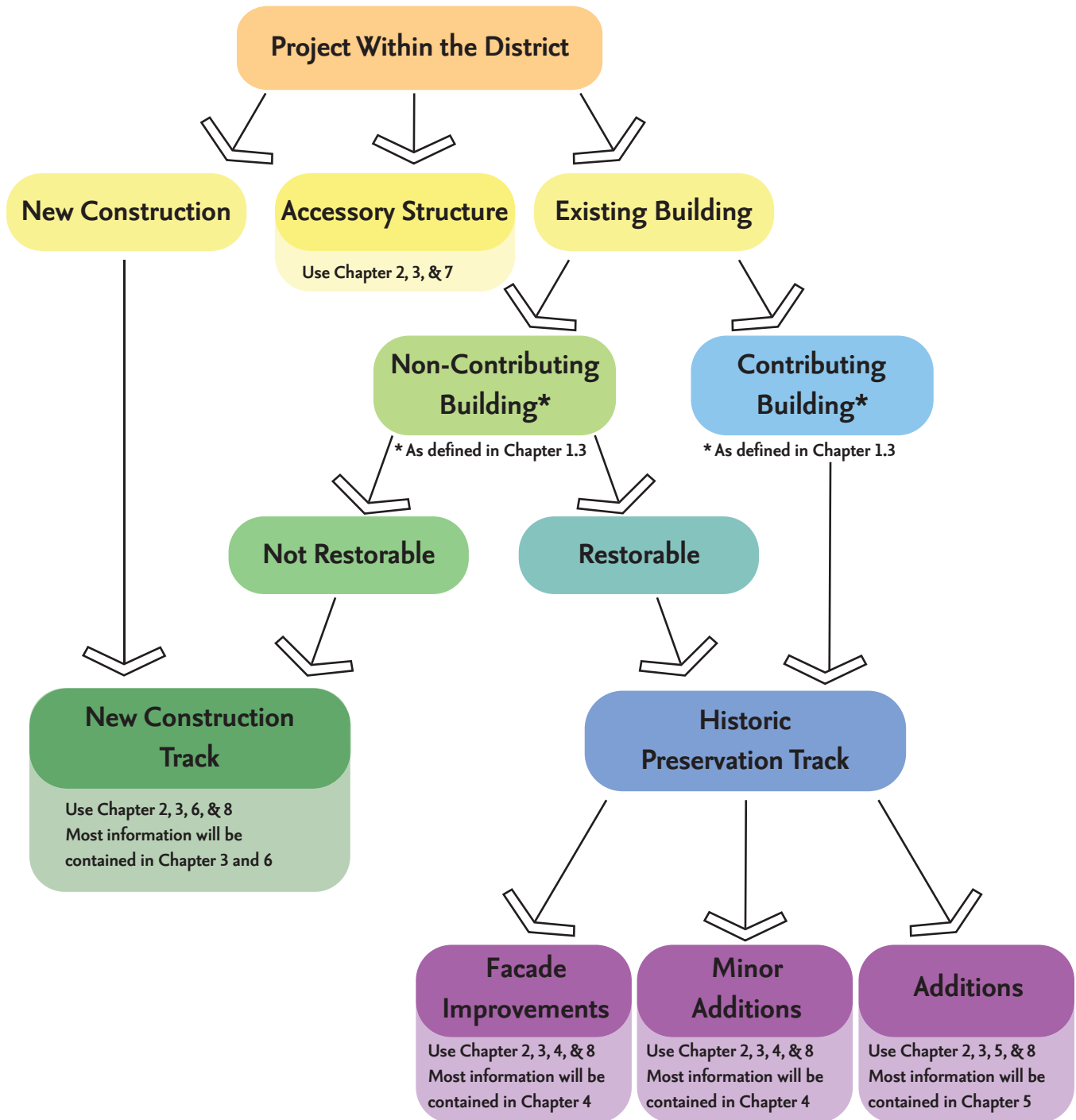
- Provide citizens, property and business owner with information and guidelines on the appropriate treatment of properties within the districts and direction for compatible new construction.
- Provide reference to and clarity in the application of the Secretary of Interior's standards for historic properties.
- Provide the basic principles of historic preservation and urban design to create an environment that is scaled to the pedestrian, and respects the unique, cohesive settings of historic districts.
- Provide a guidance for decision-making for the Historic Preservation Commission.
- From the historical surveys, define characteristics of each district, and its buildings, and identify the Contributing and Noncontributing Structures.
- Provide additional resources to use for appropriate rehabilitation, additions, and new construction within the districts.



Image Credit: National Park Service Survey

**USE**

Follow the diagram below to help determine the relevant and applicable sections for your particular project.





## Principles and Benefits of Historic Preservation

- **Historic, Authenticity, and Character** are retained for the local heritage when architectural buildings are preserved.
- **Quality of Life** is increased when a place offers a rich diversity of experiences, including buildings, public spaces, monuments and art from different eras.
- **Flexibility, Adaptability** allow historic buildings to accommodate modern businesses and residential lifestyles.
- **Construction Quality** may be unique in historic buildings, displaying special materials and artisan techniques.
- **Economic Benefits** include the rise of property values within historic districts as well as decreased vacancy levels. Rehabilitation often costs less than new construction.
- **Environmental Benefits** include energy savings obtained by retaining building materials and assemblies (less embodied energy for reuse) and reduced materials sent to landfills. Nationwide studies show that more money stays in the local economy by use of local labor and materials.

## 1.2 The Historic Design Review System and Basis for Authority

Under State and local law, building owners and developers must apply for a Certificate of Appropriateness from Twin Falls City Planning Department before they can proceed with their planned renovation or construction activity. Certificates of Appropriateness are granted by the Historic Preservation Commission after review. City staff has the authority to approve minor exterior alteration requests, but significant changes that may require greater discretion and interpretation require Commission approval.

### IDAHO LAW

Idaho Code 67-4608 requires the Commission to account for and limit the degree of change in “exterior features” in a historic district. These include architectural style, general design and general arrangement of the exterior of a building or other structure, including the color, the kind and texture of the building material and type and style of all windows, doors, light fixtures, signs, and other appurtenant fixtures and natural features such as trees and shrubbery. This list is not all-inclusive. “General arrangement” extends to the manner in which a structure relates to the site where it is located or proposed. State law does not allow the Commission to consider interior arrangement (although this may be useful in determining how to arrange the proposed alteration so that its exterior features remain congruous within the project’s setting and the district). State law provides that the Commission may grant a Certificate of Appropriateness only when the applicant demonstrates that the proposed project SHALL NOT result in construction, reconstruction, alteration, restoration, moving or demolition of buildings, structures, appurtenant fixtures, outdoor advertising signs, or natural features in the historic district which would be incongruous with the historical, architectural, archeological, or cultural aspects of the district. Because the term “incongruous” is used in Idaho’s controlling law, these Guidelines likewise use that term, or its antonym, congruous. “Incompatible” is synonymous with “incongruous.” “Compatible,” a term used in many nationally-recognized publications, treatises, guidelines and standards regarding historic preservation, for the purposes of these Guidelines is synonymous with “congruent” and “congruous.” “Harmonious” also may be used as a synonym for congruous. The character, or “sense of feel” conveyed by these districts promotes an identity unique to the district.

## SECRETARY OF THE INTERIOR'S TEN STANDARDS FOR REHABILITATION

The Secretary of the Interior has adopted Standards for Rehabilitation (“Standards”) contained in a larger work entitled The Secretary of the Interior’s Standards for the Treatment of Historic Properties. The Standards “are only regulatory for projects receiving federal grant-in-aid funds; otherwise the Standards and Guidelines are intended only as general guidance for work on any historic building.”

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

### 1.3 Definitions of Contributing, Non-Contributing Structures, and Integrity

The “Period of Significance” of an historic district is the time during which the area gained its architectural and historical importance. 50 years is generally considered the amount of time that must pass before a property or a collection of properties can be evaluated for historic significance. By law, the term ‘historic property’ means any building, structure, area or site that is significant in the history, architecture, archeology, or culture of this state, its communities, or the nation. In addition to being from a historic period, a property must possess ‘integrity’, which is relevant within historic districts because it establishes whether a sufficient percentage of the structure, area or site dates from the period of significance (See ‘Integrity’).

The following definitions explain the difference between Contributing and Noncontributing Structures in the districts.



Example of Contributing Building



Example of Contributing Building



Example of Non-Contributing Building

A **Contributing Structure** is a property which retains a high degree of integrity; the historic fabric is intact and few alterations have occurred. If additions have been made more than 50 years ago, the additions may be seen as part of the evolution of the property.

A **Noncontributing Structure** is a property which is outside the period of historical significance or is within the period of significance but has been altered to the degree in which its integrity and historical character has been compromised.

## INTEGRITY

The Secretary of Interior recognizes a property's integrity through seven aspects or qualities: location, design, setting, materials, workmanship, feeling, and association.

### Location

Location is the place where the historic property was constructed or the place where the historic event took place. Integrity of location refers to whether the property has been moved or relocated since its construction. A property is considered to have integrity of location if it was moved before or during its period of significance.

### Design

Design is the composition of elements that constitute the form, plan, space, structure, and style of a property. But properties change through time. Changes made to continue the function of the aid during its career may acquire significance in their own right. These changes do not necessarily constitute a loss of integrity of design. However, the removal of essential parts may have a considerable impact on the property.

### Setting

Setting is the physical environment of a historic property that illustrates the character of the place.

### Materials

Materials are the physical elements combined in a particular pattern or configuration during a period in the

past. Integrity of materials determines whether or not an authentic historic resource still exists.

### Workmanship

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period of history. Workmanship is important because it can furnish evidence of the technology of the craft, illustrate the aesthetic principles of a historic period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles.

### Feeling

Feeling is the quality that a historic property has in evoking the aesthetic or historic sense of a past period of time. Although it is itself intangible, feeling is dependent upon the property's significant physical characteristics that convey its historic qualities.

### Association

Association is the direct link between a property and the event or person for which the property is significant.



## CHAPTER 2: HISTORY OF DISTRICTS WITH GENERAL GUIDELINES

This section contains a brief history of both the Twin Falls Downtown Historic District and the Twin Falls City Park Historic District from the historic surveys. The chapter also provides general guidelines for the districts in terms of building orientation, height, materials, and parking.



### 2.1 Twin Falls Downtown Historic District

#### 2.1.1 STATEMENT OF SIGNIFICANCE (From the 1999 National Registry)

The Twin Falls Downtown Historic District is located in the heart of the original town of Twin Falls in Twin Falls County, Idaho. The district is situated a few blocks north of the Union Pacific railroad tracks and abuts the southern boundary of the Twin Falls City Park Historic District. To the north and east are low-density, residential neighborhoods. The district consists of commercial buildings in an eleven-block area that is bisected by the downtown’s major streets: Main Avenue (southeast to northwest); and Shoshone Street (southwest to northeast). The streetscapes of Main Avenue on either side of Shoshone were almost completely filled in by 1911, but many lots in the district have remained empty since the townsite was platted in 1904, and thus the edges of the downtown have always had an empty appearance.



Although numerous buildings have been modified, the alterations have been confined to the street-level storefronts and consist of siding or plastic awnings over the transoms and the application on the bulkheads with ceramic tiles. Most of the alterations are reversible, however, and few historic structures have been demolished, with the exception of the Perrine Hotel (see site 44). The upper stories are largely intact, displaying double-hung windows, elaborate cornices, stepped parapets and the original materials (brick, concrete block and terra cotta). The prevailing style consists of classical variants; some examples are very ornate examples of Renaissance and Neo-Classical Revival while modest buildings display classical elements such as modillions, dentils or blind arched cornices. In the 1970s, the city expanded the sidewalks into a curvilinear pattern, planted trees and installed street furniture. Despite the alterations imposed on some of the buildings and the change to the sidewalk design, the overall streetscape retains a consistency achieved by the buildings’ similar heights (one to three stories), designs, massings, and abutments to the sidewalk. The district continues to convey its role in the development of the city from 1905 to 1949.



Image Credits: National Park Service Survey



**2.1.2 TWIN FALLS DOWNTOWN HISTORIC DISTRICT MAP**

**2.1.3 RECENT TRENDS**

Although some buildings in the Twin Falls Downtown Historic District have been preserved and retain their historic appearances, many buildings have undergone facade alterations such as ground floor storefront changes and the application of non-era siding over the historic material.

As the pictures to the right demonstrate, many buildings within the historic have had their ground floor voids filled or altered. While these changes are not prohibited, these changes can compromise the historic nature and character of the building. Further, the application of non-era materials over historic materials hides, rather than enhances, the historic nature of a building.

**2.1.4 DESIGN GOALS**

Maintain and enhance the unique historic character and pedestrian scale of the buildings and their relationship to each other and the street.

**POLICY**

Ensure preservation of the unique character with improvements that respect the historic scale and materiality of existing historic structures, with focus on preservation of key details in high-style buildings.



