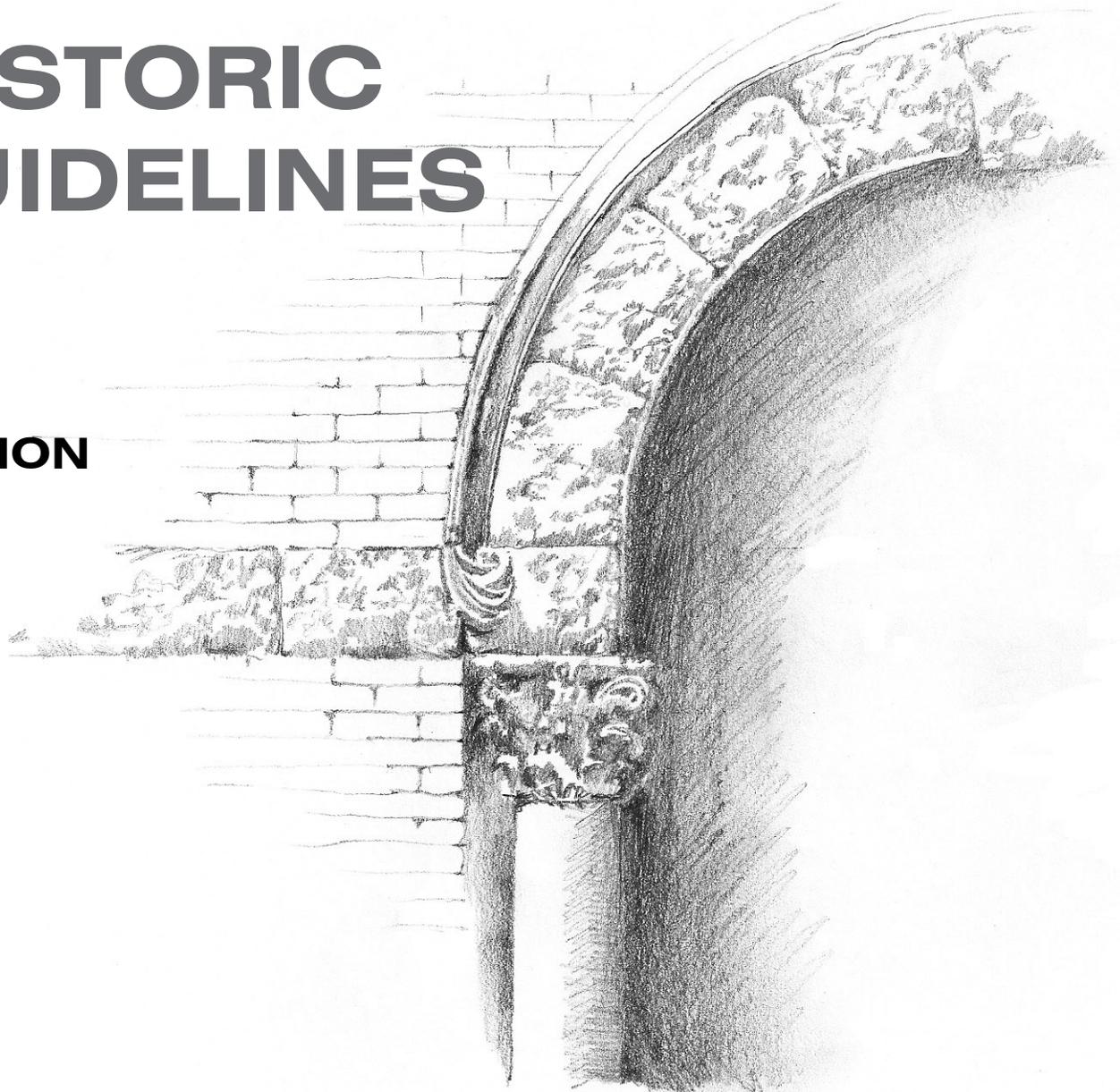


THE BOERNE HISTORIC DESIGN GUIDELINES

**BOERNE HISTORIC
LANDMARK COMMISSION**

PREPARED FOR
THE CITY OF BOERNE, TEXAS



THE BOERNE HISTORIC DESIGN GUIDELINES

ACKNOWLEDGEMENTS

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INTRODUCTION



I. INTRODUCTION



a. APPROACH & FORMAT

These guidelines are not an ordinance, they are used as the framework for the HLC making decisions on projects. They are also for the benefit of property owners and design professionals to make informed decisions as to what is appropriate within the Historic District.

The design guidelines apply to all properties within the locally designated districts regardless of age or architectural style. For non-historic buildings (properties which are less than fifty years of age or which have been substantially altered), the Commission may apply the guidelines with more flexibility than for historic buildings. In reviewing work affecting non-historic buildings, the Commission's approach is to maintain or enhance their relationship and compatibility with adjacent historic buildings and streetscapes. The guidelines plainly show design requirements for property improvements with drawings and photos that will help you blend new construction and repair with the historic property already in place.

To repair, retain and maintain original architectural features and materials is preferred to their replacement. To protect the overall character of the districts is the goal of the preservation ordinance and the guideline document. The design guidelines are primarily concerned with the fronts and readily visible sides of buildings. The fronts and visible sides of a building usually contain its most defining features such as porches, main entrances, and decorative details. The front street or sidewalk is also where the public most often views a building. The rears of buildings are usually reviewed with more flexibility since they are generally not readily visible due to the building's placement on the lot or screening by landscaping or fences. The rears of buildings are the most appropriate locations for the construction of additional living space or other major alterations.

b. CODE REQUIREMENTS

Preservation of historically significant buildings is desirable to the City of Boerne; however there are mandatory city, state and national codes that the building must comply with by law. These codes were put into place for the benefit of the health, safety, and welfare of all; and every person owning a building or structure shall abide by these codes.

RECOMMENDED

- 1** Complying with all code requirements in such a manner that the essential character of the building or structure is preserved.
- 2** Working with local code officials to investigate alternative life safety measures in order to preserve the architectural integrity of the building.
- 3** Installing the proper fire prevention equipment in a manner that does not diminish the appearance or fabric of the property.
- 4** Adding stairways and elevators, approved by the American Disabilities Act in such a way that they do not alter important architectural features of the building or structure.
- 5** Installing ramps and doors that comply with the American Disability Act, thus making historical buildings that are for commercial use, accessible.

NOT RECOMMENDED

- 1** Adding new stairways or elevators that alter the significant architectural features of the building.
- 2** Diminishing the overall historical character of the building with new additions or alterations.



A Certificate of Appropriateness application can be obtained from the City of Boerne Planning & Community Development offices.

A Certificate of Appropriateness is generally required for the following:

- 1** Any construction, alteration, demolition, or removal within the historic district or to a landmark structure which requires a building or demolition permit such as construction of any additions to buildings, demolishing buildings, or moving buildings.
- 2** Construction, alteration, demolition, or removal of structure(s) or appurtenances, any of which affect the exterior architectural appearance of a property within the historic district or to a landmark structure, but not requiring a building permit.
- 3** Maintenance, such as, painting surfaces, porch repair, window/door repair, masonry repair like walls, chimneys, foundations, etc.

A Certificate of Appropriateness is generally *not* required for:

- 1** Minor maintenance
- 2** Installation of plant material, or
- 3** Interior changes
- 4** Roof replacement with identical materials
- 5** Exterior painting with identical paint colors

Property owners are encouraged to consult with these guidelines prior to submitting a Certificate of Appropriateness application.

c. PLANNING & PROBLEMS

The following is a guideline of steps to help in planning the project.

- 1** Explore and research as much background information of the property as possible. Start a collection of original or old photographs of the property to get a good understanding of the structure's original state and style.

- 2** Check for all critical maintenance problems or safety issues.
 - a. Check for structural and infestation damage in the foundation and framework.
 - b. Check the plumbing and electrical system for leaks and possible fire hazards.
 - c. Check for sagging floors and cracked walls and ceilings.
 - d. Check windows and doors for weather-protecting ability.

- 3** Evaluate the exterior condition of the building from a street perspective.
 - a. What is the original design of the building, the architectural style? (Refer to the "Historic Architectural Styles" section to help find the appropriate style.)
 - b. If the original design of the building is intact, then PRESERVATION and MAINTENANCE is in order.
 - c. If the original design is intact, but there are some alterations, then RESTORATION combined with COMPATIBLE ALTERATION should be the direction to take.
 - d. If the original design has been significantly altered, then RECONSTRUCTION may be in order.



- 4** Consider how the design of the building affects and coordinates with its environment.
 - a. Make sure the new design or update is compatible to the original design in color, details, materials and style.
 - b. Make sure the new design or update is compatible in scale, setback, and size of the surrounding buildings, structures, and environment.

- 5** Determine ongoing maintenance that will be required.
 - a. Make a list of seasonal, bi-annual, or annual maintenance procedures that will be required for upkeep on the building such as cleaning gutters, re-caulking, insulation replacement and yard work.

The Historic Landmark Commission meets monthly on the first Tuesday of the month at 5:30 pm. in the Boerne City Hall Council Chambers.

d. THE APPLICATION PROCESS

1 Submittal Requirements

Submittals to request a Certificate of Appropriateness shall be delivered to the City of Boerne Planning Department, a minimum of 14 days prior to the meeting date set for the Historic Landmark Commission.

Required Documentation for a COA shall include:

- a. For **new construction** (including garages) or extensive renovation, a complete set of plans and specifications are required for the project. Plans shall be drawn to scale and shall include a site plan showing all existing and proposed improvements. Specifications and/or samples of exterior materials need to be provided such as siding, roofing, doors, windows, and ornamentation. Photographs are also needed of the lot and any existing buildings on the lot or adjoining lots;
- b. For **rehabilitation or repair**, detailed drawings are required of proposed modifications to the structure. Photographs of the existing building are required along with specifications and/or samples of exterior materials (such as siding, roofing, doors, windows, and ornamentation);
- c. For **fences**, scale drawings and a plat of the lot are required which show the proposed location of the fence, height, style, material, thickness or spacing and what the fence will look like. Photographs of the property on which the fence is proposed and a plat of survey are also needed;



- d. For **signs**, scale drawings of the sign are required to show the size of the sign and its lettering. Drawings or photographs are also needed showing the sign location on the building or site. Color samples should also be submitted;
- e. For **parking areas, driveways, or parking lots**, a plat or survey is required which show the location and layout of the parking lot and landscaping. The drawings shall clearly indicate the dimensions of the parking stall(s) drive aisles, and setbacks. Information on the plants proposed for the landscaping should also be submitted;
- f. For **demolition**, photographs of the building proposed for demolition are required along with a statement describing the reasons for demolition and proposed use of the site.

APPLICATION PROCESS



THE HISTORIC DISTRICT

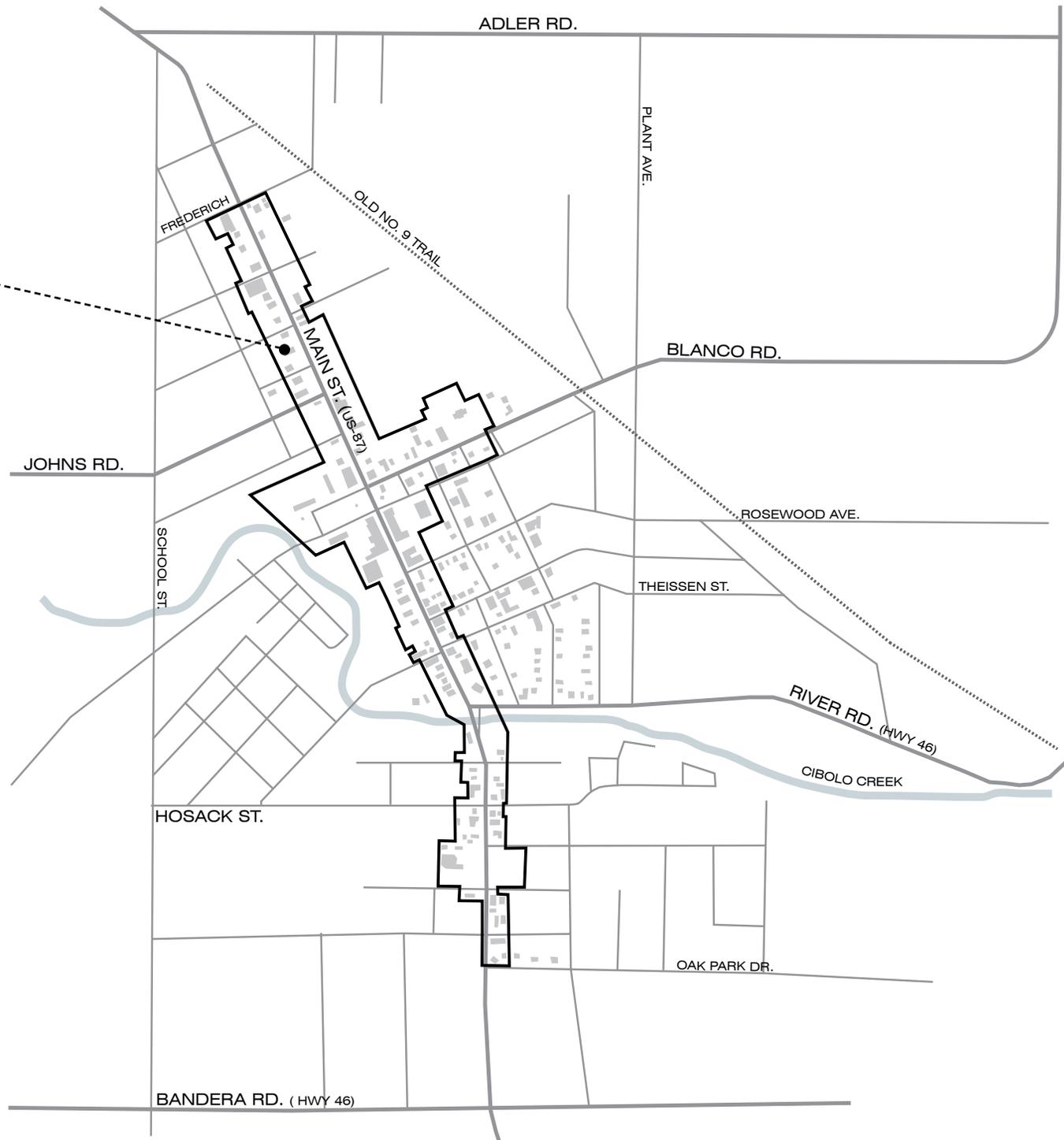


HISTORIC DISTRICT

a. MAP OF BOERNE

The historic core of Boerne serves as the cultural center of the community.

The guidelines apply to all properties within the designated district, regardless of age or architectural style.



BOERNE'S HISTORIC ARCHITECTURAL STYLES

i. A BRIEF HISTORY & OVERVIEW

The earliest construction in Boerne were log houses, based on patterns developed in the upper and lower Southern United States, as well as rural medieval houses in the homeland. Horizontally placed logs contained single room or pen, which was a multipurpose space. As the family grew and prospered, the houses were expanded by extending the rectangle, building up, or adding a lean-to in the back. What distinguished the German Texan versions of the log cabins was the notching pattern utilized at the corners, as well as the chinking techniques. Early Boerne houses also utilized the familiar German techniques of heavy timber or stone construction. The frame mostly consists of load-bearing heavy timbers or stone pegged together with horizontal and diagonal cross braces to give the structure stability. The spaces between the timbers are filled with noggin, in many cases, local limestone. When first quarried, limestone is very malleable, easily cut into blocks with a saw, but hardens as exposed to air, making it an ideal building material. The whole framework might then be plastered over or covered with overlapping horizontal weatherboard. In traditional German *fachwerk*, the framework was left exposed to be part of the decoration and only the noggin was covered with stucco. In time the pioneers determined that limestone was strong enough to support the walls, so the half-timbering disappeared, leaving a pleasing pattern of light stone and mortar.

Buildings can be classified in terms of both type and style. The former refers to the function, such as residential, commercial, or religious, or subcategories, such as livery or smokehouse, and to the plan, such as Sunday House, bungalow, or ranch. Style is a shorthand term for describing what a building looks like, referring to the ornament or trim and historical references used to categorize its appearance. These can be innovative or reflective and they follow both fashion and theory. Classical columns and domes, for example, tell the viewer that the building is important and draws authority from historical connotations. Styles may derive from changes in technology, such as the balloon-framing or mass production techniques and new materials made possible by the Industrial Revolution. In difficult economic times, styles may look back to history or look forward to better times. Styles and types may also go hand in hand when developed at the same time, such as Craftsman bungalows.

COLONIAL REVIVAL

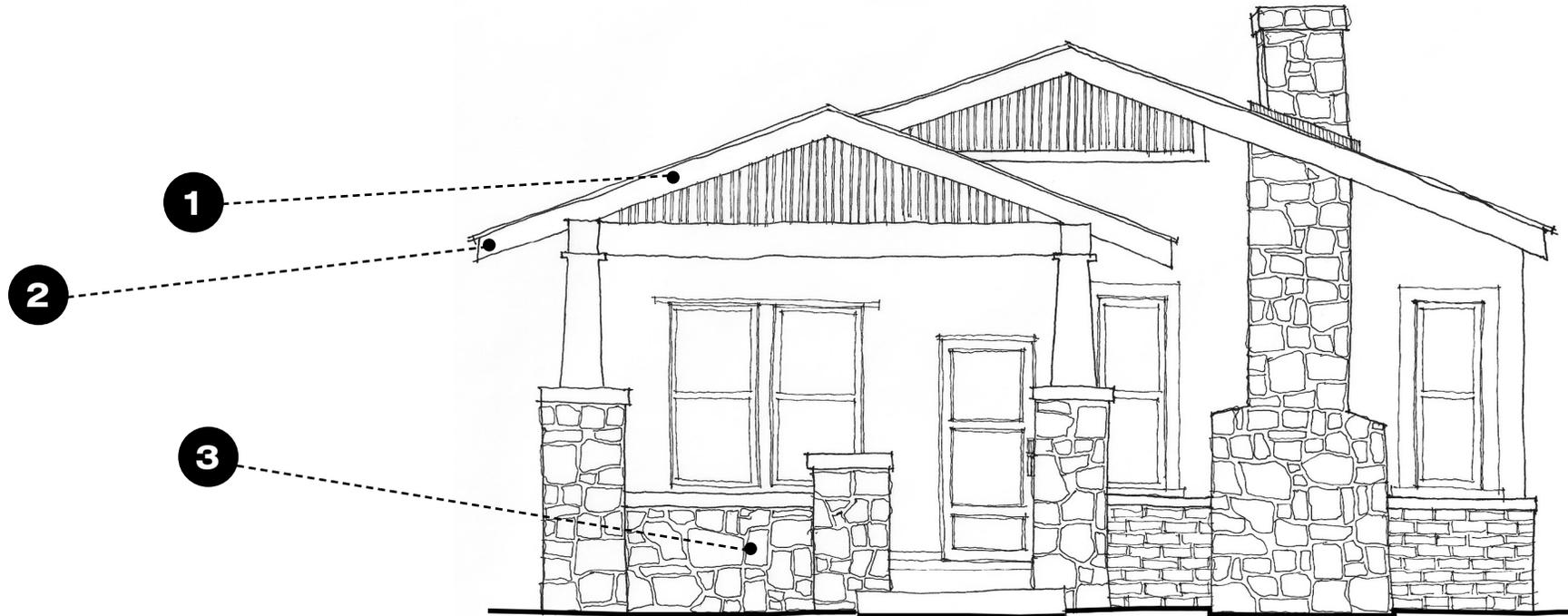


508 Schweppe Boerne, Texas

- 1** WHITE CLAPBOARD SIDING
- 2** CLASSIC ENTRYWAY WITH PEDIMENT
- 3** IONIC COLUMNS

ii. The Colonial Revival style was one of the most popular architectural styles of the early 20th century. During the 1890s there was a renewed interest in the architectural forms of Colonial America. These dwellings were built with symmetrical floor plans and with classically detailed formal porches. Common characteristics are columns and pilasters in Doric, Ionic, Corinthian, and Tuscan orders, eave dentils, and pediment windows and doors. Dwellings in this style were constructed both of brick and frame and are generally two-stories in height.