## 2.1.5 GENERAL GUIDELINES: TWIN FALLS DOWNTOWN DISTRICT

### IT IS GENERALLY APPROPRIATE TO:



Appropriate restoration of building.



Appropriate 'streetwall' with zero setbacks.



Appropriate visual break at floor break.



Appropriate complementary detail on addition.



Acceptable screening of off-street parking.

- Repair and restore buildings before considering replacing them, highlighting key details.
- Maintain the prevalent historic and architectural styles of the district.
- When adding to an historic building, maintain the prevalent historic and architectural qualities of the district by restoring the historic building and keeping the additions in scale and compatible.
- Set the street facades with a zero setback to maintain a continuous 'streetwall' consistent with historic properties on the block.
- Cultural and civic structures are allowed to have 'pride of place' with setbacks and form differences, while maintaining compatible human scale elements at street level.
- Step back new story additions above the prevalent parapet line of existing and/or adjacent historic structures.
- Maintain a visual horizontal break element on the facade between the first and second floors.
- Create ornament and detail for new buildings and additions that are compatible with the existing building. Details should be compatible in providing substantial 'depth' with materials and finishes found traditionally on the building or in the district.
- When installing new sidewalks or plazas, maintain compatibility with the character of the streetscape.
- Preserve existing historic outbuildings and significant landscape features including accessible paths and ramps..
- Locate parking spaces to the rear of the property and/or screened from streets.
- Preserve the character of the building in adapting it to meet the requirements of the Americans for Disabilities Act.
- Comply with guidelines for new construction, additions, and methods for construction, maintenance, and repair in the following chapters.

**IT IS GENERALLY NOT APPROPRIATE TO:**

- Demolish viable historic structures.
- Remove existing buildings for surface parking.
- Use incongruous materials such as un-faced concrete, plastic, vinyl, fiberglass, concrete block (CMU), glass block, stucco, EIFS, and corrugated or other metal siding as the dominant building material on additions and new buildings, unless proven as original materials.
- Locate parking in front of the building on the property unless proven historically located.
- Conflict with The Secretary of the Interior's Standards for Rehabilitation as state in Chapter 1.2.



Inappropriate material selection.



Inappropriate material selection.



Inappropriate screening of off-street parking.





## 2.2 Twin Falls City Park Historic District

### 2.1.1 STATEMENT OF SIGNIFICANCE (From the 1977 National Registry)

The Twin Falls City Park Historic Historic is architecturally significant for its inclusion of many of the city’s (can several of the state’s) finest ecclesiastical and public buildings.

The Twin Falls Land and Water Company platted the city in 1904 as a part of their Carey Act Project. Four blocks, including the present sites of the park, high school and county courthouse, were set aside at this time for the park purposes. When Twin Falls became a county seat in 1907 the area west of Shoshone Street was employed for the courthouse and high school sites. The area surrounding the park became the prime location for various churches and the vacant lots were tacitly “reserved” for important community structures. By 1925 the Twin Falls Daily Times had proclaimed “Beauty Spot Rapidly Becoming Twill Falls’ Community Center” in reference to the city park area. By this time five churches were standing with the Christian and LDS churches planning to build. The courthouse and high school were present, the city already owned the library site, and there was some talk of erecting a Y.M.C.A. Building on the corner now occupied by the American Legion and Doctor Davis buildings. This high density of community related structures centering about the park is highly reminiscent of New England town greens, and serves as an example of its adoption in early twentieth century urban planning.



Image Credits: National Park Service Survey



**2.2.2 TWIN FALLS CITY PARK HISTORIC DISTRICT MAP**

**2.2.3 RECENT TRENDS**

Many of the historic buildings in this district have undergone very little change. With the exception of the demolition of the high school building and the Reformed Church, this district’s buildings have maintained their integrity and have been preserved largely in their original state.

As the pictures to the left demonstrate, the buildings continue to have both public and private functions and have largely unaltered appearance.

**2.2.4 DESIGN GOAL**

Maintain the stately elegance of the ecclesiastical and public buildings, as well as the historic homes and park elements.

**POLICY**

Preserve the unique character of the district and ensure that improvements respect the historic scale and key details of construction.



## 2.1.5 GENERAL GUIDELINES: TWIN FALLS CITY PARK

### IT IS GENERALLY APPROPRIATE TO:



Appropriate preservation of existing building.



Appropriate detailing on new construction.



Acceptable setback of civic structure.



Appropriate adaptation of residence.

- Repair and restore buildings before considering replacing them.
- Maintain the prevalent historic and architectural scale and styles of the district.
- When adding to an historic building, maintain the prevalent historic and architectural qualities of the district by restoring the historic building and keeping the additions in scale and compatible.
- Cultural and civic structures are allowed to have ‘pride of place’ with setbacks and form differences, while maintaining compatible human scale elements at street level.
- Step back new story additions above the prevalent parapet line of existing and/or adjacent historic structures.
- Create ornament and detail for new buildings and additions that are compatible with the existing building. Details should be compatible in providing substantial ‘depth’ with materials and finishes found traditionally on the building or in the district.
- Adapt a residence to a new use by preserving the design character of the building. When converting to a new use of commercial or office, the house should retain its residential image.
- Preserve existing historic outbuildings, significant landscape features, accessible pathways and ramps, and auxiliary buildings.
- When installing new sidewalks, plazas, or plantings, maintain compatibility with the character of the district.
- Locate parking spaces to the rear of the property and/or screened from streets.
- Preserve the character of the building in adapting it to meet the requirements of the Americans for Disabilities Act.
- Comply with design guidelines for new construction, additions, and methods for construction, maintenance, and repair in the following chapters.

**IT IS GENERALLY NOT APPROPRIATE TO:**

- Demolish existing buildings for surface parking.
- Use incongruous materials such as un-faced concrete, plastic, vinyl, fiberglass, concrete block (CMU), glass block, stucco, EIFS, and corrugated or other metal siding as the dominant building material on additions and new buildings, unless proven as original materials.
- Remove mature trees unless they are deemed by the City to be dying, dead, diseased, or posing a safety hazard to the public.
- Locate parking in front of the building on the property unless proven historically located.
- Conflict with The Secretary of the Interior's Standards for Rehabilitation as state in Chapter 1.2.



Inappropriate use of E.I.F.S.



Inappropriate use of corrugated metal and CMU.



Inappropriate window replacement material.

## CHAPTER 3: DESIGN GUIDELINES FOR ALL PROJECTS

In order to better preserve and maintain the unique architectural qualities of the Twin Falls Downtown Historic District and the Twin Falls City Park Historic District, this chapter provides general guidelines for all projects. This chapter is in addition to general information provided in chapter 2 and more project specific information included in chapters 4, 5, and 6.

### 3.1 Streetscapes

#### POLICY

Provide continuity and sense of place throughout the historic districts through the use of era-appropriate materials and the use of a common palette of street fixtures such as lights, benches, and bike racks.



Appropriate sidewalk materials and public art.



Appropriate engaging public art.



Appropriate use of landscaping.



Inappropriate lack of landscaping and unscreened parking..

#### IT IS GENERALLY APPROPRIATE TO:

- Use human scale materials such as brick and stone for sidewalks.
- Use a variety of materials to create interest.
- Use consistent city or district-wide street lighting, bike racks, and benches.
- Use landscaping such as street trees and bio-swales to soften the streetscape and provide storm water management.
- Incorporate site furnishings such as seating and dining areas.
- Incorporate public art pieces that complement the character of the historic district and enhance the public streetscape.
- Create engaging public art pieces that are interactive.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Use industrial materials.
- Provide only hardscaping with a lack of vegetation.
- Position street trees in line with the entrance of an historic building.
- Use plastic materials for site fixtures.

## 3.2 Site Furnishings

### POLICY

Provide pedestrian friendly atmospheres and gathering areas to activate the sidewalks through the use of site furnishings.

#### IT IS GENERALLY APPROPRIATE TO:

- Provide sidewalk seating such as tables, chairs, and benches.
- Use metal or wood materials for sidewalk cafe elements.
- Use freestanding elements for shading and fencing when such elements are not directly part of the building facade.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Attach sidewalk furnishings directly to the building.
- Use quickly deteriorating type materials for sidewalk furnishings.



Appropriate materials and shading.

## 3.3 Outdoor Amenity Space

### POLICY

Create outdoor gathering areas through the incorporation of pocket parks, small plazas, and sidewalk dining areas.

#### IT IS GENERALLY APPROPRIATE TO:

- Incorporate seating areas for small to large gatherings.
- Use seasonal shading and solar exposure when appropriate to optimize year-round comfort.
- Incorporate public art pieces to attract and engage pedestrians.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Use quickly deteriorating type materials for sidewalk furnishings.
- Block sidewalk pedestrian passage with furnishings.



Appropriate outdoor gathering area.



Appropriate outdoor gathering area.

## 3.4 Exterior Lighting

### POLICY

Maintain similar fixture types, locations, and light levels as found in the district.

Exterior lighting should be directed downward, and be soft and warm in color. Fixture design should be similar to buildings on adjacent sites and placed to support existing rhythms and not detract from the architecture of the streetscape.

Light levels should provide for adequate safety yet not detract or overly emphasize the site or building.



Appropriate style of light fixture for district.



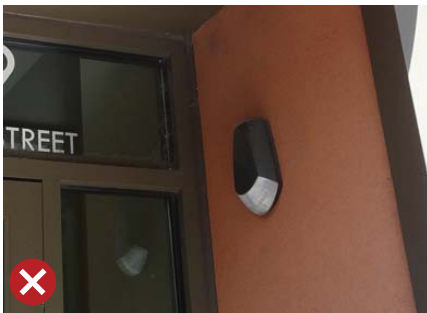
Appropriate down-lighting at storefronts.

### IT IS GENERALLY APPROPRIATE TO:

- Use wall-mounted light fixtures placed between storefronts to light sidewalks and add ornament to facades.
- Light sign panels with individual wall-mounted, directional fixtures.
- Use warm colored light bulbs to prevent harsh lighting of facades or site areas.
- Direct all light downward to protect the night sky from pollution.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Use neon lighting for purely architectural effect.
- Use exposed horizontal tube light fixtures.
- Install white or cool colored bulbs.
- Overly light building facades, site areas, or parking lots.
- Use commercial lighting products that detract from the historic character of the building.



Inappropriate commercial non-era light fixture.



Inappropriate commercial flood light.

### 3.5 Signage (Amended 03-08-21)

#### Policy

Signs should support the character of the district, helping support its identity. Signs should generally enhance the architectural features of the building and be of an appropriate pedestrian scale; flat or (minimally shaped), wall mounted or perpendicular from wall. Refer to City Code Title 10 Chapter 9 for sign code regulations.

#### IT IS GENERALLY APPROPRIATE TO:

- Locate signs such that they fit within the architectural features of a façade, such as the panel band above the transom windows, about entryways, awnings, display windows or projections from these areas.
- Line up signs with other signs along the block.
- Scale and orient signs based on pedestrian traffic.
- Use painted/enamel metal, wood, sign grade foam, Extira or materials that are durable and do not have the appearance of plastic. Other materials may be considered with sufficient documentation of durability and appropriate use within the district.
- Create one collective sign, or grouped area, for multi-tenant signage.
- Limit the number of colors used on a sign, in general no more than three accent colors may be appropriate.
- Typefaces should be in keeping with those seen in the district.
- Material should be high quality, colorfast and sun fade resistant.
- Any two-sided signs should be designed to be back to back.
- Use of effective bird control products to prevent roosting and destroying signs is recommended.
- Special consideration for sign and font types can be given when proven to be historically correct for the period specific to the building.
- Maintain, protect, and repair the features, material surfaces and details of historic signs.
- Preserve or lightly repaint faded or “ghost signs” on brick exteriors.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Install electronic displays or reader boards.
- Install internally lit/backlit plastic signs
- Include illuminated signs with intermittent moving, flashing, rotating or brightness changing elements.
- Install free standing or roof mounted signs.
- Highly reflective materials shall not be used.
- Use plastic as a substitute material for exterior sign elements.
- Obscure the view of any windows, existing signs, and/or adjacent buildings to an unreasonable extent.
- Obstruct historic features of a building.

#### SIGN INSTALLATION

- Sign attachment anchor points and hardware should be reused in their original location to protect the original building material when feasible.
- Minimize the number of anchor points when feasible.
- When reuse of the existing anchor points is not feasible covering previous anchor points shall be done.
- New sign brackets/hardware should be designed with reuse in mind and should be decorative or complementary to the historic character of the building.

#### SIGN TYPES

The following types of signs are predominantly found in these historic districts and would be considered the preferred types. However, this does not limit the ability for other signs to be reviewed and approved based on the general guidelines set forth.



### 3.5 Signage (Amended 03-08-21)

#### AWNING SIGN

An "awning sign" is a sign which is applied to, attached, or painted on an awning or other roof like cover, intended for protection from the weather or as a decorative embellishment, projecting from a wall or roof of a structure over a window, walk, door, or the like.



- Lettering shall be centered on the awning with a typeface found within the district.
- Nylon, canvas, vinyl or other similar materials are recommended.

#### HANGING SIGNS

A hanging sign is a sign that hangs from the underside of a building projection and does not employ ground support in any manner.



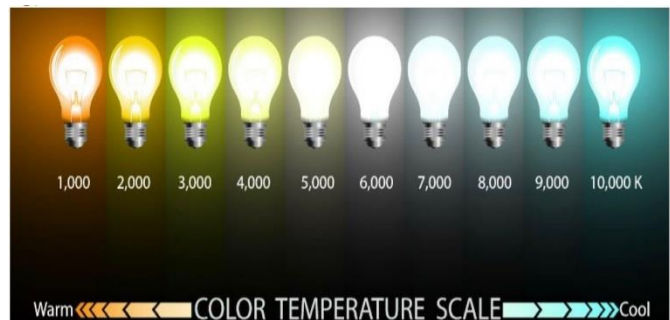
- Only one hanging sign allowed per tenant.
- A hanging sign should be mounted perpendicular to the building façade.
- A hanging sign shall be no more than 8 sq. ft. in size.

#### ILLUMINATED SIGNS

A sign which has characters, letters, figures, designs, or outlines illuminated by electric lights, luminous tubes, or other means as part of the sign itself.



- Signage with single tube neon or warm colored bulbs may be considered if proven to be historically correct for the period specific to the building.
- Lighting should be warm in nature and not more than 6000 K on the temperature scale.



### 3.5 Signage (Amended 03-08-21)

#### PROJECTING SIGN

A sign attached to a building or other structure whose sign face is displayed perpendicular or at an angle to the building wall.



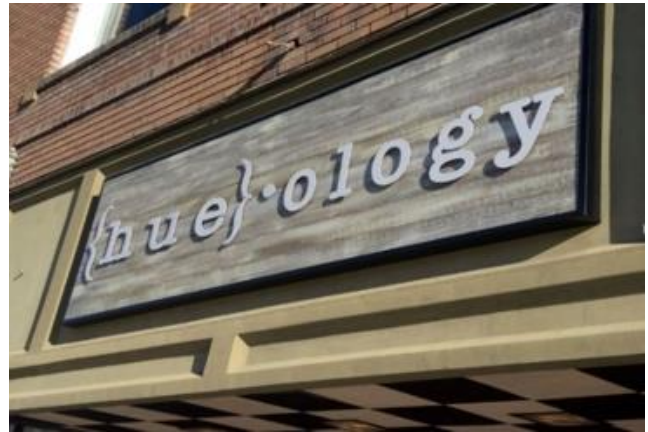
- Size and placement of projecting signs should not overwhelm the appearance of the building, or obscure key architectural features.
- Multi-tenant projecting signs should be installed in groups that are proportionate to the building.



#### WALL SIGNS

A sign installed parallel to and attached to or painted on the outside of a building.

- Wall signs should project no more than six (6) inches from the main façade, excluding architectural details of the building.
- In general wall signs should be pedestrian oriented and fixed on a lower section of the building.



#### WINDOW SIGNS

A sign inside of or attached to a transparent or glazed surface (window or door) oriented to the outside of the building containing advertisement content.



- Window sign materials should be made of materials easily removable such as paint, clings or vinyl and easily maintained.
- Window signs should not cover more than 75% of the window surface.
- Electronic signs located on the inside of the window that are designed to be visible from the right of way is discourage within the district.

## 3.6 Materials and Colors

### POLICY

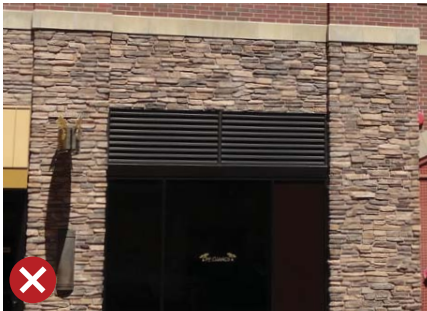
Create cohesion throughout the district with the use of era-appropriate materials and colors found within the district. Generally, materials extracted locally should be used.



Addition with complementary use of sandstone.



Addition materials respect historic building.



Inappropriate use of fake stone veneer.



Inappropriate use of E.I.F.S. veneer.

### IT IS GENERALLY APPROPRIATE TO:

- Use exterior wall materials that are commonly present in the district.
- Use natural brick and stone as dominant building material in new construction.
- Ensure that the predominant texture of the building is consistent with the texture of historic materials in the district.
- Paint and coat materials with muted natural colors ; paint or coat doors in more vivid colors to celebrate the entry.
- Use locally extracted materials.
- Use materials that respect the historic building while representing their time.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Use faux or artificial materials.
- Use prefabricated or metal buildings.
- Use vinyl plastic, and aluminum materials on new buildings.
- Use stucco or Exterior Insulation and Finish System (E.I.F.S.) for dominant building material.
- Use Concrete Masonry Unit (CMU) as dominant building material.
- Paint or coat materials that ordinarily would not be painted.
- Paint or coat surfaces in bright, neon, or reflective colors.

### 3.7 Service Areas

**POLICY**

Maintain a visually attractive pedestrian streetscape through the appropriate screening and concealment of utilities, garbage, recycling, storage, and other services.

**IT IS GENERALLY APPROPRIATE TO:**

- Locate utility systems out of view of the public right-of-way.
- Screen systems to the top-most portion of equipment.
- Completely screen the contents of storage and utility buildings.
- Locate trash enclosures to the rear of the main building and completely screen the contents.
- Locate communications equipment on existing poles in alleyways and rooftops where visibility is limited.

**IT IS GENERALLY NOT APPROPRIATE TO:**

- Design and locate utility systems into the street side elevation or above the roof line of the building.
- Surface mount equipment on walls visible to the public right-of-way.
- Use materials traditionally not used in the district to screen service areas.
- Use portable storage sheds unless they are completely out of view from the street-facing public right-of-way or street.



Appropriate roof-top screen.



Acceptable screening of utility and garbage.



Inappropriate lack of screening for mechanical.



Inappropriate lack of screening for service addition.

## 3.8 Parking Areas

### POLICY

On-site parking should be located in ways that minimize disruption of the pedestrian experience.



Acceptable screening by vegetation.



Acceptable screening by vegetation.



Inappropriate parking lot on street side.



Inappropriate lack of screening.



Inappropriate lack of screening.

### IT IS GENERALLY APPROPRIATE TO:

- Locate parking at the rear of buildings, accessed from the alley.
- Screen parking from view from the public right-of-way with plantings and site walls.
- Locating parking in structures at the rear of the ground floor, allowing commercial uses at the street sides.
- Create secure bicycle parking.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Locate parking lots on the street sides of buildings.
- Locate parking in structures on the ground floor on the street side.
- Tear down historic buildings and replace entirely with on-site parking.

# CHAPTER 4: DESIGN GUIDELINES FOR FACADE IMPROVEMENTS AND MINOR ADDITIONS

In an effort to encourage minor building improvements while preserving the historical character of buildings within the district, this chapter provides guidelines for facade improvements and minor additions. This chapter is in addition to general information provided in chapters 2 and 3 and construction information included in chapter 8.

## 4.1 Facade Improvements

### POLICY

Encourage storefront and facade improvements while preserving the historical character, proportion, and rhythm of existing buildings within the district.

#### IT IS GENERALLY APPROPRIATE TO:

- Maintain, preserve, and restore existing historic materials and details wherever possible.
- Remove non-original, unsympathetic, out-of-scale, elements and those in poor repair.
- Recreate components if there is sufficient physical/pictorial evidence.
- Use materials and finishes appropriate for the historic period of the building.
- Preserve and restore the original storefront, if it exists, with all of the original elements.
- Replace windows and doors to match the original details.
- Add awnings and sunshades of materials consistent with historical character and materials found in the district.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Cover up or block up original components and details. If such coverings/blockages exist, they should be removed and replaced appropriately.
- Infill openings with glass block, obscure glass, reflective glass, or leaded glass, unless appropriate to the original style of the building.
- Remove or cover historic wall materials with non-era materials such as wood, vinyl, or E.I.F.S.
- Replace windows or doors with vinyl or clear finish aluminum.
- Replace windows or doors with incongruent sizes or shapes for their historic openings.
- Re-configure ground floor storefronts to be out of proportion with the building's historic use.
- Add awnings and sunshades of plastic or vinyl material.



Appropriate historic window replacement.



Appropriate bay in-fill. Appropriate materials.



Appropriate historic bay in-fill.



Inappropriate window replacement style.



Inappropriate material and scale for opening.

## 4.2 Minor Additions

### POLICY

Allow and encourage minor building additions and improvements while preserving the historical character, proportion, and rhythm of existing buildings within the district.



Compatible trellis, site walls, stairs, and awning.



Compatible fixed shading device.

### IT IS GENERALLY APPROPRIATE TO:

- Locate minor additions in minimally invasive locations and areas that do not impair the character-defining aspects of the historic structure.
- Create additions that respond and are compatible with the historic aspects of the original building.
- Contribute to the character of the original building by respecting the scale, massing, form, proportion, rhythm, materials, and details of existing historic buildings.
- Attach new fixtures in a manner that preserves and does not harm historic elements.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Create minor additions with incompatible materials.
- Create minor additions that harm historic elements of the original building.
- Locate minor additions so as to detract from the overall character of an historic building.



Sign band addition obscures historic elements.



Inappropriate plastic awning and sign.

## 4.3 Miscellaneous, Life Safety Improvements, and Energy Generating Technologies

### POLICY

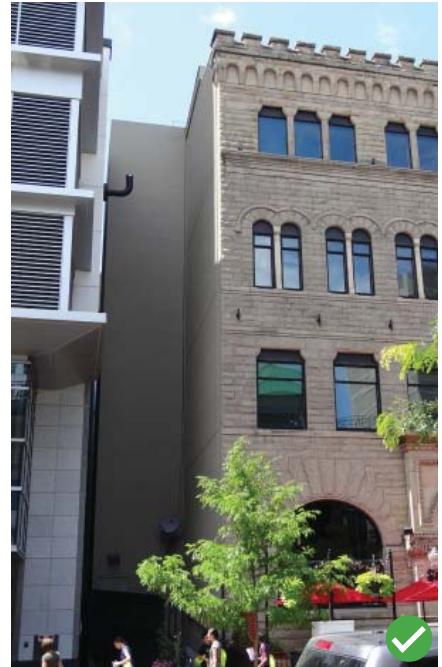
Encourage storefront and facade improvements while preserving the historical character, proportion, and rhythm of existing buildings within the district.

#### IT IS GENERALLY APPROPRIATE TO:

- Create minimally invasive additions for compliance with building codes and accessibility requirements.
- Provide barrier-free access to a building to promote independence for the disabled.
- Locate additional exit stairways or elevator shafts to the rear of the building or set back from the primary facade.
- Add features to a historic building to increase energy efficiency and comfort for the users.
- Locate utilities and energy-conserving/ generating systems where they will not damage, obscure, or cause removal of historically significant features or materials.
- On the roof, set back energy generating equipment from the primary facades so they are not prominently visible.
- Use screening devices to conceal energy generating equipment.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Make an addition on the street-facing facades of an existing building.
- Locate new additions that detract from the overall character of an historic building.
- Overpower, cover, obscure, or eliminate historically significant architectural, stylistic, or character defining features such as windows, doors, porches, and roof lines.
- Allow utilities and energy-conserving/ generating systems to visually detract from the historic resources on site.



Appropriate setback of additional exit stairway.



Appropriate congruous egress stair.



Exit stairway scale overwhelms historic facade.



# CHAPTER 5: DESIGN GUIDELINES FOR ADDITIONS TO EXISTING BUILDINGS

## 5.1 New Additions to Existing ‘Block-Form’ Commercial Buildings

### POLICY

Create new additions to existing ‘block form’ buildings to be congruous with the original building in a manner that preserves the integrity and character of the building and buildings adjacent. An addition should be designed and constructed to be recognized as a product of its own time and distinguishable from and congruent with the historic building.



Appropriate alignment of original elements.



Compatible addition materials and scale.



Appropriate setback of rooftop addition.

### IT IS GENERALLY APPROPRIATE TO:

- Design a new addition to be subordinate to the existing building.
- Locate new additions at the rear of existing buildings or set back from the main facade or roof parapet.
- Build the new addition with no or minimal loss of historic aspects of the original building.
- Ensure the character defining features of the historic building are not damaged, destroyed, or obscured.
- Maintain the alignment of storefront elements, moldings, cornices and upper story windows that exist on the main part of the building.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Make an addition on the street-facing facades of an existing building.
- Mimic or exactly copy a style of the past or reproduce an historic building.
- Locate new additions so as to detract from the overall character of an historic building.
- Overpower, cover, obscure, or eliminate historically significant architectural, stylistic, or character defining features such as windows, doors, porches, or roof lines.
- Remove or alter a parapet or cornice to accommodate a new addition.