CRAFTSMAN/ BUNGALOW

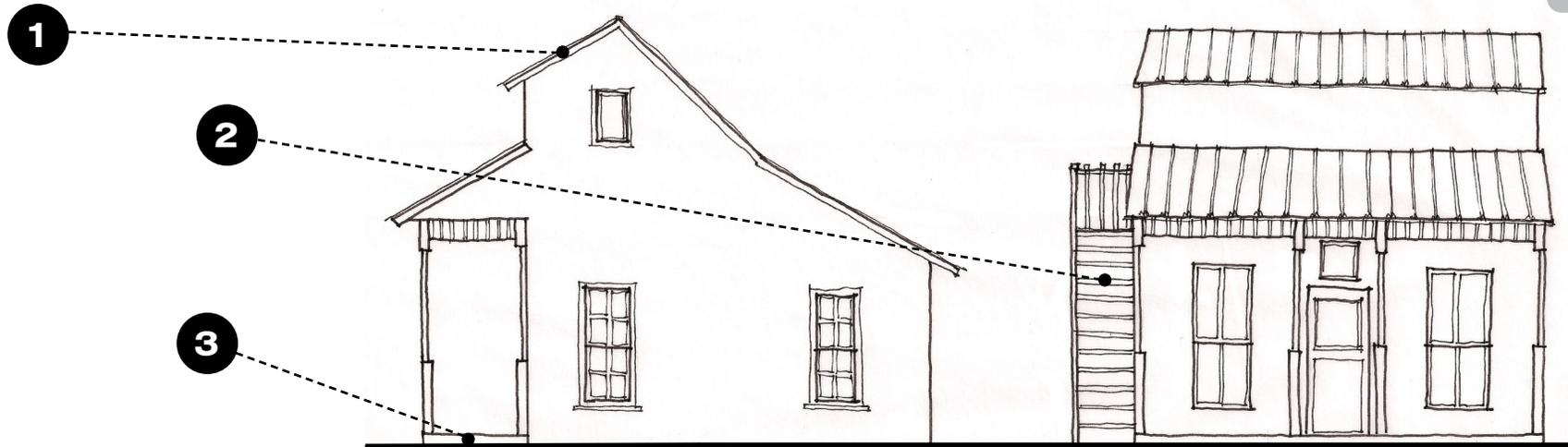


313 E Theissen Boerne, Texas

- 1** GENTLY PITCHED OVERHANGING GABLE ROOF
- 2** EXPOSED RAFTER TAILS
- 3** LARGE FRONT PORCH

iii. The Craftsman or Bungalow style was the most common architectural style in America during the early 20th century. The Craftsman style is characterized by the rustic texture of the building materials, broad overhangs with exposed rafter tails and knee braces visible below the eaves, and often extensive pergolas and trellises over the porches. They mostly entailed square plans with low-pitch gable or hipped roofs, often with shed dormers. Windows are double hung-sash or casement, sometimes with different size window panes. Craftsman dwellings have large broad porches which usually extend across the front façade and are supported by tapered columns resting on stone, frame or brick piers. In contrast to the vertical emphasis in Victorian styles, Craftsman dwellings emphasized the horizontal, with wide windows and wide roof eaves. The lower portion of a wall was often battered or sloped near the ground.

GERMAN SUNDAY HOUSE



103 E Kronkosky Boerne, Texas

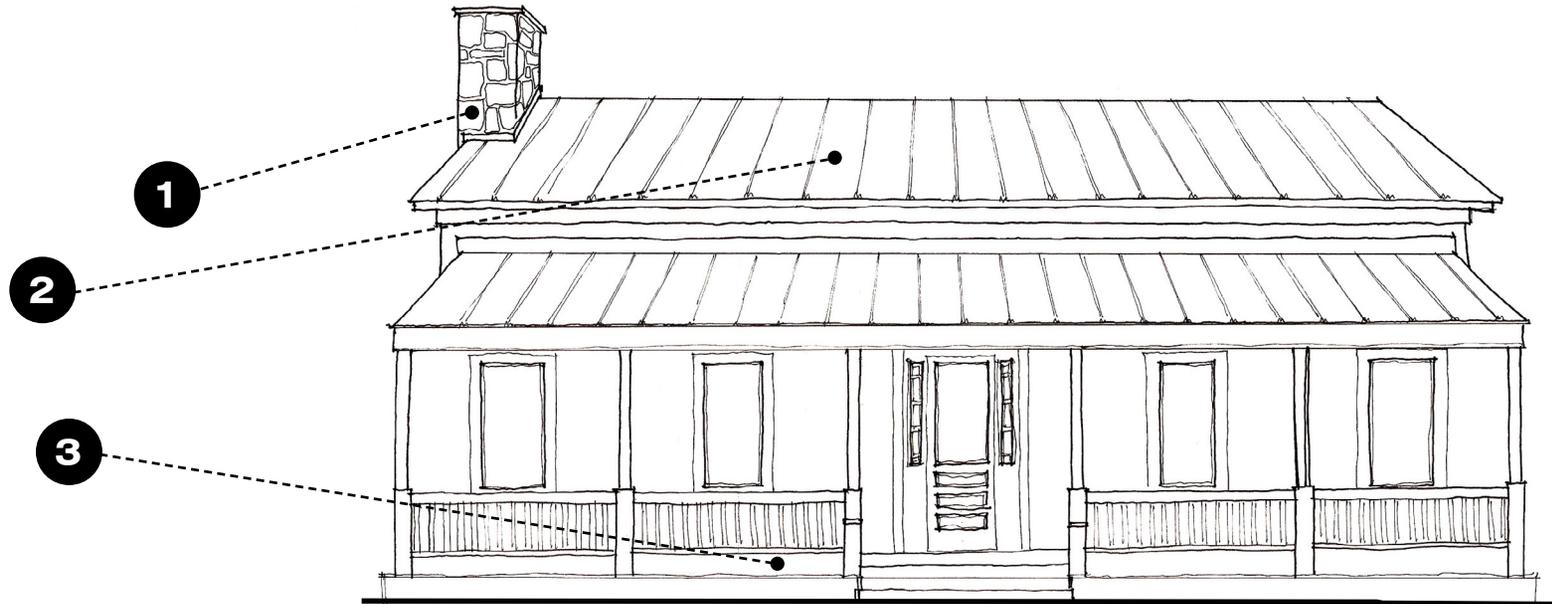
SIDE ELEVATION

FRONT ELEVATION

- 1** SIDE GABLE ROOF
- 2** EXTERIOR STAIRCASE TO SLEEPING LOFT
- 3** SMALL FRONT PORCH

iv. The German Sunday House was a small one- or two-room cottage with an upstairs loft (often reached by an exterior stairway) built in town by farm families who needed a place to spend the night while shopping, visiting friends, or going to church. These dwellings were generally one-story or one and one-half stories in height with gable roofs and limited detailing. Gable Front plans were commonly built and decorative detailing was generally confined to porches or simple moldings over the windows.

TEXAS GERMAN VERNACULAR



208 E Theissen Boerne, Texas

- 1** HILL COUNTRY
LIMESTONE EXTERIOR
- 2** SIDE GABLED ROOF
- 3** EXTENDED PORCH

v. The primary material used in the German Vernacular Style is limestone rock which is indigenous to the area. The roofs are side gabled, usually at a moderate pitch, with extensions made for a full-frontal porch and for additions along the backside. The porches, roofs, doors are made of wood, and often the porch supports had some form of Victorian spindle work added to them. Other features may include wooden shutters, stone archways over the doors or windows, and sometimes there are outdoor attic staircases leading to a second story. The materials and basic shape are the same in most of these structures, but it is the details given by the original builder that give each building a sense of individuality.