 Appropriate alignment of original elements.

**IT IS GENERALLY APPROPRIATE TO:**

(Continued)

- Relate roof pitch and orientation of the new addition to the primary building.
- Keep original exterior walls intact and use existing openings for connecting the addition to the original structure. Additions should not be created through the enclosure of a front porch or prominent side porch.
- Create windows visible from the public right-of-way that are congruous with those of the original building. For example, use a consistent wall-to-window ratio.

**IT IS GENERALLY NOT APPROPRIATE TO:**

(Continued)

- Create new openings that have no relationship in size or proportion to the openings in the existing building.



Inappropriate window proportion and detailing.



Addition overpowers and obscures historic facade.

## 5.2 New Additions to Existing ‘House-Form’ Buildings

### POLICY

Create new additions to be congruous with the original building in a manner that preserves the integrity and character of the building and buildings within the surrounding block. Additions should be designed in a manner that preserves the character of the existing building’s rooftop, massing, and scale. An addition should be designed and constructed to be recognized as a product of its own time and distinguishable from and congruous with the historic building.



Addition preserves and relates to original house.



Acceptable ADA ramp addition.

### IT IS GENERALLY APPROPRIATE TO:

- Preserve the established massing, scale, and orientation of the existing building.
- Subordinate and set back a new addition from the primary facade of the original building.
- Relate rooflines and shape, and orientation of the new addition to the primary building.
- Use windows that are congruous in scale with those of the original building.
- Distinguish the new addition from the existing building by a change in material or a decorative band.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Design a new addition that is incompatible with the scale, massing and orientation of the original building.
- Make an addition on the primary facade.
- Mimic or exactly copy a style of the past or reproduce an historic building.
- Cover, obscure, or eliminate historically significant architectural, stylistic, or character defining features of the original building such as windows, doors, porches, or roof lines.
- Remove form elements and replace with a structure that is out of scale with the original building.



 Appropriate scale, style, and proportion of addition.

**IT IS GENERALLY APPROPRIATE TO:**

(continued)

- Consider first floor or basement additions before the addition of new second story additions when a second story does not exist on the original building.
- Addition of new dormer(s) should be in proportional scale to the original dormers and the scale of the roof.
- Locate accessibility elements visible to the front of the building yet not obscuring original entry.
- Maintain significant site features such as trees and site walls.

**IT IS GENERALLY NOT APPROPRIATE TO:**

(continued)

- Add a dormer to a primary elevation simply as a decorative feature.
- Replace an entire second floor roof or attic to add a “pop-top” or “box-top” addition.
- Locate accessibility elements such that they obscure the main entrance or severely compromise the building or site’s integrity.
- Pave the street-facing yard areas completely for plazas.



Inappropriate proportion and style.

## 5.3 New Additions to Civic, Religious, and Educational Structures

### POLICY

Civic, Religious and Educational buildings have pride of place in the historic districts. Design and construct new additions to be congruous and subordinate to the original building in a manner that preserves the integrity and character of the building. An addition should be designed and constructed to be recognized as a product of its own time and distinguishable from and congruent with the historic building.



✓ Addition (at right) responds to existing form and materials.



✓ Addition (left) responds to existing form and materials.



✓ Addition (at right) responds to existing form and materials.

### IT IS GENERALLY APPROPRIATE TO:

- Design a new addition to be subordinate to the existing building.
- Locate new additions at the rear of existing buildings or set back from the primary facades or roof parapet.
- Build the new addition with no or minimal loss of historic aspects of the original building.
- Ensure the character defining features of the historic building are not damaged, destroyed, or obscured.
- Maintain the alignment of belt courses, moldings, cornices and windows that exist on the main building.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Make an addition to the street-facing facades of an existing building.
- Mimic or exactly copy a style of the past or reproduce an historic building.
- Locate new additions so as to detract from the overall character of an historic building.
- Overpower, cover, obscure, or eliminate historically significant architectural, stylistic, or character defining features such as windows, doors, porches, or roof lines.
- Remove or alter a parapet or cornice to accommodate a new addition.

**IT IS GENERALLY APPROPRIATE TO:**

(continued)

- Relate roof pitch and orientation of the new addition to the primary building.
- Keep original exterior walls intact and use existing openings for connecting the addition to the original structure. Additions should not be created through the enclosure of a front porch or prominent side porch.
- Create windows visible from the public right-of-way that are congruous with those of the original building. For example, use a consistent wall-to-window ratio.

**IT IS GENERALLY NOT APPROPRIATE TO:**

(continued)

- Create new openings that have no relationship in size or proportion to the openings in the existing building.
- Use plastic or vinyl materials.



Inappropriate material selection.



Inappropriate proportion, style, and material.

# CHAPTER 6: DESIGN GUIDELINES FOR NEW CONSTRUCTION

This chapter provides guidance for new construction in the historic districts, in addition to general information provided in chapters 2 and 3 and construction information included in chapter 8.

## 6.1 New Building Design in Historic Districts

### POLICY

New construction in the historic districts should be congruous with both the immediate context in which the new construction is located, as well as the overall character of the district.

#### IT IS GENERALLY APPROPRIATE TO:

- Design new construction to be congruous with the character of the district in site design, building design, and materiality.
- Consider the height, proportion, mass, scale, form, texture, material, lot coverage, orientation, and alignment of new construction when designing within an historic district.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Duplicate or mimic historic buildings in the district.

## 6.2 Orientation and Lot Coverage

### POLICY

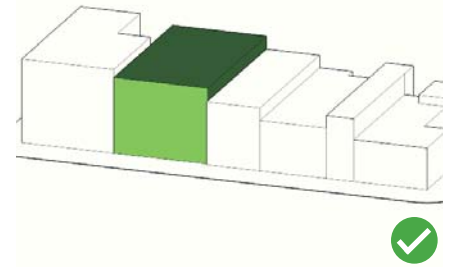
New construction should be located consistent with the established setbacks and existing character of the facades within a block.

#### IT IS GENERALLY APPROPRIATE TO:

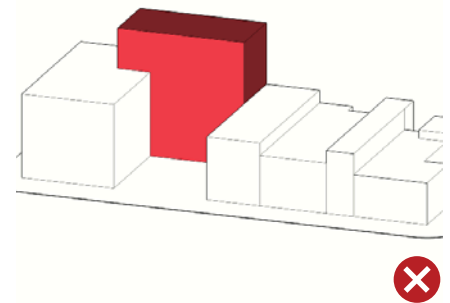
- Locate the primary facades at or near the same setback as contributing buildings on adjacent sites.
- Orient the primary facades parallel to the streets.
- Locate primary entrances on the street facade consistent with the prevailing pattern of the block.
- Create corner entries or plazas if they exist on the street intersection.
- Subordinate accessory buildings to the primary building on the site by placing the structure to the rear of the lot.
- Cover lot with buildings at similar ratio and setbacks as other contributing buildings on the block.

#### IT IS GENERALLY NOT APPROPRIATE TO:

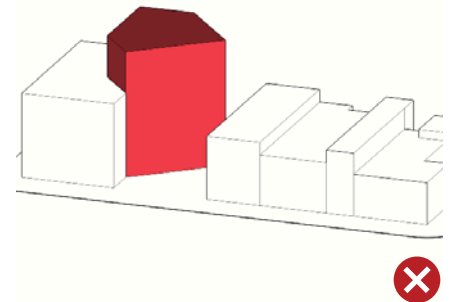
- Orient primary entrances to the rear or side when the prevalent pattern on the block is to orient entrances to the front.
- Locate a building on a site in a location that is greatly different from the location of buildings on adjacent lots.



Building matches front setback of adjacent sites.



Inappropriate setback.



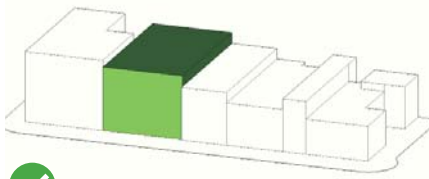
Inappropriate site orientation.



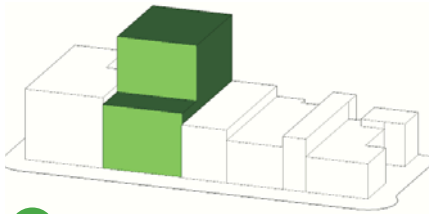
## 6.3 Height, Mass, and Form

### POLICY

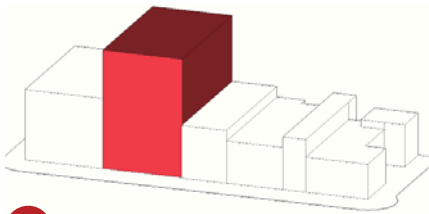
Design buildings to be compatible in height, massing and form with respect to adjacent contributing buildings.



Appropriate congruous building height.



Appropriate set back of additional stories.



Inappropriate and non-congruous height.

### IT IS GENERALLY APPROPRIATE TO:

- Design a new building with front facade height similar to adjacent contributing buildings, and step back for additional height.
- Maintain the similarity of building and roof form traditionally found on the block when appropriate.
- Use massing and form similar to neighboring contributing buildings or the prevalent pattern on the block in new construction.
- Create roof forms, parapet lines, openings, towers, bays, porches, balconies, corner turrets, chimneys, and other design elements with massing and form characteristics commonly found in the district.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Use massing and building forms which are foreign to the historic districts.

# 6.4 Height-Width Ratio

## POLICY

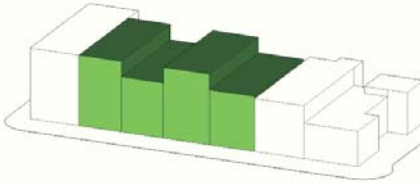
A similarity in building height and width is an important feature to maintain throughout the district. New building height and width should have similar proportions to neighboring buildings, such that the alignment features contributes to an overall sense of visual continuity along the street. Similarities in heights among building features such as porches are equally important.

### IT IS GENERALLY APPROPRIATE TO:

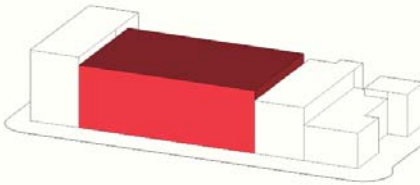
- Construct a new building on a site that has a similar front facade height as contributing buildings on adjacent sites and blocks within the district.
- Step additional stories back from the front facade.
- Divide the building mass to conform to building widths on neighboring properties.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Construct a new building to a site which does not maintain or blend with the front facade heights of buildings on adjacent sites.
- Construct a new building to a site which does not maintain or blend with the front facade height and widths of buildings on adjacent sites.



Appropriate division of building facade for context.



Inappropriate long building facade for context.

## 6.5 Proportion

### POLICY

New building proportions and spacing of buildings should be consistent with contributing buildings on the block.

#### IT IS GENERALLY APPROPRIATE TO:

- Use similar proportions as those of adjacent contributing buildings on the block.
- Maintain consistent alignment of the facade elements of a new building with the facades of existing buildings on adjacent sites.
- Locate new buildings with similar spacing relative to other buildings along the block.
- Divide a new wide facade vertically to suggest similar building masses, if consistent with the prevailing pattern on the block.
- Create a visual horizontal division between the lower and upper floors with architectural detailing.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Construct a new building that does not have consistent width proportions and spacing of buildings on adjacent sites within the block.
- Create primary facades of a new building out of alignment or rhythm with the existing buildings on the block.
- Design a primary or street facing facade without windows.



Appropriate division of long facade.



Appropriate entrance features.



Proportion relates to surrounding buildings.

**IT IS GENERALLY APPROPRIATE TO:**

(continued)

- Provide an entrance that uses elements of a porch, canopy, or recess to create a transition from outside to inside.
- Design a porch or entrance with details of proportions similar to the details present on other contributing buildings in that district.
- Accentuate a main entrance, if there is one, with slightly larger opening proportions, and create a visual hierarchy among multiple entrances if intended for different uses.
- Use similar proportions in doors, windows, and window openings to those of contributing buildings on the block.
- Use a pattern and rhythm of windows and openings that is congruent to that of neighboring contributing buildings.

**IT IS GENERALLY NOT APPROPRIATE TO:**

(continued)

- Design an entrance that is simply a door, and provides little or no transition space from outside to inside.
- Design a facade with no vertical or horizontal visual divisions.
- Use doors, windows and window openings of dissimilar proportions than those of contributing buildings on the block.



Inappropriate openings on facade.

## 6.6 Facades—Alignment, Rhythm, and Spacing

### POLICY

Elements of facades should be consistent in alignment, rhythm, and spacing along the blocks of the districts.



Appropriate architectural detail and ornament.



Appropriate division of first and second floor.



Appropriate segmenting of longer building facade.



Inappropriately proportioned openings.

### IT IS GENERALLY APPROPRIATE TO:

- Align horizontal elements such as cornices, belt courses, windows, and awnings with adjacent contributing buildings.
- Create vertical bays of similar proportion to contributing buildings on the block.
- Design a projecting belt course below the second floor windows to differentiate first and second floors.
- Use window and door proportions similar to adjacent contributing buildings.
- Space windows and storefronts with similar spacing and rhythm as other contributing buildings on the block.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Create openings that are significantly out of proportion with those on adjacent sites.
- Use horizontally proportioned windows.
- Create flat, undifferentiated facades.
- Place the primary facade of a new building out of alignment or rhythm with the existing buildings on surrounding contributing sites.

## 6.7 Wall Materials

### POLICY

Wall materials should be consistent with historical materials used in the district.

#### IT IS GENERALLY APPROPRIATE TO:

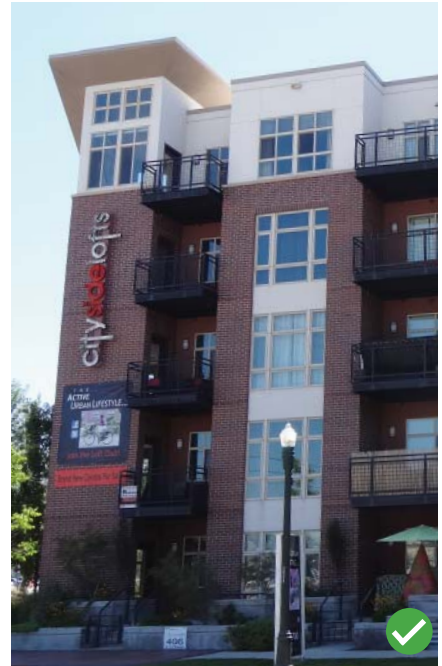
- Use exterior wall materials that are commonly present in the district.
- Use natural brick and stone as dominant building material in new construction.
- Include architectural detail and ornament that refers to the history of the district.
- Ensure that the predominant texture of the new building is consistent with the texture and scale of historic materials in the district.
- Generally paint and coat materials with muted colors; paint or coat doors in more vivid colors.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Use artificial or faux materials.
- Use prefabricated or metal buildings.
- Use vinyl and plastic materials on new buildings.
- Use stucco or Exterior Insulation and Finish System (E.I.F.S.) for dominant building material.
- Use CMU (Concrete Masonry Unit) as dominant building material.
- Paint or coat materials that would not ordinarily be painted, such as brick or stone.
- Paint or coat surfaces in bright, neon, or reflective colors.



Appropriate use of brick.



Appropriate dominate use of brick.



Inappropriate use of E.I.F.S. and vinyl windows.



Inappropriate use of E.I.F.S.

## 6.8 Doors, Windows, Storefronts, and Entrances

### POLICY

Maintain the character of the historic district through the use of congruent materials, styles, and proportions of doors, windows, storefronts, and entries on new construction.



Acceptable proportion and scale of opening.



Acceptable style and proportion of openings.



Appropriate scale and proportion of openings.



Acceptable material, proportion, and style.

### IT IS GENERALLY APPROPRIATE TO:

- Use a ratio of opening to wall that is similar to that found on neighboring contributing buildings.
- Use a pattern and rhythm of windows and openings that is congruent to that of neighboring contributing buildings.
- Use vertically proportioned windows and doors.
- Use windows and doors of a similar style and complexity to those found throughout the district in historic buildings.
- Create visual relief and shading through window and door opening depth.
- Accentuate the primary entrance with architectural surrounds, porticos, canopies, or other design features appropriate to the architectural style of the building.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Create a new building which does not maintain the proportions or patterns of windows and openings of neighboring historic buildings in the district.
- Use windows of much greater proportion than those of surrounding historic buildings.
- Use windows of incompatible style or function of those found in the district.
- Use window or door materials not generally found in the district or that do not appear to be compatible in finish to those of neighboring historic buildings.

**IT IS GENERALLY APPROPRIATE TO:**

(Continued)

- Use wood or similar looking materials such as painted aluminum with details, depth and texture similar in appearance to historic wood windows.
- Use windows and doors that are of similar proportion to those found on historic buildings.
- Provide glass windows and doors at storefronts and entrances.
- Recess main entrances in grand openings.
- Use sidelights and transom windows to allow more natural light at ground level storefronts.
- Recess storefronts and provide awnings and interior lighting to provide an inviting environment for shopping.
- Use materials below and surrounding storefront windows that are compatible with original contributing historic buildings in the district.

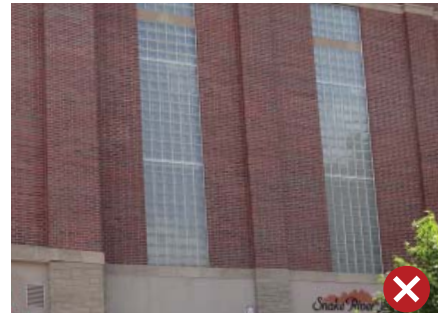
**IT IS GENERALLY NOT APPROPRIATE TO:**

(Continued)

- Use vinyl windows.
- Use many different window proportions throughout a new building.
- Place windows and doors in same plane as walls.
- Use glass block or obscure glass in ground floor openings.
- Add awnings and sunshades of plastic or vinyl material.



Inappropriate vinyl material.



Inappropriate scale and proportion of opening.



## 6.9 Roofs, Parapets, Cornices

### POLICY

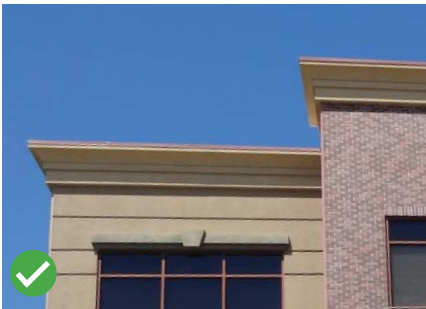
Use similar roof forms, slope ratios, and materials drawn from historic structures in the districts.



Appropriate cornice detail.



Acceptable parapet detail.



Acceptable cornice and parapet details.



Acceptable parapet detail.

### IT IS GENERALLY APPROPRIATE TO:

- Create a roof with parapet or cornice that is similar to the overall size, shape, slope, color, and texture of roofs on adjacent contributing buildings or in other areas of the district.
- Relate parapets and cornices to building form.
- Use materials similar to materials found on roofs, parapets, and cornices on contributing buildings in the district.
- Design parapet and cornices with 3-dimensional shapes compatible with adjacent and contributing buildings in the district.
- Articulate the center or corners of a parapet in a manner compatible with contributing buildings in the district.
- Differentiate the parapet or cornice with different material than the wall below.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Use a roof of a size, shape, or slope not typically seen on contributing buildings in the district.
- Use a standing seam or corrugated roof material, if not found on contributing buildings in the district.
- Use roof forms that detract from the visual continuity of the streetscape.
- Create parapets that lack detail or depth.
- Extend the parapet beyond the building face to incorporate business signage.

**IT IS GENERALLY APPROPRIATE TO:**

(continued)

- Minimize the visual impact of skylights and other rooftop devices visible to the public by locating them toward the rear of the building.
- Screen roof top equipment to the top of the equipment with materials compatible with building materials

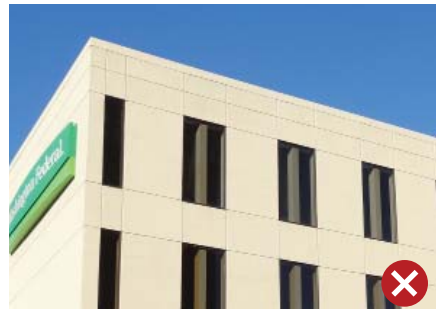
**IT IS GENERALLY NOT APPROPRIATE TO:**

(continued)

- Allow mechanical vents, louvers or equipment to interrupt parapets or cornices.
- Allow un-screened mechanical equipment on the roof.



Inappropriate use of standing seam at roof.



Inappropriate lack of detail at parapet.



Inappropriate use of standing seam at roof.

## 6.10 Utilities, Energy Generating Technologies

### POLICY

While encouraging the use of energy efficiency technology in new construction, minimize the visual impact of utilities and equipment on the character of the historic district.



Solar array is positioned to minimize the visual impact.

### IT IS GENERALLY APPROPRIATE TO:

- Locate utilities and energy-conserving/ generating systems where they will not damage, obscure, or cause removal of historically significant features or materials.
- Minimize the visual impact of utilities and equipment by setting back and screening it from the primary facades.
- Conceal supporting hardware, frames, and utilities.

### IT IS GENERALLY NOT APPROPRIATE TO:

- Locate utilities, energy-conserving or generating systems on primary facades or within view from the public right-of-way.



Utilities should be screened from pedestrian view.



Utilities should not be located on sidewalk.

# CHAPTER 7: DESIGN GUIDELINES FOR ACCESSORY STRUCTURES

In an effort to encourage minor building improvements while preserving the historical character of buildings within the district, this chapter provides guidelines for facade improvements and minor additions. This chapter is in addition to general information provided in chapters 2 and 3 and construction information included in chapter 8.

## 7.1 Accessory Structures

### POLICY

Accessory structures should be designed to be compatible with the main structure in design, materials and colors.

#### IT IS GENERALLY APPROPRIATE TO:

- Design accessory building to be subordinate to the main building.
- Use materials and colors compatible with the main building.
- Locate an accessory structure to the rear of the main building.
- Screen completely the contents of storage and utility buildings.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Locate accessory building such that it requires the removal of a significant site feature .
- Design the accessory building to visually compete with or overpower the primary building on the lot.
- Use temporary or portable storage sheds unless they are screened from view from the streets.



Appropriate screening material.



Acceptable screening material at sides when dumpster not visible to streets.



Inappropriate use of temporary structure.



## **CHAPTER 8: METHODS FOR CONSTRUCTION, MAINTENANCE, AND REPAIR**

The Historic Districts derive their character from their particular collection of buildings, materials and building elements. Materials and details create the unique visual experience found in each district. Entrances, storefronts, roofs, parapets and cornices were given particular attention to celebrate their functions. Character-defining elements reflect the building's particular craftsmanship and architecture and make each building unique.

When rehabilitating existing buildings, these character-defining elements and materials should be identified, retained and preserved using the guidelines below.

### **8.1 Appropriate Methods for Window Replacement**

Windows in Twin Falls's Historic districts offer visual interest within a variety of architectural styles. A window is a glazed opening in the wall of a building that was historically used to admit light and air. It is commonly fitted within a frame that supports one or more operable or fixed sash units containing panes of glass. The functional and decorative features of the windows that help define the building's historic character should be identified, retained and preserved. These elements may include frames, sills, heads, sash, glazing, muntins, hoodmolds, lintels, transoms and decorated jambs and moldings. If elements have deteriorated beyond the point of salvage, they can be repaired. If the element is deteriorated beyond repair, it can be replaced.

**IT IS GENERALLY APPROPRIATE TO:**

- Preserve and repair the window elements, rather than replacing them.
- Replace window or window elements, if absolutely necessary duplicating the existing material, design, configuration and hardware. These windows should have true-divided lights with the style and size of the muntins to match the original windows.
- Install or replace damaged weather stripping and caulking and/or install storm windows instead of replacing original glass with double-glazing for thermal upgrades. Match the mullions, muntins, meeting rails, size and configuration of the storm to the primary window. Paint to match the building's trim color in 'house form' buildings. Paint to match the window in 'block form' buildings.

**IT IS GENERALLY NOT APPROPRIATE TO:**

- Cover over or infill window openings with materials other than similar to the original. Glass block (where it did not exist), plywood and other materials are not allowed.
- Replace multi-sashed or a multi-light sash windows with a single span of glass.
- Install false muntins that only exist on the outside of glazing. For non-character-defining elevations, the Historic Preservation Commission will review window replacements on a case by case basis.
- Use mirrored or tinted glass.
- Avoid recreating missing elements unless strong pictorial, historical or physical documentation exists.
- Use stained or leaded glass only if it was originally on the building.
- Use vinyl or other non-historic materials.

## 8.2 Appropriate Methods for Replacement of Historic Elements

Historic elements addressed in this section include roofs, parapets, cornices, storefronts, entrances and doors. Methods to repair and replace materials such as masonry, wood and metal are also included, whereas methods for paint removal and window replacement are discussed in Sections 8.1 and 8.4.

### 8.2.1 ROOFS

Roof forms are unique character-defining elements in terms of building style and period and should be retained and preserved, not altered or obscured.