GOTHIC REVIVAL

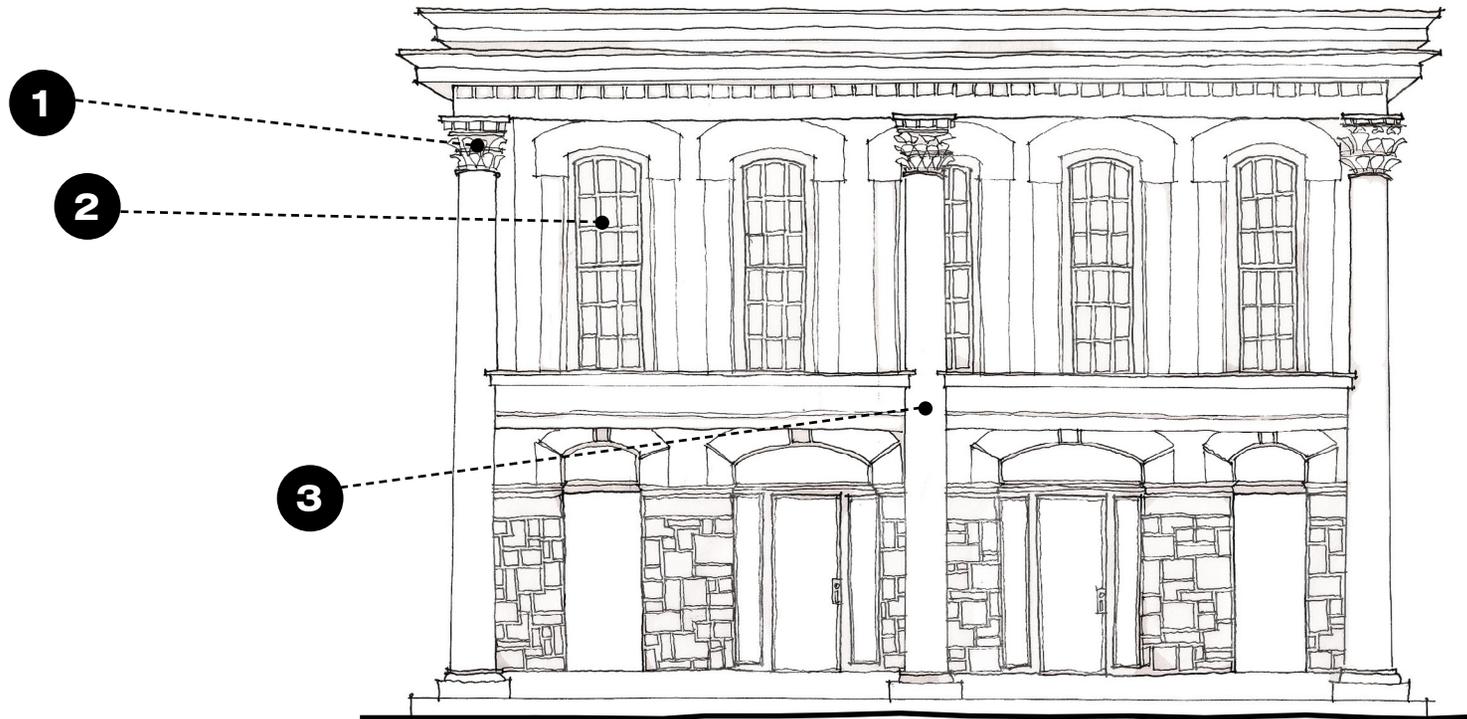


410 N Main Boerne, Texas

- 1** BATTLEMENT DETAILING
- 2** STEEPLY PITCHED ROOFS
- 3** TALL GOTHIC
ARCHED WINDOWS

vi. The Gothic Revival style was influenced by the formal Gothic designs and forms of Europe. This style was especially popular for churches and civic buildings; however, it was also used to a limited degree for dwellings. This style is characterized by the use of steeply pitched roofs with cross gables featuring carved verge boards along the rakes and hood moldings over tall, Gothic arched windows and doors. Bay windows are common as is eave decoration and attached millwork. Vertical siding with earthy tones was common and verandas and balconies embellished with brackets and railings are often featured.

GREEK REVIVAL

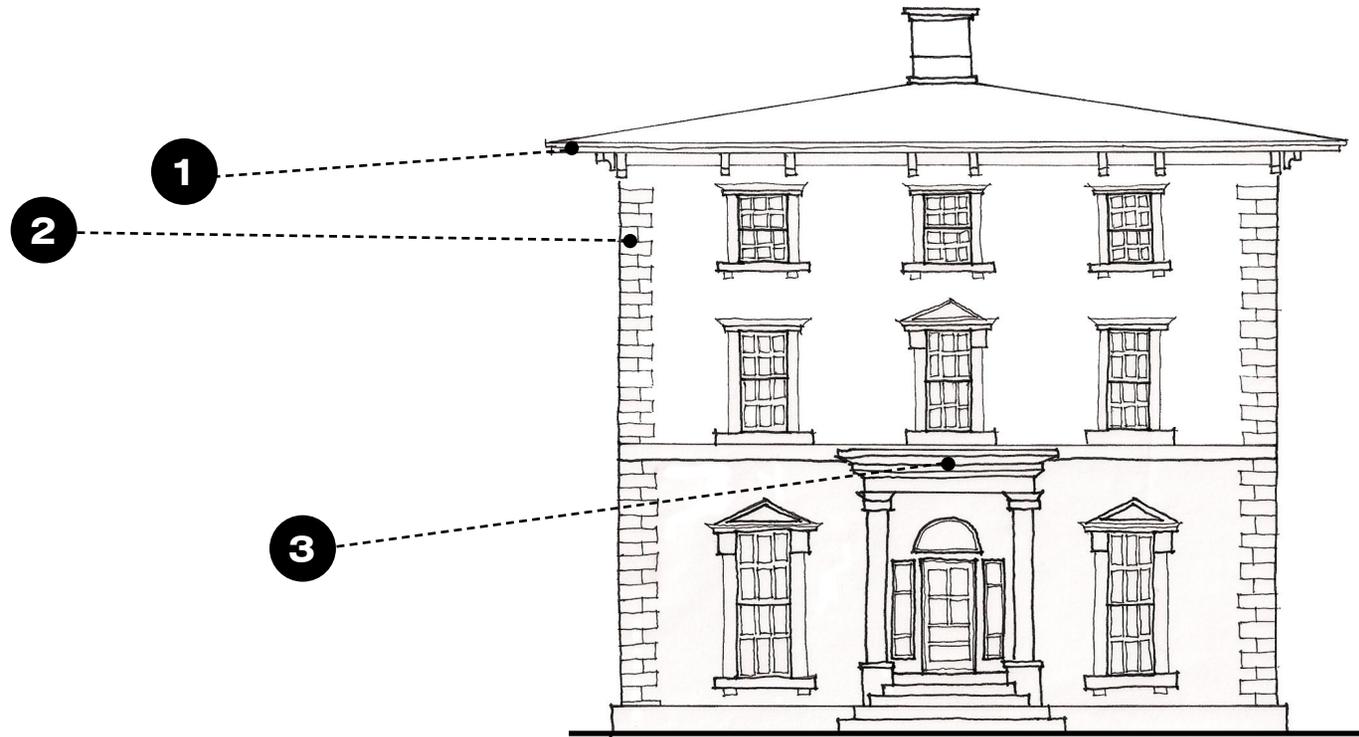


707 S Main Boerne, Texas

- 1** CLASSICAL CORINTHIAN COLUMNS
- 2** MULTI-LIGHT SASH WINDOWS
- 3** SYMMETRICAL ELEVATION

vii. The Greek Revival style was an important architectural style of the mid-19th century. The style reflected the influence of early Greek architecture which was felt to embody the idealism of democracy and classical beauty. Dwellings constructed in this style were built with symmetrical floor plans and with classical columns or pilasters. Greek Revival houses often oriented the gable end toward the road. Some examples were built with a side wing extending from the main gabled front section. Recessed entrances with wide casings were common and usually featured sidelights and rectangular transoms. Common details include multi-light sash windows with plain lintels, and houses were usually either columned or embellished with pilasters.

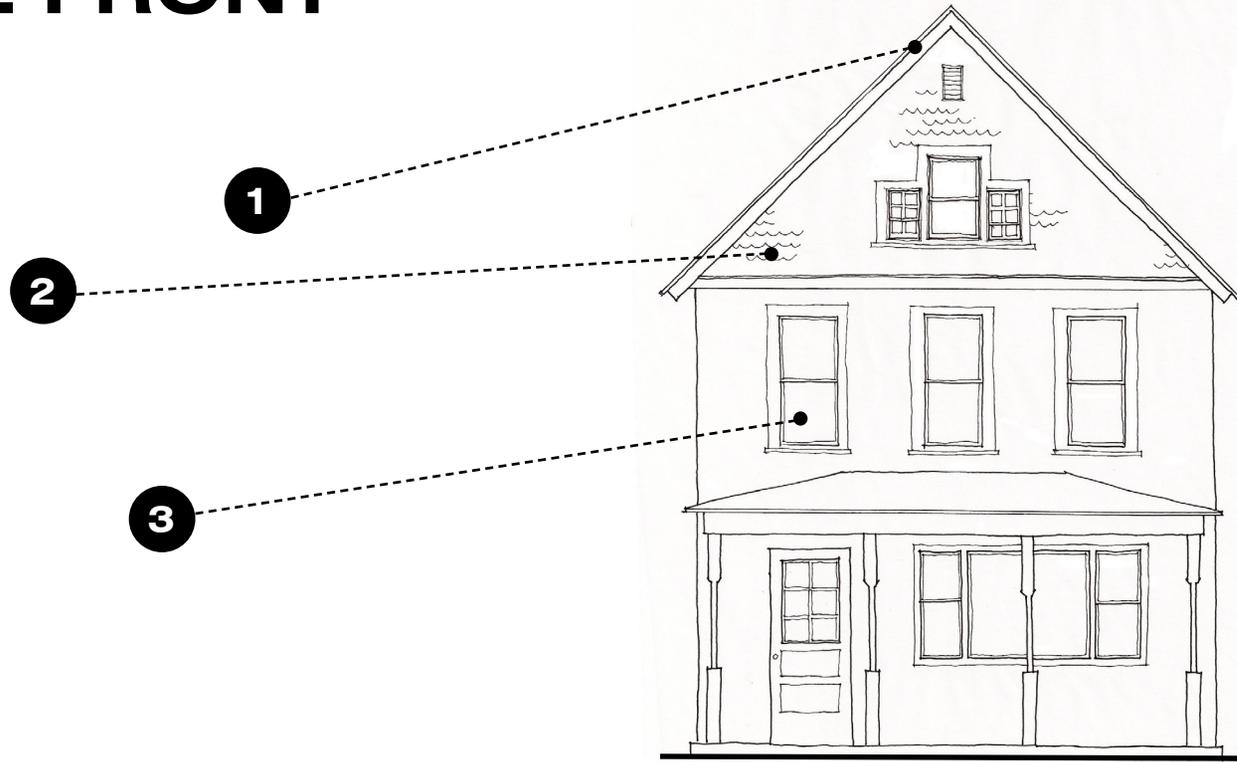
ITALIANATE



- 1** DEEP EAVES SUPPORTED BY DECORATIVE BRACKETS
- 2** QUOINING
- 3** ONE-BAY FRONT PORCH

viii. The Italianate style was a popular national style from the mid- to-late 19th century. The style was influenced by rural villas and urban architecture of Italy and promoted by a number of notable American architects such as Alexander Davis and Andrew Downing, as well as Alfred Giles. The latter designed several notable buildings in the Boerne area. Italianate dwellings are generally two stories in height with low-pitched gable roofs and wide eaves adorned with elaborate decorative brackets (which identifies the style). The shallow pitched roofs were often capped with a cupola or lantern at the very top. Other characteristics of this style include segmental arched windows, and decorative hood molding. Porches with ornate milled columns and railing are also common on these dwellings.