#### IT IS GENERALLY APPROPRIATE TO:

- Replace the existing roof materials with the same materials as the original, or a compatible substitute material if roof replacement becomes necessary. The replacement roof should match the original composition, size, shape, color, decorative patterning and texture of the original.
- Preserve decorative features such as cupolas, cresting, dormers, chimneys and weather vanes and their shapes, materials, size, color and patterning. When replacement of these features becomes necessary, the replacement feature should match the original in terms of design and materials.
- Install new additions such as skylights, antennas or mechanical equipment in such a manner as to not be visible from the pedestrian view.
- Locate new dormers on rear and side facing slopes of the roof and not visible from the public way.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Build alterations or changes that radically change, damage or destroy the roof's defining historic characteristics.
- Add bubble, faceted or dome skylights, particularly on the character-defining elevations, unless screened from view. On non-character defining elevations, flat, sloped glazing skylights may be approved on a case-by-case basis.

### 8.2.2 PARAPETS

A parapet is a protective wall that extends above the roof of a building at the building facades. Parapets are usually constructed of the same materials as the exterior walls. However, in Twin Falls they were made of brick, stone, or wood and often included a cornice made of stone or worked metal. To preserve the integrity of the building and the district, it is important that parapets be retained and restored.

Water damage has been the primary cause for deterioration so it is important to use proper materials and methods in repairing them.

The guidelines below address the general issues, while further below are techniques for specific material use.

#### **IT IS GENERALLY APPROPRIATE TO:**

- Preserve, repair and restore existing parapets. Only elements that are lost or deteriorated beyond repair should be replaced, matching any new elements as closely as possible to the original.
- Replace the entire parapet only where the parapet is severely deteriorated. The replacement should match the original as closely as possible.
- Replace the existing roof materials with the same materials as the original, or a compatible substitute material if replacement becomes necessary.
- Keep coping and flashing in good repair, seal openings, paint wood and metal, and correct deterioration of the masonry wall on a regular basis.

#### **IT IS GENERALLY NOT APPROPRIATE TO:**

- Remove existing parapets.
- Replace parapets with dissimilar materials.



### 8.2.3 CORNICES

A cornice is a projecting horizontal band, moulding, or set of mouldings located at the top of a building (or between floors) that helps protect the windows and walls below from water. Cornices are usually designed in conjunction with a parapet to emphasize the building's eave line or upper silhouette.

#### **IT IS GENERALLY APPROPRIATE TO:**

- Preserve, repair and restore existing intact cornices. Their defining elements should be repaired rather than replaced.
- Replace missing or damaged cornices based on historical, pictorial or physical evidence. If no such evidence exists, the cornice should be a contemporary design incorporating compatible materials.

#### **IT IS GENERALLY NOT APPROPRIATE TO:**

- Remove an existing cornice or parts of a cornice. Their defining elements should be repaired rather than replaced.

### 8.2.4 ENTRANCES

Entrances other than storefronts are used to access upper floor uses as well as non-store first floor uses. Often they were recessed with highly detailed surrounds composed of piers or engaged columns, temple fronts, pediments or other ornate detailing. Entrances are considered to be irreplaceable parts of the district's character and historic fabric.

#### **IT IS GENERALLY APPROPRIATE TO:**

- Preserve and repair the features of a building's entrance, including piers, pilasters, columns and above-door entablatures, rather than replace them.
- Preserve and repair the existing door and hardware; or, if necessary and little or no evidence is found for the original construction, replace with compatible materials and configuration.

#### **IT IS GENERALLY NOT APPROPRIATE TO:**

- Radically alter, reduce or enlarge a building's entrance. If the entrance is recessed, it should remain so. The Commission recognizes that, based on modern needs and uses, in certain circumstances, some alteration of the entrance might be required.
- Use aluminum or steel doors and surrounds if not appropriate to the style and period of the building.

### 8.2.5 PORCHES

A porch is an extension to a building that forms a covered approach or vestibule to a doorway. They may include pediments, decorated gable ends, columns, posts, railings and balustrades. In case of 'house form' or elevated civic buildings, or those elevated for rail freight, they may have had foundations, stairs and railings. Materials may be wood, brick, stone or concrete with cornices of stone or pressed metal.

#### **IT IS GENERALLY APPROPRIATE TO:**

- Preserve and repair the features of a building's porch, including such elements as posts, columns, railings, foundations, and above-door gable ends entablatures, rather than replace them. In cases where defining elements or the entire porch is missing and no pictorial historical or physical documentation exists, a design that is contemporary yet compatible to the original in terms of materials, size, scale and profile, would be the appropriate replacement method.

#### **IT IS GENERALLY NOT APPROPRIATE TO:**

- Remove a porch or any of its elements.
- Enclose a front porch.
- Add a porch to a building that never had one.

### 8.2.6 EXTERIOR AND ATTACHED LIGHTING

Exterior lighting fixtures and their illuminators help define and give character and human scale to the finer grain detailing of our historic buildings.

#### **IT IS GENERALLY APPROPRIATE TO:**

- Preserve and repair the original light fixtures wherever possible.
- Attach new fixtures to the mortar, not the masonry, to prevent damage to the historic fabric.
- Select pedestrian scale fixtures with warm colored light. Avoid sodium vapor. Lighting sources with a Kelvin temperature of 3,500 degrees or more and a color rendering index (CRI) of 70 or less are appropriate.

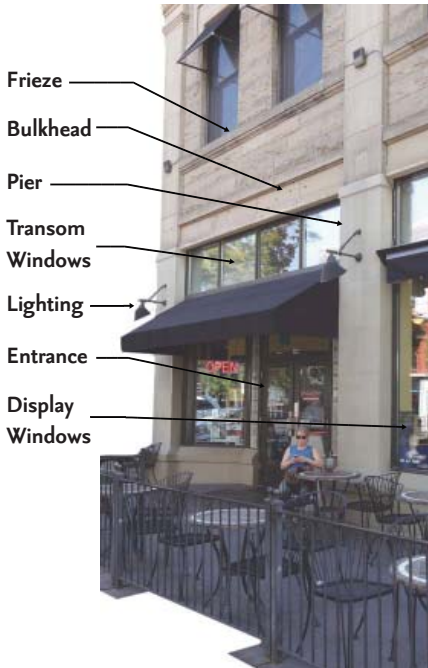
#### **IT IS GENERALLY NOT APPROPRIATE TO:**

- Use period light fixtures unless there is documented evidence that a particular fixture was used. If used, they should be historically accurate and compatible with the period of the building and in scale with the building or element to which they are attached.

### 8.2.7 STOREFRONTS

“Block form” commercial buildings have unique character-defining elements, including historic storefronts and their basic elements: bulkheads, piers, display windows, transoms, doors, entrances, and friezes. These elements should be identified, retained and preserved regardless of first floor uses.

#### STOREFRONT COMPONENTS:



- The **bulkhead** is the base that supports the building over the transom windows. Bulkheads are typically brick and stone.
- **Display windows** are a single window or a series of windows designed to display goods within, usually extending from the transom to bulkhead and consisting of panes of glass.
- **Transoms**, or transom windows, are windows located above a door or display window, designed to let more daylight in above the door or display window.
- The **piers** are vertical elements that frame openings. Often designed as flat columns or pilasters, piers can be used to divide store fronts, display windows or other building entrances.
- A **frieze** is a horizontal band used to emphasize the horizontal division(s) of a building facade. Friezes are often used to divide the display windows or transoms of the ground floor from upper story windows and used for signage.
- Storefront **entrances** were recessed to create a welcoming transition area and more visibility to displays.
- **Doors** play an important role in defining the storefront and were often painted in more vivid tones and usually glazed with clear glass.
- Original **hardware** along with **lighting** reflect the specific design of the original period of construction.

#### IT IS GENERALLY APPROPRIATE TO:

- Preserve and restore original storefronts and all their character-defining components.
- Recreate components if there is sufficient physical, pictorial or architectural evidence to support their recreation. The replacement should match the original in terms of design, materials and configuration.

#### IT IS GENERALLY NOT APPROPRIATE TO:

- Obscure or cover up original components and details with unsympathetic materials (faux stone, brick, rough or sawn wood and similar products) is not appropriate.
- Use stained or leaded glass unless it is appropriate for the style and period of construction.

**IT IS GENERALLY APPROPRIATE TO:**

(continued)

- Repair the original materials or, if absolutely necessary, replace with material that matches closely to the original.
- Replace missing components in keeping with the size, scale, style and materials of the building, and then only if there is little or no evidence of the original construction. In such cases, the design should be a contemporary and compatible design rather than one that tries to replicate an “old” look.
- Look to the original building for guidance on consistent materials, including wood, brick and stone, when replacing a component becomes necessary.

**IT IS GENERALLY NOT APPROPRIATE TO:**

(continued)

- Use glass block to fill openings, unless it is appropriate for the style, as it will obscure the interior and is not compatible. If the display window needs to be replaced, the new window should match the existing in terms of size, material and configuration.
- Use steel-covered hollow core doors or aluminum doors as they have an incompatible finished appearance. The Commission will allow a degree of flexibility in the materials used for doors as long as the contemporary material conveys the same visual appearance of the traditional material.
- Obscure the frieze with aluminum, or otherwise cover up this area. Installing an awning into the frieze is not appropriate. Instead, awnings should be installed below the frieze (and transom windows if present).
- The use of plywood or rough-sawn wood paneling is inappropriate due to deterioration and the need for constant maintenance and frequent replacement.
- Aluminum, vinyl, faux brick or stone are other materials that are inappropriate and should not be used.

## 8.3 Appropriate Methods for Repairing and Maintaining Historic Materials

Preserving the special character of Twin Falls' historic buildings is fundamental to the districts' success. It is important to maintain, preserve and repair original materials where possible, and if necessary, select appropriate new materials compatible in quality, size, texture and color.

### 8.3.1 MASONRY

With few exceptions, most of the districts' buildings are masonry. Brick is the most common material, followed by stone. Both use a variety of types and colors. Brick wall and parapet bonding patterns create uniqueness between buildings. Stone was used in coarser application for foundations with a wide variety of dressings above, from rusticated to smooth-faced. Below are techniques dealing with masonry repair:

- Water penetration can cause serious and costly damage to masonry either through destructive chemical reactions or freezing inside the walls. It is imperative to keep roof, flashing, drains, gutters and downspouts in good repair to prevent moisture penetration.
- Masonry should be cleaned only to arrest deterioration or remove severe soiling. Use the gentlest methods possible. Appropriate methods include low-pressure water, soft bristle brushes and mild detergents. Before cleaning any masonry surface, test a small patch to determine an appropriate cleaning method.
- If there is mortar deterioration (such as disintegrating mortar, joint cracks, loose bricks or damp walls), repointing may be necessary. Since buildings constructed prior to 1910 did not use Portland cement, avoid using it unless the original mortar had a high Portland cement content. Portland cement creates a bond stronger than the historic mortar and may cause spalling or crack the softer historic brick during freeze-thaw cycles. When repointing becomes necessary, use lime-based mortar, not Portland cement. Test a loose piece of mortar from an inconspicuous location to determine if there is lime in the mortar. Portland cement should not exceed 20% of the combined volume of lime and cement. Portland cement should be white, never gray or light gray. The new mortar should match the existing mortar's color.
- Take care to match the original color, material, composition size and profile of the existing mortar joints as closely as possible. Because power tools often damage surrounding brick, use hand tools to remove damaged mortar.
- Avoid abrasive cleaning techniques like sandblasting, high-pressure washing and washing with strong chemical solutions. Such methods can severely

damage masonry surfaces, and allow water and chemicals into the wall, deteriorating the joints. Protect all non-masonry surfaces prior to cleaning.

- The masonry of some pre-20th century buildings was low fired and porous, and therefore frequently painted. For this reason, removing paint from a building that has been historically painted is not appropriate.
- The application of coatings to previously unpainted masonry structures or applying stucco and concrete veneers damages the historic building by altering its character.

See Preservation NPS Briefs, available online at [www.nps.gov](http://www.nps.gov). for additional guidance on how to properly repoint and repair historic masonry.

### 8.3.2 WOOD

Wood structures can be found in several of the districts, primarily in the form of 'house form' buildings converted to commercial use. Below are techniques dealing with wood elements:

- Wood siding, trims, railings and other wood elements should be retained and repaired. If replacement becomes necessary, the new element should match the original in terms of materials, size, profile and application.
- In cases where character-defining wood elements such as railings, cornices, balustrades or siding are missing, recreating those features would be appropriate if historical, pictorial or physical documentation exists. If no such documentation is available, a contemporary yet compatible approach in terms of materials, size, scale and color would be the appropriate solution.
- Original materials and openings should not be covered over, especially the character-defining elements because of the impact on the historic nature, and also because dry rot may occur beneath.
- Resurfacing frame structures with faux materials, brick veneer, vinyl, metal or aluminum siding is not appropriate. The Commission encourages the removal and the repair of the underlying surfaces where a structure has been resurfaced with inappropriate materials. A test patch should be conducted to determine if the material could be removed before undertaking the removal of inappropriate materials.
- All wood members must be finished, either painted or stained with opaque stain.
- Proper maintenance and a regular painting schedule will ensure the longevity of wood doors, windows, siding and other character defining elements.