HOMESTEAD/ GABLE FRONT



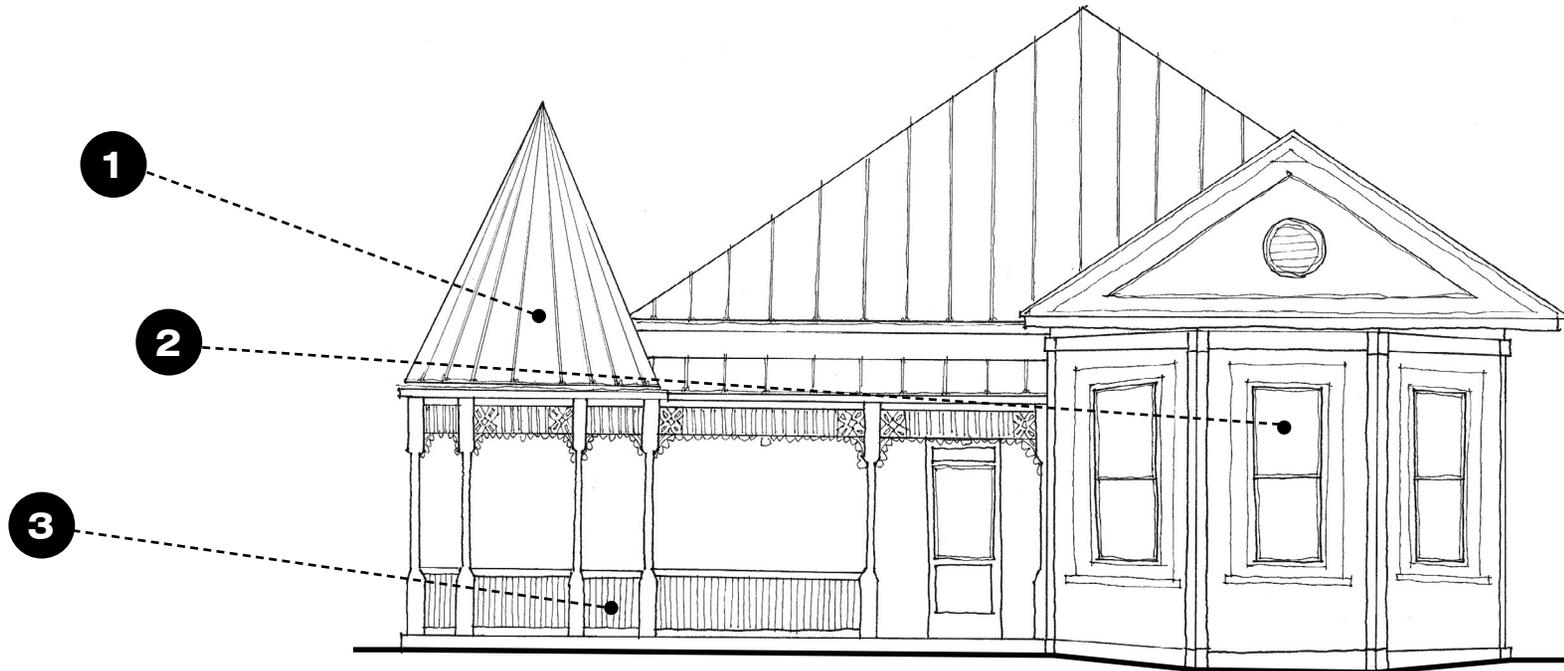
1 CENTRAL FRONT GABLE

2 FISHSCALE SHINGLES

3 ONE-OVER-ONE RECTANGULAR
SASH WINDOW

ix. The “Homestead” or “Gable Front” dwellings are vernacular or folk housing forms of the late 19th century. These dwellings are typically of frame construction, two stories in height, and have gable roofs. These house forms generally have a central projecting gabled bay on the main facade or an overall gable front plan with a one- or two-story lateral rear wing. Decoration is often more restrained than found in the Queen Anne style except for milled porch columns and brackets on the primary facade. One-over-one rectangular sash windows are common as are single-light glass and wood front doors.

QUEEN ANNE

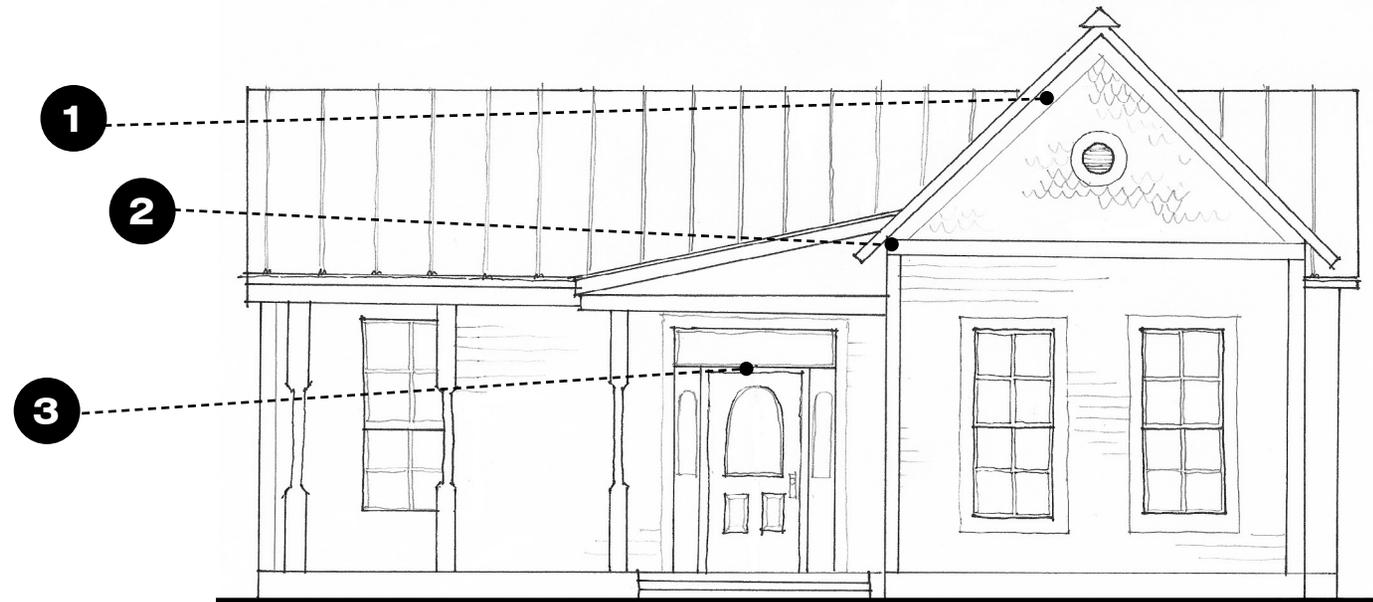


612 N Main Boerne, Texas

- 1** ROUND TURRET WITH CONICAL ROOF
- 2** PROJECTING FRONT BAY
- 3** ENCIRCLING VERANDA

x. The Queen Anne style was one of the most common American house forms in the late 19th century and featured a symmetrical floor plan and extensive exterior detailing. This style is generally two-stories in height and often features corner towers, turrets, or projecting bays. Exterior wall surfaces are often varied with mixtures of brick, wood siding, stone, and wood shingles. Large wraparound porches with milled columns and balusters are usually present on the main facade. Windows are one-over-one sash or of small multi-light design. Brackets or decorative verge boards are often found in the gables. Many excellent examples of these dwellings were built throughout Boerne.

STICK STYLE (QUEEN ANNE)



604 N Main Boerne, Texas

- 1** APPLIED VERGE BOARDS
- 2** DISTINGUISHED HORIZONTAL & VERTICAL WOOD BOARDS
- 3** DOOR SURROUND WITH TRANSOM WINDOW

xi. The Stick style is characterized by the widespread use of decorative milled detailing and varying uses of wood wall surfaces. These dwellings are similar in form to the Queen Anne style and generally have high pitched gable roofs and asymmetrical floor plans. The principal feature of the Stick style is the pattern of wood boards (vertical, horizontal, and sometimes diagonal) which suggests a structural framework beneath the clapboard skin. Large porches are common with decorative railings, turned columns, and applied verge board or spindles. Second floor balconies and bay windows are also characteristics of this style. Windows and doors often have decorative glass and surrounds. Eaves are embellished with milled woodwork such as brackets, sunburst designs, and attached verge boards.

TUDOR REVIVAL

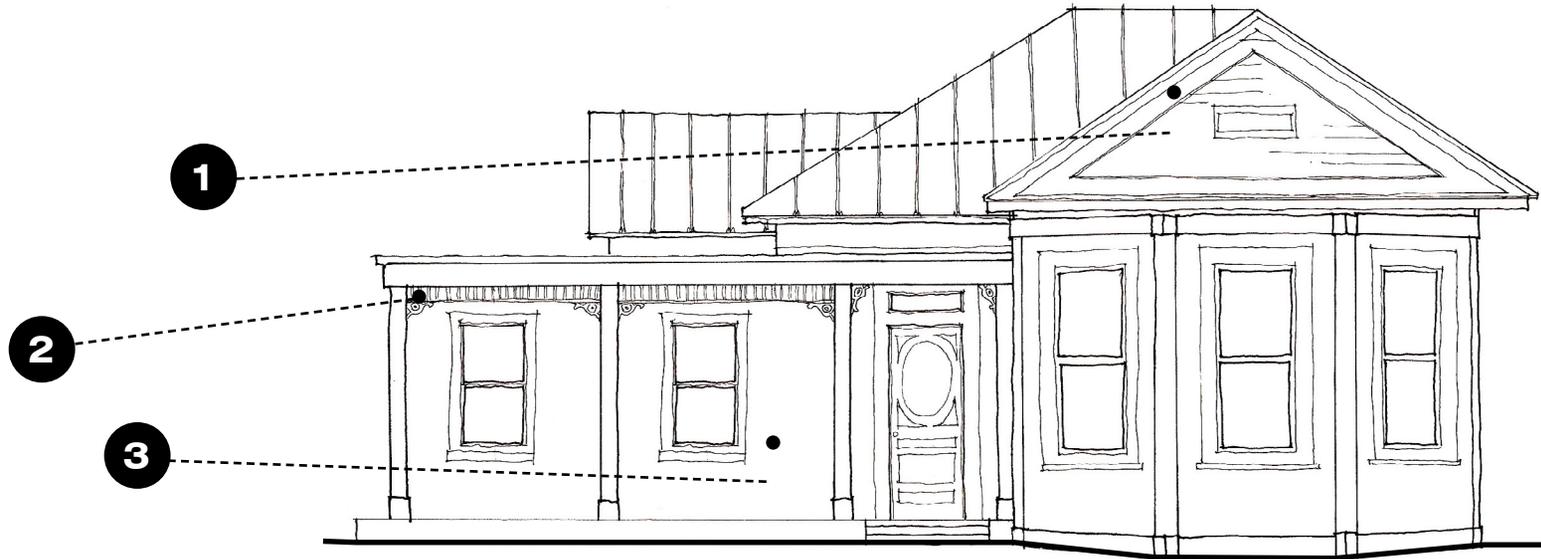


124 E Evergreen Boerne, Texas

- 1** STEEPLY PITCHED GABLE
- 2** SMALL LEADED CASEMENT WINDOWS
- 3** TUDOR ARCHED DOOR

xii. The Tudor Revival style was another popular national style of the early 20th century. These dwellings are based upon medieval house forms of England and were built in America from 1915 to 1940. These house forms have high pitched gable roofs, multiple gables on the main facade, and are generally of brick and stucco construction. Parapeted gables, large leaded glass windows detailed with stone mullions and transoms and the characteristic Tudor arch all identify this style. Doors are often set within rounded or Tudor arches while windows often have multiple lights in the upper and lower sashes. In gable fields stucco and wood are often combined to create the appearance of a design known as “half-timbering.”

FOLK VICTORIAN



308 S Main Boerne, Texas

- 1** GABLED FRONT AND WING
- 2** VICTORIAN SPINDLE WORK
- 3** SIMPLE WOOD SIDING
IN BRIGHT COLORS

xiii. Many of the Pioneer buildings were “updated” by the addition of detailing. Most of these details have basis in Gothic or Queen Anne ornamentation. What switches these styles to Folk Victorian is the absence of textured or varied wall surfaces and asymmetrical facades. This style is a simplified Queen Anne on a much smaller scale, retaining the decorative features now being mass produced instead of hand carved. Houses are commonly L-shaped instead of polygonal with a simple rather than a complex plan. They still have references to the complexity of the Queen Anne, but the decorative details are more limited and focused in one place. The roofline is much simpler, often with just one cross-gable, a partial front porch that finishes the facade but does not wrap around the corner, and these smaller houses usually lack multiple dormer windows. There are five different classifications of Folk Victorian buildings: front-gabled roof, gabled front and wing, side-gabled roof, one-story, side-gabled roof, two-story, and pyramidal.

ROMANESQUE REVIVAL

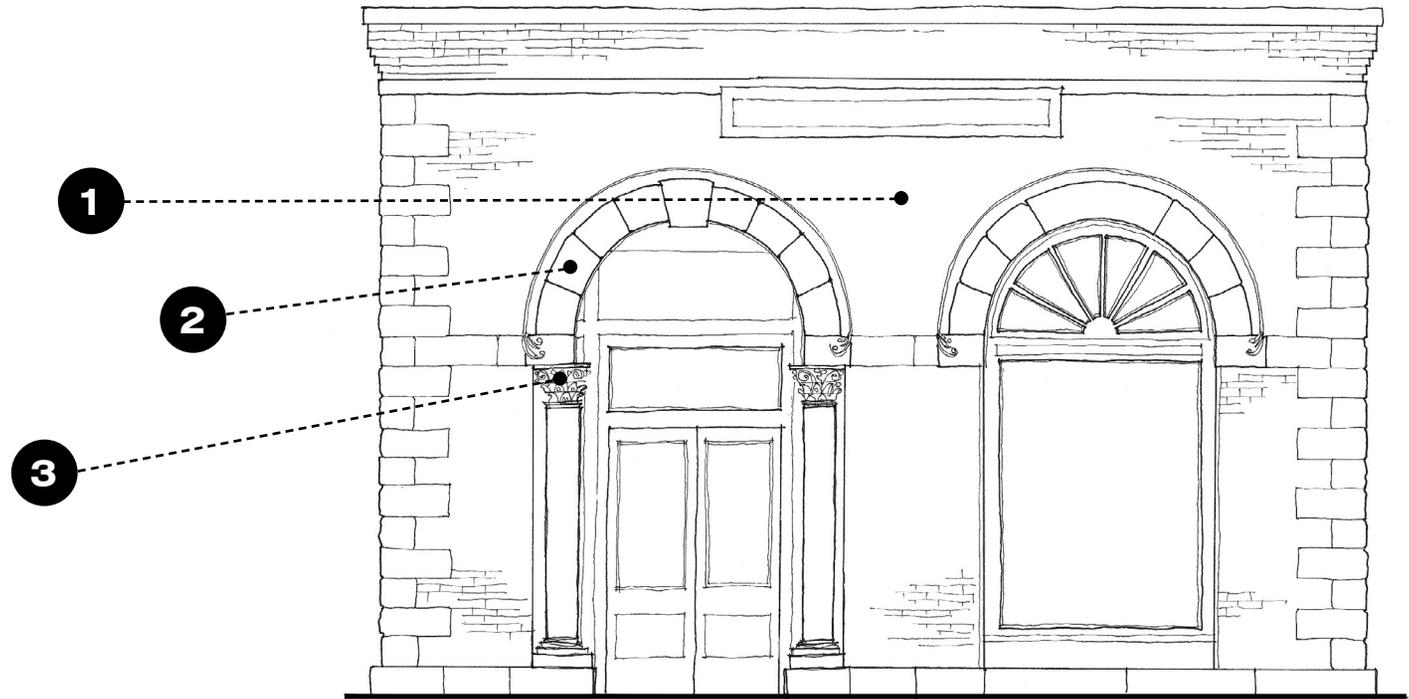


204 E San Antonio St Boerne, Texas

- 1** ROUGH-CUT STONE WALLS
- 2** RECESSED ROUND
ARCHED ENTRY
- 3** SHORT, ROBUST COLUMNS

xiv. The robust masonry forms and rich texture of this romantic style derive from the medieval Romanesque architecture of France and Spain. The characteristic features of the Romanesque Revival, including heavy rough-cut stone, round arches, squat dwarf columns, deeply recessed windows, and densely carved decoration with interlaced motifs, were imaginatively interpreted in massive freestanding buildings and substantial row houses. Constructed of solid masonry, Romanesque Revival buildings were expensive.

BEAUX ARTS CLASSICAL

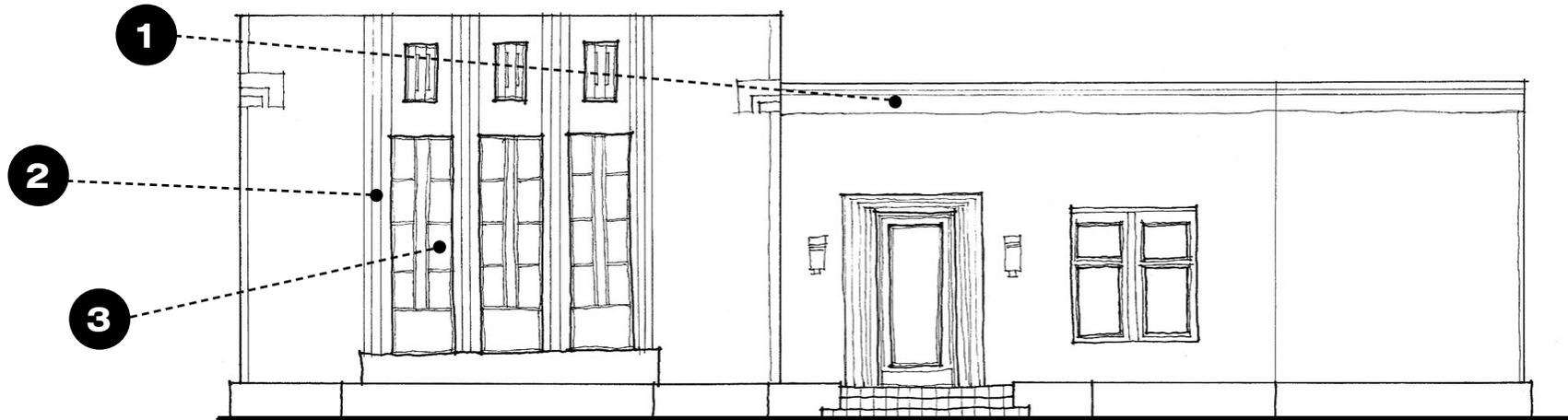


210 S Main Boerne, Texas

- 1** SYMMETRICAL FACADE
- 2** RUSTICATION FRAMES
DOORS & WINDOWS
- 3** CLASSICAL DETAILING

xv. The term “Beaux Arts” refers to the American Renaissance period from 1885 to the 1920’s and encompasses the Italian Renaissance and Neoclassical revivals. It is also used specifically to describe buildings derivative of contemporary work in France, based on Baroque architecture. In America, the Beaux Art style was interpreted in imposing row and freestanding town houses as well as grandiose country estates. Characteristically, these impressive buildings, the ordered symmetry of the style featured facades of pristine white limestone or elegant buff colored or yellow brick in a narrow gauge, often accented with enormous cartouches dripping with sculptural ornament. Additionally, heavy stone basements, coupled columns, grand staircases, decorative swags, shields and garlands, and freestanding statuary all help to identify the style.