See Preservation NPS Briefs, online at [www.nps.gov](http://www.nps.gov) for additional guidance.

### 8.3.3 METAL

Decorative metal such as cast iron and sheet metal grace many buildings in the historic districts. Below are strategies dealing with metal elements:

- Character-defining metal components should be identified, retained and preserved. The removal of character-defining metal elements will not be approved, because in so doing irreplaceable features are destroyed and previously unfinished surfaces will need to be recovered.
- Where removal of character-defining metal elements such as cornices is absolutely required, new elements of compatible design in terms of materials, size, scale, and color would be the appropriate solution.
- If the original fabric is damaged beyond repair, then replacement of metal elements may be appropriate. Sheet metal can be made to conform to the profile of the existing work and be fabricated if replacement pieces are needed.
- If the building has metal panels, caulk and fill the joints between the panels to avoid moisture penetration.
- Avoid contact between chemically incompatible materials such as aluminum and steel to prevent corrosion. Appropriate tools, materials and cleaning methods should be used because of the delicate nature of historic metal elements.

See Preservation NPS Briefs, available online at [www.nps.gov](http://www.nps.gov). for additional guidance.

## 8.4 Appropriate Methods for Removing Paint

Paint applied to exterior materials must withstand yearly extremes of both temperature and humidity. Maintenance is very important and reapplication is recommended every 5 to 8 years.

### 8.4.1 REMOVING PAINT FROM WOOD

The primary purpose for painting wood is protection, since moisture penetration is a main cause of wood deterioration. The National Park Service's "**Preservation Brief 10: Exterior Paint Problems on Historic Woodwork**" outlines three classes of paint removal, grouped according to their relative severity.

- **CLASS I** conditions include minor blemishes or dirt collection, and generally require no paint removal.
- **CLASS II** conditions include failure of the top layer or layers of paint, and generally require limited paint removal.
- **CLASS III** conditions include substantial or multiple-layer failure, and generally require total paint removal.

Since conditions may vary at different points on the building, careful inspection is critical. Prior to beginning a paint removal project, examine and note the surface conditions for each exterior painted woodwork item.

The recommended treatments (field testing and onsite monitoring of Department of Interior grant-in-aid and certification of rehabilitation projects) take three overriding issues into consideration:

1. The continued protection and preservation of the historic exterior woodwork;
2. The retention of the sequence of historic paint layers; and
3. The health and safety of those individuals performing the paint removal.

By these criteria, no paint removal method is without drawbacks, and all recommendations are qualified in varying degrees.



**CLASS I:****Exterior Surface Conditions Generally Requiring No Paint Removal****Recommended Treatment for Dirt, Soot, Pollution, Cobwebs, etc. Removal:**

Most surface matter can be loosened by a strong, direct stream of water from the nozzle of a garden hose. Stubborn dirt and soot will need to be scrubbed off using 1/2 cup of household detergent in a gallon of water with a medium soft bristle brush. The cleaned surface should then be rinsed thoroughly, and permitted to dry before further inspection to determine if repainting is necessary. Quite often, cleaning provides a satisfactory enough result to postpone repainting.

**CLASS II:****Exterior Surface Conditions Generally Requiring Limited Paint Removal**

**Recommended Treatment for Cracking:** Cracking can be treated by hand or mechanically sanding the surface, then repainting. Although the hairline cracks may tend to show through the new paint, the surface will be protected against exterior moisture penetration.

**Recommended Treatment for Intercoat Peeling:** First, where salts or impurities have caused the peeling, the affected area should be washed down thoroughly after scraping, then wiped dry. Finally, the surface should be hand or mechanically sanded, then repainted. Where peeling was the result of using incompatible paints, the peeling top coat should be scraped and hand or mechanically sanded. Application of a high quality oil type exterior primer will provide a surface over which either oil or a latex topcoat can be successfully used.

**Recommended Treatment for Solvent Blistering:** Solvent-blistered areas can be scraped, hand or mechanically sanded to the next sound layer, then repainted. In order to prevent blistering of painted surfaces, paint should not be applied in direct sunlight.

**Recommended Treatment for Wrinkling:** The wrinkled layer can be removed by scraping, followed by hand or mechanical sanding to provide as even a surface as possible, then repainted following manufacturer's application instructions.

**CLASS III:****Exterior Surface Conditions Generally Requiring Total Paint Removal**

**Recommended Treatment for Peeling:** The first step in treating peeling is to locate and remove the source or sources of the moisture, not only because moisture will jeopardize the protective coating of paint but because, if left unattended, it can ultimately cause permanent damage to the wood. Excess

interior moisture should be removed from the building through installation of exhaust fans and vents. Exterior moisture should be eliminated by correcting the following conditions prior to repainting: faulty flashing; leaking gutters; defective roof shingles; cracks and holes in siding and trim; deteriorated caulking in joints and seams; and shrubbery growing too close to painted wood. After the moisture problems have been solved, the wood must be permitted to dry out thoroughly. The damaged paint can then be scraped off with a putty knife, hand or mechanically sanded, primed, and repainted.

**Recommended Treatment for Cracking/ Alligatoring:** If cracking and alligatoring are present only in the top layers they can probably be scraped, hand or mechanically sanded to the next sound layer, then repainted. However, if cracking and/or alligatoring have progressed to bare wood and the paint has begun to flake, it will need to be totally removed. Methods include scraping or paint removal with the electric heat plate, electric heat gun, or chemical strippers, depending on the particular area involved. Bare wood should be primed within 48 hours then repainted.

#### 8.4.2 REMOVING PAINT FROM MASONRY

Removing paint, coatings, stains and graffiti is best using alkaline paint removers, organic solvent paint removers, or other cleaning compounds. The paint removal usually involves applying the remover either by brush, roller or spraying, followed by a thorough water wash. The manufacturer's recommendations regarding application procedures should always be tested before beginning work. Similar to water methods, chemicals should not be used in cold weather below 50°F because of the possibility of freezing. Chemicals may be hazardous to people and the environment and should be carefully considered.

Masonry cleaning methods generally are divided into three major groups: water, chemical, and abrasive. Chemical cleaners react with dirt and then are rinsed off the masonry surface with water. It is recommended to test a patch away from public view when using a chemical on a building. Abrasive methods include blasting with grit, and may include the use of grinders and sanding discs, which mechanically remove the dirt and, usually, some of the masonry surface. Abrasive cleaning is also often followed with a water rinse. This abrasive method should not be used.

See Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings [www.marblemasteruk.com](http://www.marblemasteruk.com)

### **8.4.3 REMOVING PAINT FROM METAL**

When left exposed, corrosion and rust can damage architectural metals that have originally been painted. They are particularly vulnerable to air and moisture. Metal surfaces should be inspected routinely for signs of flaking or rust. Proper cleaning of the surface is necessary prior to repainting.

Chemical solutions/strippers are typically used on soft metals such as lead, tin, copper, zinc, and terne plate. A test is recommended to be prepared in an inconspicuous location to monitor reactions.

Chemical solutions/strippers should be properly neutralized to avoid further deterioration. Metals such as brass should be routinely polished.

Copper and bronze finishes, in time, will develop a protective greenish patina on the surface that need not be painted. It is crucial that all corrosion be removed and a metal primer coat be applied immediately to protect the surface from further corrosion. Rust retardant paints specifically designed for metal should be used on all metal surfaces that require a paint finish. Specific lacquers may be used on brass to preserve polished finishes.

### **8.4.4 REMOVING LEAD PAINT**

Lead paint may be found in older buildings prior to the 1970's and property owners must comply with state and federal regulations.

For commercial buildings, it is necessary to hire specially trained and certified professionals. Methods for removing lead paint include, wet sanding, controlled sanding and using low-temperature heat guns or chemical strippers. Methods for encapsulating lead paint include encapsulant paints and coatings which can be applied to surfaces containing lead-based paint. If lead paint is found on windows, the sash can be removed for offsite stripping. Sash liners can also be installed to help reduce the friction that is caused when the windows are opened and closed.

Care should be taken to avoid spreading lead dust throughout the building.

For additional information and a more technical discussion on lead paint abatement, refer to the National Park Service Preservation Brief 37 and to the HUD Both documents are available on-line at [www.nps.gov](http://www.nps.gov) and [www.hud.gov/lea](http://www.hud.gov/lea).

## CHAPTER 9: GLOSSARY

**ACCESSORY STRUCTURE:** A subordinate building that is located on the same lot as the principal building.

**ADAPTIVE USE:** The conversion of a building to use other than that for which it was built.

**ALCOVE:** A recess or small room that connects to or forms part of a larger room.

**ALLIGATORING:** A condition of paint or aged asphalt brought about by the loss of volatile oils and the oxidation caused by solar radiation. Causes a coarse checking pattern characterized by a slipping of the new paint coating over the old coating to the extent that the old coating can be seen through the fissures. "Alligatoring" produces a pattern of cracks resembling an alligator hide and is ultimately the result of the limited tolerance of paint or asphalt to thermal expansion or contraction. *Definition provided by the International Association of Certified Home Inspectors.*

**ALTERATION:** Any act or process that changes one or more of the exterior architectural features of a building, including but not limited to the erection, construction, reconstruction, or removal of any building.

**APPROPRIATE:** A proposed activity is consistent with the Guidelines.

**APRON:** The flat, horizontal member of a window, under the sill.

**ARCH:** A construction technique and structural member, usually curved and made of masonry. Composed of individual wedge shaped members that span an opening and support the weight above by resolving vertical pressure into horizontal diagonal thrust.

**ARCHITRAVE:** The lower most division of an entablature that rest directly on a column.

**AWNING:** A roof-like covering placed over a door or window to provide shelter from the elements. Historically they were constructed of fabric, but contemporary materials include metal and plastic.

**BALCONY:** A platform projecting from the wall or window of a building. Usually enclosed by a railing.

**BALUSTER:** An upright support for a rail in a balustrade.

**BALUSTRADE:** A row of balusters topped by a rail.

**BAND, BELLY BAND, OR BAND MOLDING:** A flat horizontal member of relatively slight projection, making a division in the wall plane.

**BAY:** Any number of principal divisions of a wall, roof or other part of a building that is marked by vertical supports.

**BAY WINDOW:** A structural wall projection with three sides containing windows. The bay projects angularly from the main structural wall and from the ground up.

**BEAM:** A long timber used as one of the primary horizontal, supporting members of a building.

**BELT COURSE:** A horizontal band of masonry across the exterior of a building that stands out visually.

**BOND:** Masonry units arranged in any of a variety of recognizable, and usually overlapping patterns so as to increase the strength and enhance the appearance of the construction.

**BRACKET:** A projection from a vertical surface providing support under cornices, balconies, window frames, etc.; also sometimes used to describe a metal fastener.

**BRICK VENEER:** A non-structural facing of brick laid against a wall for ornamental, protective, or insulation purposes.

**BULKHEAD:** Located at the top of a storefront, the bulkhead is the element that supports the building over the display window.

**CANOPY:** An overhanging cover for shelter or shade.

**CAPITAL:** The topmost part of a column.

**CASING:** The enclosing frame around a door or window opening.

**CASEMENT WINDOW:** A window that is hinged on the side and opens in or out.

**CAULK:** A waterproof, soft, pliable material used to seal joints and cracks against water or air leakage.

**CERTIFICATE OF APPROPRIATENESS:** A document evidencing approval by the Historic Preservation Commission of an application to make a material change in the exterior appearance of a designated historic property or of a property located within a designated historic district.

**CLADDING:** The application of one material over another to provide a skin or layer intended to control the infiltration of weather elements, or for aesthetic purposes.

**CLAPBOARD:** A long narrow board with one edge thicker than the other to facilitate overlap used to cover the outer walls of frame structures. Also known as weatherboard, bevel siding, lap siding.

**CLERESTORY:** An upper zone of windows that admits light to the center of a lofty room.

**COLUMN:** A vertical support or pillar.

**CONTEXT:** Buildings are grouped into functional subareas such as residential, commercial and mixed use. Each has distinct characteristics and requirements. Areas of similar function should be treated similarly in design. The surroundings, both historical and environmental, of a building or town.

**COPING:** A cap or covering at the top edge of a wall, either flat or sloping, to shed water.

**CORBEL:** A slightly projecting architectural element, usually in masonry, cantilevered from upper exterior walls; usually topped by a cornice or coping.

**CORNICE:** A horizontal molded projection at the crown of a building or wall. A continuous molded projection that crowns or horizontally divides a wall.