ART MODERNE

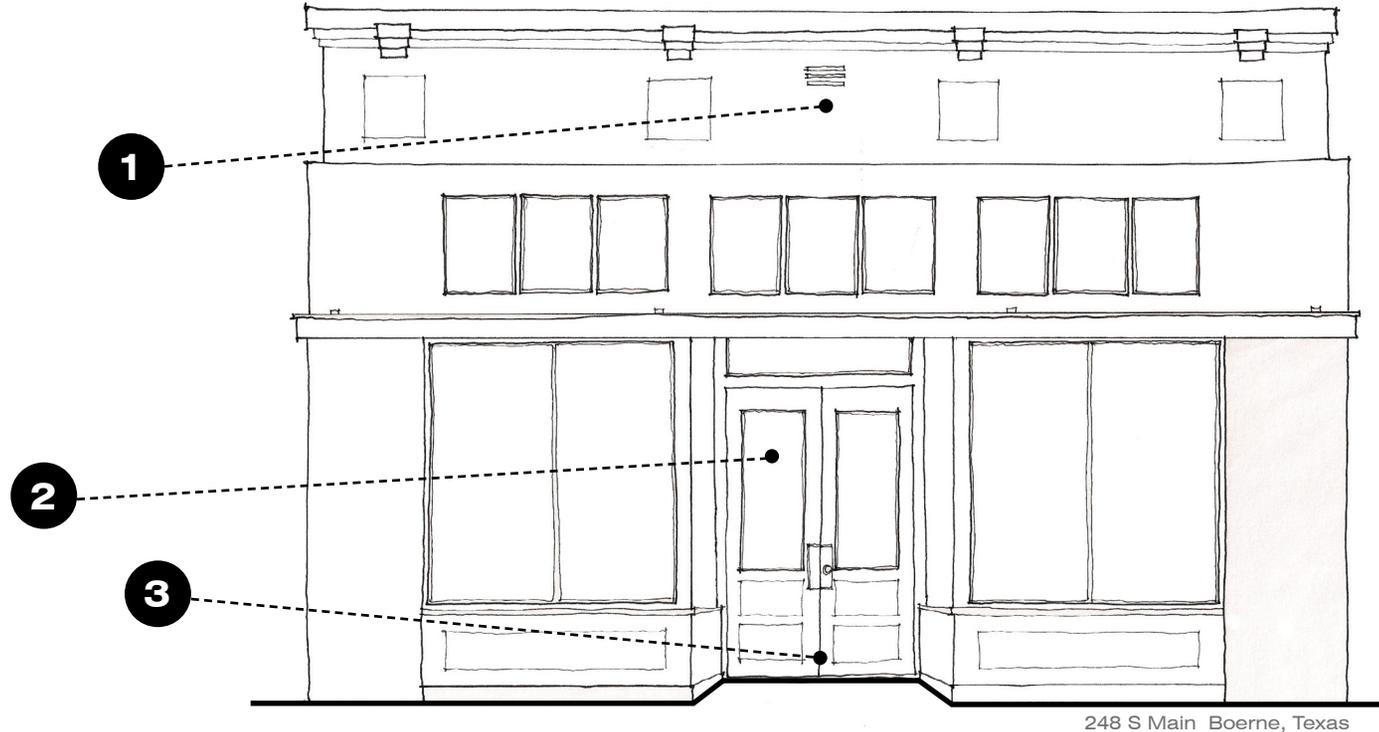


111 Rosewood Boerne, Texas

- 1** FLAT ROOF WITH HORIZONTAL DETAILING
- 2** STREAMLINED INDENTS
- 3** GLASS BLOCK WINDOWS

xvi. The Art Moderne style is a derivative of the Art Deco movement. This fashion occurred from about 1920 to 1940. The main features of this style are evident by clean lines and a horizontal emphasis. The details that place buildings in this category are: clean geometry, a flat roof, a horizontal band along the top of the building, smooth surfaces, no detail around the doors or windows, glass blocks, windows that turn corners, round windows, use of glass blocks, and curved corners.

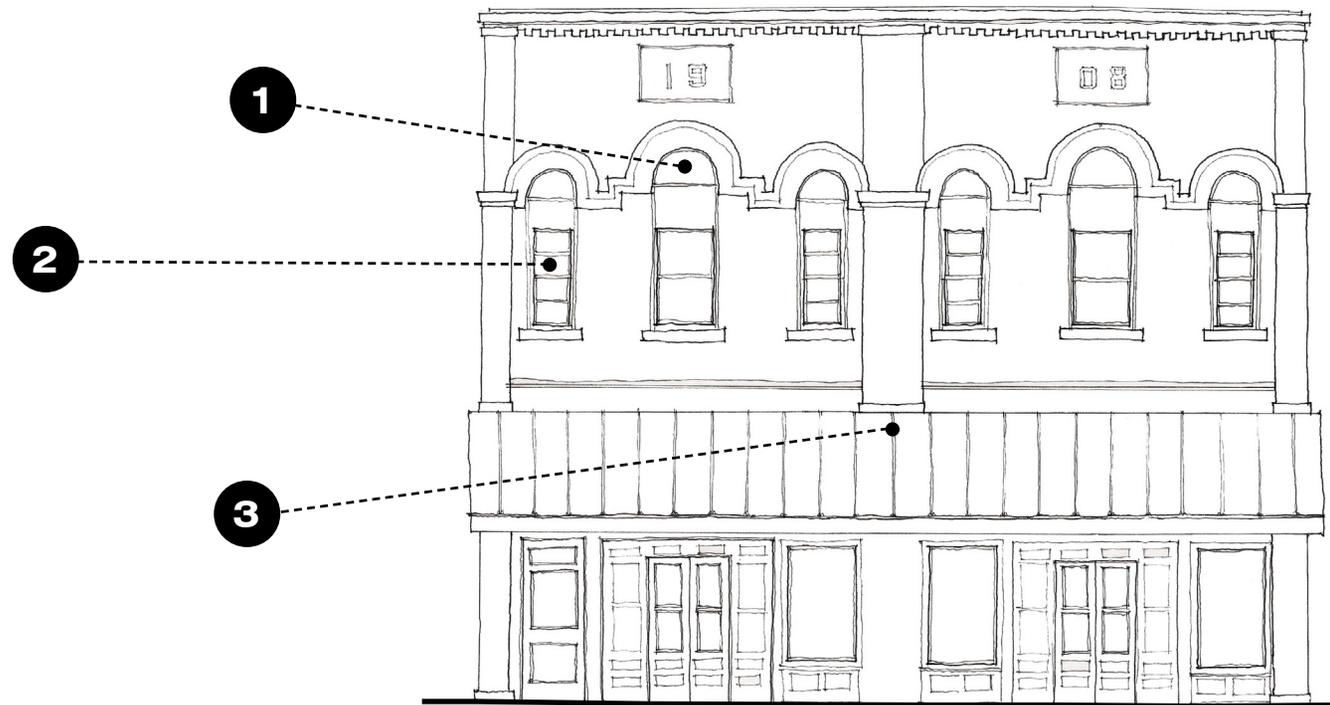
MAIN STREET COMMERCIAL



- 1** PARAPET WALL
- 2** THREE-BAY SYSTEM
- 3** RECESSED ENTRANCE

ONE-PART COMMERCIAL BLOCK

xvii. a. The One-part Commercial Block may be either a free-standing or an independent structure in a series of buildings. This form is one story in height and takes on a more urban design. Usually this style of building employs a three-bay facade with a recessed entrance and perhaps some angled windows; a central door and occasionally large display windows; a band of transom windows frequently runs above the door and the display windows. False parapet roofs, cornices or a brick coping are the most frequently used methods of enhancing the upper wall.



129 S Main Boerne, Texas

- 1** THREE-BAY INFLUENCE
- 2** NARROWER WINDOWS THAN FIRST-STORY DISPLAYS
- 3** TWO DISTINCT HORIZONTAL ZONES

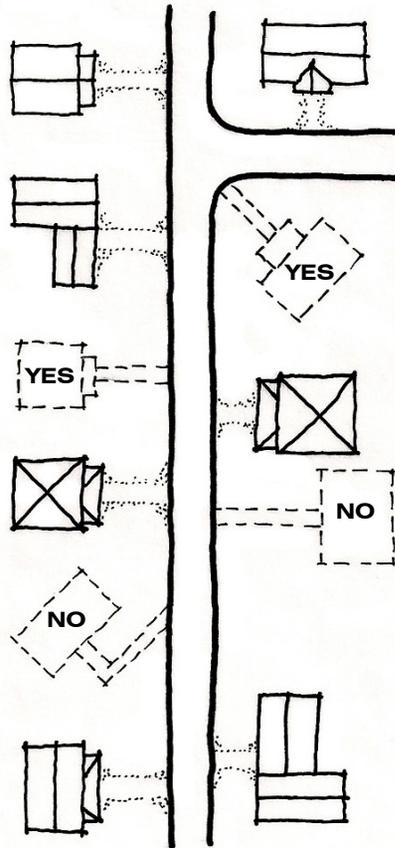
TWO-PART COMMERCIAL BLOCK

xvii. b. The Two-part Commercial Block is identified by the division of the façade into two well-defined distinct horizontal sections. Though the design works as a whole in rhythm and pattern, each story is distinct from another in finishes, proportions, or scale. The first floor is composed of the usual three-bay system with the same visual features as the One-part Block. The upper sections may be one, two, or three stories and often repeat a form of the three-bay system, punctuated with smaller, narrower, double-hung windows set at regular intervals. The architectural precedent for this building type can be traced to the time where urban buildings contained shops at street level with living quarters being built above. Many examples of the Two-part Commercial Block line Boerne's Main Street.

TYPES OF PROJECTS



A. NEW BUILDINGS



The proposed siting for new buildings should be compatible with the size, orientation, and spacing of existing district buildings.

I. PRIMARY RESIDENTIAL

Primary buildings should maintain, not disrupt, the existing pattern of surrounding historic buildings along the street by being similar in:

a. SHAPE

Variations of asymmetrical, rectangular, and square forms are most appropriate for the locally designated districts.

b. SCALE

(HEIGHT AND WIDTH) New construction should not vary more than one-half story from the predominate building height typical of dwellings along a block. In most blocks of the designated districts this would require new construction to be no more than two- and-one-half stories.

c. ORIENTATION TO THE STREET

All dwellings should have an entry porch on the front. Most dwellings in Boerne's locally designated district have their primary facades and main entrances oriented towards the street and this characteristic should be maintained in any new construction.

d. PLACEMENT ON THE LOT

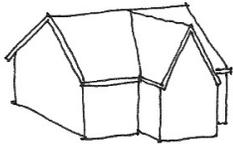
Front and side yard setbacks should respect the setbacks found along the block on which the building is sited. New building setbacks should be reflective of the existing pattern of development.