**COURSE:** In masonry, a layer of bricks or stones running horizontally in a wall.

**CRAZING:** A network of fine cracks on the surface of a material, especially paint.

**DEMOLITION:** The intentional destruction of all or part of a building or structure.

**DEMOLITION BY NEGLECT:** The destruction of a building or structure caused by the failure to perform routine maintenance over a period of time.

**DISPLAY WINDOWS:** Usually extending from the transom or cornice/frieze to the bulkhead and consisting of one pane of glass, the display window is an essential element that helps to define a building's storefront.

**DORMER:** Upright, roofed projection on a sloping roof, usually containing a window.

**DOUBLE-HUNG SASH WINDOW:** A window with two sashes, one above the other, arranged to slide vertically past each other.

**DRESSING:** A building's ornamental detail such as the molded framework around doors and window openings.

**EAVE:** The lower portion of the roof that overhangs the wall.

**EXTERIOR INSULATION FINISHING SYSTEM (EIFS):** A type of building product that provides exterior walls with an insulated finished surface, and waterproofing in an integrated composite material system.

**ELEVATION:** A scale drawing of a front, side, or rear of a building.

**ENTABLATURE:** Usually composed of a cornice, frieze, and architrave, it is the horizontal section that rests on a column.

**FAÇADE:** The front face or elevation of a building.

**FASCIA:** A horizontal piece covering the joint between the top of a wall and the eaves.

**FENESTRATION:** The arrangement, proportioning, and design of windows and doors in a building.

**FLASHING:** A sheet metal used to waterproof roof valleys or the angle between a vertical wall, such as a chimney, rising out of a roof.

**FORM:** The overall shape or outline of a building.

**FOUNDATION:** Supporting member of the wall, constructed usually of concrete, brick, stone, or concrete block.

**FRAME:** The fixed portion of a window comprising two jambs, a head, and a sill.

**FRIEZE:** A decorative band located directly below the cornice. In many cases the frieze was designed in conjunction with the cornice.

**GABLE:** The triangle formed by the sloping lines of the roof from the eaves to the ridge.

**GABLE ROOF:** A pitched roof in the shape of a triangle. Triangular wall segments at the end of a pitched roof.

**GAMBREL ROOF:** A roof with two slopes of different pitches on each side of the ridge.

**GENERAL MAINTENANCE:** Ordinary maintenance needed to keep a building or structure in good repair and does not require a change in materials.

**GINGERBREAD:** Pierced, curved decoration fashioned by a jigsaw or scroll saw, often used under the eaves of roofs, both on the main house and on porches.

**HEAD:** The uppermost member of a door frame or window frame.

**HIPPED ROOF:** A roof with slopes on all four sides. They are more common on older houses than on those built after 1940.

**HISTORIC DISTRICT:** A group of buildings and their surroundings given a designation due to their significance as a whole; a geographically definable area (urban or rural, small or large) possessing a significant concentration, linkage, or continuity of sites, buildings, structures, and/or objects united by past events or aesthetically by plan or physical development. A district may also comprise individual elements separated geographically, but linked by association or history.

**HISTORIC PRESERVATION COMMISSION:** A volunteer group of citizens appointed by the mayor and council that evaluates applications for Certificates of Appropriateness against the design guidelines in order to determine acceptance or rejection of, or required modifications to proposed renovation or construction activity.

**HORIZONTAL RHYTHM:** The pattern of solids and voids created by the openings (such as doors and windows) or the repetition of design elements on each floor of a building or series of buildings.

**HUE:** A particular shade or tint of a given color.

**INAPPROPRIATE:** Term given to a proposed project that is not consistent with the Guidelines and may result in the Historic Commission withholding a Certificate of Appropriateness.

**INFILL BUILDING:** A new structure built in a block or row of existing buildings.

**JAMB:** Upright member that forms the side of a door or window opening.

**JOINT COMPOUND:** A premixed, plaster-like material used for patching holes in plaster walls and covering seams and nail holes when installing wallboard.

**JOIST:** Small horizontal timbers laid parallel from wall to wall to support a floor or ceiling.

**LITE:** A pane of glass in a window or glazed component of a window.

**LINTEL:** A horizontal structural member such as a beam over an opening that carries the weight of the wall above it.

**MANSARD ROOF:** A roof with two slopes on all four sides, the lower slope being much steeper than the upper.

**MASS:** The bulk and shape of a building.

**MOLDING:** Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief. A slender strip of wood used for ornamentation and finishing. Its profile is shaped to create modulation of light, shade, and shadow.

**MULLIONS:** The vertical members between the lite of a window.

**MUNTINS:** The grooved member of a window that is used to hold the edges of windowpanes within a sash.

**NEGLECT:** The failure to maintain a building's weather tight condition and/or the failure to prevent a correct deterioration of a building's structure, materials, or finishes.

**NOSING:** The rounded front (and sometimes side) edge of a stair tread that projects over the riser.

**ORNAMENT:** In architecture, every detail of shape, texture, and color that is deliberately exploited or added to attract an observer or define the characteristics of an architectural style.

**PANEL:** A sunken or raised portion of a door with a frame-like border. A section that is recessed below or raised above the surrounding area or enclosed by a frame or border.

**PARAPET:** A low wall that rises above a roof line, terrace, or porch and may be decorated. A low protective wall that extends above the roofline.

**PEDIMENT:** A wide, low-pitched gable surmounting the façade of a building in a classical style; any similar element used over doors and windows.

**PIER:** Stout, vertical, structural support, often made of bricks laid chimney-style. Vertical-supporting members that frame an opening such as a window or door, sometimes designed as a flat column or pilaster, piers are often used to divide storefronts, display windows, or the entrance to a building's upper floors.

**PILASTER:** A column like projection attached to a surface of a wall. Similar to a column, a pilaster is a shallow rectangular feature that projects from a wall and has a capital and base.

**PITCH:** The degree of slope of a roof. Pitch is measured in inches rise per foot of run. For example, a 45 degree roof has a 12 inch rise.

**PLAZA:** An open area usually located near urban buildings and often featuring walkways, trees and shrubs, places to sit, and sometimes shops.

**POINTING:** The outer portion of mortar in the joints of a masonry wall.

**PORTICO:** A large porch or covered walk with a roof supported by columns or piers.

**POST:** A vertical supporting member of a building.

**PRESERVATION:** The sustaining of the existing form, integrity, and material of a building or structure and the existing form and vegetation of a site. The maintenance and repair of a building's existing historic materials and retention of a property's form as it has evolved over time.

**PRIMER:** A base coat that prepares the surface for the finish coat of paint.

**PROJECTION:** An object or building form that juts out beyond a surface.

**PROPORTION:** The comparative relationship between parts or elements with respect to size, dimension, ratio and quantity.

**PROTECTION:** The act or process of applying measure designed to affect the physical condition of a property by defending or guarding it from deterioration, loss, or attack.

**RAFTER:** One of a series of parallel beams that establish and support the pitch of the roof from ridge to wall.

**RAIL:** Horizontal members framing a panel.

**RAILING:** A horizontal member of a balustrade.

**RECOMMENDED:** A proposed activity is recommended but is not required.

**RECONSTRUCTION:** New construction to accurately recreate a vanished building or architectural element as it appeared at a specific period of time. The work is based on reliable physical, documentary, or graphic evidence.

**REHABILITATION:** Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features that are significant to its historical, architectural, and cultural values. Returning a structure to viable use while preserving its distinctive architectural and historic character.

**REMODEL:** To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features. Changing a building without regard to its distinctive, character-defining architectural features or style.

**RENOVATE:** Modernize and improve an existing structure while at the same time maintaining as much of its original character as possible.

**REPOINTING:** The process of removing deteriorating mortar from the joints of a masonry wall and replacing it with new mortar.

**RESTORATION:** Accurately recovering the form and details of a property and its setting as it appeared at a particular period of time, by removing later work and / or replacing missing earlier work. Returning a building to a particular period of time by removing later work and replacing missing earlier work.

**RETROFIT:** To furnish a building with new parts or equipment not available at the time of original construction.

**REVEAL:** The part of the jamb that is visible between the outer wall surface and window or doorframe.

**REVERSIBILITY:** A condition which allows removal of an added material or feature and return to the original, without damage to the original.

**RHYTHM:** A patterned repetition or alternation of formal elements (doors, windows, porches, etc.) or motifs in the same or a modified form.

**RIDGE:** The topmost horizontal line where the upper slopes of a roof meet.

**RISER:** The vertical member between two stair treads.

**ROLL ROOFING:** A roofing material made of asphalt soaked felt with a gravel surface available in a long sheet, usually 1 yard wide and 36 feet long.

**ROOFING: STANDING SEAM METAL:** A roofing material that comes in sections, typically 4x8 foot panels, with raised seams forming a pattern every few inches that runs the length of each panel.

**SASH WEIGHT:** Part of the mechanism of doublehung windows, which supports the weight of the sash and maintains it at a desired height; weights usually hang over pulleys on the end of sash cords or sash chain.



**SASH:** The part of the window framing that holds the glass; sometimes refers to the entire movable part of the window.

**SCALE:** A proportion used in determining dimensional relationships of differing component parts or buildings. The apparent size and mass of a building's façade and form in relation to nearby buildings. Important factors in establishing the scale of a façade include the physical relationship of elements such as window area to wall area; the shape and size of fenestration forms such as the subdivision of windows into lights; the bonding pattern of the brickwork; and details such as cornices and trim.

**SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES:** A set of standards and guidelines, issued by the U.S. Department of the Interior, National Park Service, for the acquisition, protection, stabilization, preservation, restoration, and reconstruction of historic properties. The Standards, written in 1976, and revised and expanded in 1983, 1990, and 1995 were developed pursuant to the National Historic Preservation Act of 1966 which directs the Secretary of the Interior to develop and make available information concerning historic properties. The Standards are neither technical, nor prescriptive, but are intended to promote responsible preservation practices. There are four treatments: preservation, rehabilitation, reconstruction and restoration.

**SECTION:** Graphic representation showing the view of a vertical plane through a building in order to see its construction.

**SETBACK:** The distance between a building and the front of the property line.

**SHED ROOF:** A roof having only one sloping plane.

**SIGN BAND:** The area that is incorporated within or directly under the cornice of a storefront that contains the sign of the business in the building.

**SILL:** A horizontal timber that is usually the lowest supporting member of a building; the lowest supporting member of a window casing.

**SOFFIT:** The area of the roof that extends over the walls of the house; also referred to as the overhang or the eaves.

**STABILIZATION:** Work to halt deterioration of a building by making it weather tight and structurally stable while awaiting more extensive rehabilitation..

**STILE:** Various vertical members that frame a panel.

**STOOL:** A finish piece of molding installed on top of the windowsill and extending beyond the window casing.

**STOREFRONT:** The street-level frontage of a store which usually contains display windows.

**STREETSCAPE:** The combined elements within and along the street right-of-way that define its appearance, identity, and functionality, including street furniture, landscaping, trees, sidewalks, and pavement treatments, among others.

**STREET WALL:** The line formed by the facades of buildings set back a common distance from the street.

**STRINGER:** A horizontal, supporting member.

**STUCCO:** A material, usually composed of cement, sand, and lime, applied to a surface to form a hard, uniform covering that maybe either smooth or textured. Also, a fine plaster used in decoration and ornamentation of interior walls.

**STUD:** One of the smaller uprights in the frame of a building, to which sheathing, paneling, or lath is applied.

**STYLE:** Characteristics and decorative elements that form a clear group associated with a specific period or design philosophy.

**SUBFLOOR:** The wooden base that is attached to floor joists in preparation for finish flooring.

**TERRA COTTA:** A red-brown fired but unglazed clay used for roof tiles and decorative wall coverings. These roof tiles are common in the California Mission style. Glazed terra cotta was frequently used for exterior decoration on commercial buildings of the early 20th Century.

**TEXTURE:** The surface quality of any material or building products as it affects the appearance or tactile characteristics of a surface of a building.

**TRANSOM:** Horizontal window openings above a door or window. A window or series of windows located above a door or display window, transoms are usually made of glass. In commercial building they can be seen as an extension of the display window and for this reason, provide an excellent location for signage.

**TREAD:** The horizontal walking surface of a step or stair.

**TRIM:** Finished woodwork used to decorate, border, or protect the edges of openings such as doors and entrances.

**TUCK-POINT:** Process of partially removing old mortar from masonry joints, cleaning the joints, and applying new mortar to them.

**TURRET:** A small tower, usually corbelled, at the corner of a building and extending above it.

**VALLEY:** A diagonal trough formed where two sections of the roof join at right angles.

**VERANDA:** A covered and partly enclosed porch or balcony extending along the sides of a building and used for natural ventilation and shading.

**VERNACULAR:** A style of architecture that uses the commonest building techniques that are based on the forms and materials of a particular period, region, or group of people.

**VERTICAL RHYTHM:** The pattern of solids and voids created by the openings (such as doors and windows) or decorative elements from floor to floor.

**VISUAL CONTINUITY:** A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

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