Front Gable



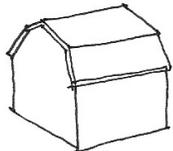
Side Gable



Cross Gable



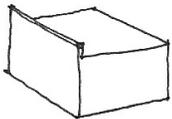
Shed



Gambrel



Ridged Hip



Parapet Wall

e. ROOF SHAPE & PITCH

Roof slope ratio for new construction should be in compliance with the approved historic nature of the overall design of the building. Roof forms of gable and hipped variations are more common on most blocks than roof forms which are flat, mansard, or gambrel forms.

f. LOCATION & PROPORTION OF PORCHES, ENTRANCES, AND DIVISIONAL BAYS

Porches should have roof forms of gable, hipped or shed design and at least cover the entrance. Porches extending partially or fully across the front of the building are recommended. Porches should have columns and railings with balusters that are traditional in design and compatible with the overall character of the building.

g. LOCATION & PROPORTION OF WINDOWS

New window openings should be rectangular in shape. Window proportions on the main facade should not exceed three-to-one in the height/width ratio or be any less than two-to-one in the height/width ratio (two-to-one proportions are preferred). Special window types (i.e. oriel, bay, stained, beveled glass) may be considered when compatible with the new structure's design as well as the surrounding area.

h. FOUNDATION HEIGHT

Height of foundations should generally be similar to foundation heights in the area. Foundation heights can increase along the sides or at the rear of a building if necessary to follow slope contours. No slab foundations or at-grade foundations should be utilized on the fronts or readily visible sides of buildings.

i. PORCH HEIGHT & DEPTH

Porch heights and depths should be consistent with those of adjacent dwellings.

j. MATERIAL & MATERIAL COLOR

i. Foundations: Most historic dwelling foundations are of stone or cast concrete and new construction should continue the appearance of these foundation materials. Poured concrete, concrete block, and split faced concrete are acceptable foundation materials. Stucco or other finishes are recommended to provide a textured surface.

ii. Brick Dwellings: If the new construction is of brick, the brick should closely match typical mortar and brick color tones found in the locally designated districts and along the block. White or light mortars provide too much contrast with typical dark brick colors and should be avoided.

iii. Frame Dwellings: If the new construction is of frame, the preferred exterior material is wood or a material which is similar to original materials in the area like clapboard, shingle, stucco, etc. The use of masonite, grained pressboard, aluminum or vinyl siding, or similar materials is acceptable if it meets size recommendations and proper construction detailing of traditional siding materials. If wood siding is used, its exposure should reflect the exposure of tradition all wood siding.

iv. Windows: Wood construction is preferred for windows. However, the use of vinyl clad or aluminum clad windows are also acceptable as long as they are sized to be compatible with historic window openings. The use of dark tinted windows, reflective glass and coatings for windows is discouraged on readily visible sides of buildings.

k. DETAILS & TEXTURE

The details and textures of building materials should be applied in a manner consistent with traditional construction methods and compatible with surrounding structures.



ii. SECONDARY RESIDENTIAL

Secondary buildings such as garages, sheds, and other outbuildings should be:

- a. Smaller in scale than the dwelling.
- b. Simple in design but reflecting the general character of the associated dwelling. For example, use gable roof forms if the dwelling has a gable roof, hipped roof forms if the dwelling has a hipped roof, etc.
- c. Built at traditional locations for outbuildings in the locally designated districts. These include at rear lot lines, adjacent to alleys, and at the back side of a dwelling.
- d. Compatible in design, shape, materials, and roof shape to the associated dwelling.
- e. Preferably of an exterior material to match the associated dwelling such as clapboard, stucco, or brick. However, if not readily visible from the street, secondary buildings may have exterior substitute siding materials such as masonite, aluminum, or vinyl.
- f. Of traditional materials if readily visible. For garages, wood paneled doors are more appropriate than paneled doors of vinyl, aluminum, or steel. Wood paneled overhead roll-up doors are widely available and are appropriate for new garages.
- g. Have windows included in the garage doors.

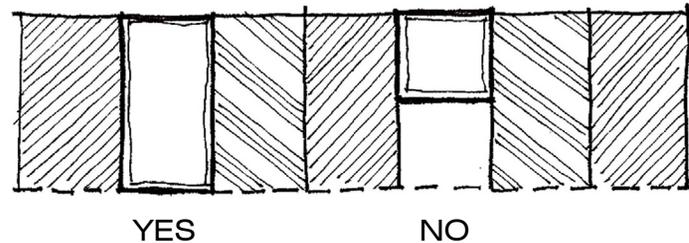


iii. COMMERCIAL

New commercial buildings should:

- a. Be compatible in height with adjacent buildings. In Boerne's commercial areas, one to two-story buildings are most acceptable.
- b. Have exterior wall construction of materials consistent with those in the area. Materials such as wood, metal or glass are less appropriate for exterior wall construction.
- c. Be aligned with adjacent buildings along the street and conform to existing setbacks. Most commercial buildings in the downtown area are flush with the sidewalk.

It is important to provide a continuous retail edge along the street to create an engaging pedestrian environment.



- d. Be of similar width and scale and have similar proportions as adjacent buildings.
- e. Be oriented towards the primary street on which it is sited.
- f. Have roof forms consistent with adjacent buildings.
- g. Have window and storefronts of sizes and proportions consistent with adjacent buildings.

- h. Maintain the traditional separation between storefronts and upper facades. This separation should be in alignment with adjacent buildings.
- i. Have vertical divisions to maintain traditional building widths. This is especially important for large buildings which extend across several lots.
- j. Not incorporate historic styles which pre-date or do not comply with current Boerne historic styles.
- k. May be identified by carved limestone blocks or other traditional means to indicate the year of construction.
- l. Where feasible, fill the lot area to form a continuous street façade.

B. ADDITIONS & REMODELING

i. RESIDENTIAL

Additions to existing residential buildings should:

- a. Be located at the rear of dwellings, not on the front or readily visible areas of the sides of dwellings.
- b. Be secondary (smaller and simpler) than the original dwelling in scale, design, and placement.
- c. Be of a compatible design in keeping with the original dwellings' design, roof shape, materials, color, and location of window, door, and cornice heights, etc.
- d. Not imitate an earlier historic style or architectural period than the original building. For example: a ca. 1880 Queen Anne style rear porch addition would not be appropriate for a 1920's Craftsman/Bungalow house.
- e. Be constructed to avoid extensive removal or loss of historic materials and to not damage or destroy significant original architectural features.
- f. Impact the exterior walls of the original dwelling as minimally as possible.

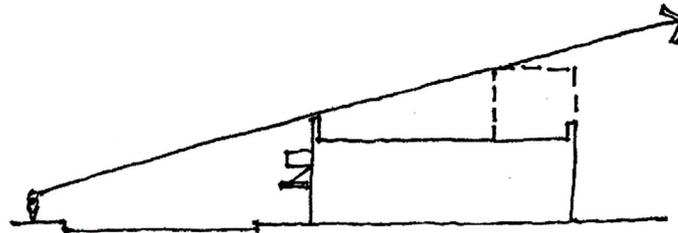


ii. COMMERCIAL

Additions to existing commercial structures:

- a. At the rear of buildings are acceptable. Rear additions should be compatible with the original building in scale, proportion and rhythm of openings, and size.
- b. Such as rooftop penthouses or additional stories should not be constructed unless the addition will not be readily visible from the street or other pedestrian viewpoints. Roof additions should be set back from the main façade.

Vertical additions should be out of view from a person standing on the opposite sidewalk.



- c. Should be of exterior materials similar to the existing building.
- d. Should be built as to result in minimal removal of original walls and details from the rear of the building. Try to connect the addition with the original building through existing door or enlarged window openings.

C. GARAGES & AUXILIARY BUILDINGS

Accessory structures are traditionally important elements of a residential site. Because these secondary structures help us understand how an entire site was used historically, their preservation is strongly encouraged.

Historic garages, smokehouses, well buildings, barns, and so on (accessory buildings), should be preserved when feasible. This may include preserving the structure in its present condition, rehabilitating it or adapting it so that the accessory structure provides new functions.

- a. When treating a historic accessory building, respect its character-defining features such as primary materials, roof materials, roof form, historic windows, historic doors and architectural details. Avoid moving a historic secondary structure from its original location.
- b. In the case of a two-car garage, two single doors are preferable and present a less blank look to the street; however, double doors are allowed.
- c. Carports should be set back from the street and constructed of wood, if possible. The roofline should be pitched and should not compete with the main house.
- d. Construct accessory buildings that are compatible with the primary structure.



D. DEMOLITION

a. Careless demolition across the country has resulted in the destruction of some of the finest buildings. Every effort should be made to avoid this action, particularly in historical districts. The first option for a neglected structure should be adaptive reuse. If no option is appropriate, then demolition should be considered, but only as a last resort. Approval for demolition in the historic district is concluded only after a review by the Historic Review Board.

b. The following may be reasons that may be recommended for the demolition of a building within the historic district:

- i. Removing non-historic or insignificant buildings, additions, or features that may detract from the historic character of the area or district.
- ii. Attempting all other measures to save the structure prior to demolition.
- iii. Providing an appropriate and compatible use for the area after the demolition.

c. The following reasons are not recommended for demolition of the structure:

- i. Demolishing a building or structure and leaving the lot empty.
- ii. Removing a structure or site feature that plays a key role in defining the character of the area.
- iii. Demolishing a building prior to regarding the impact it would have on its surroundings.
- iv. Demolishing a building prior to attempting other efforts that may save the structure.
- v. Demolishing accessory buildings that add character to a site; i.e., a well house, smoke house, etc.

E. RELOCATION

a. In most cases, the proposed relocation of an historic structure will be evaluated in the same way as a proposed new infill construction project on the lot that contains a landmark structure. However, moving a designated local landmark away from its original site is not recommended and would not be considered by the Landmark Commission except under extraordinary circumstances because this kind of relocation destroys the landmark's integrity.



b. The following may be reasons that may be recommended for the relocation of a building within the historic district:

- i. Relocation of a structure within its original neighborhood is strongly preferred.
- ii. Relocation of a structure to a lot similar in size and topography to the original is strongly preferred.
- iii. The structure to be relocated should be similar in age, style, mass and size to existing historic structures on the block front on which it will be placed.
- iv. The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as its placement on its original lot.
- v. A relocation plan should be prepared to ensure the use of the least destructive method of relocation.
- vi. Alterations to the historic structure should be evaluated in accordance with the preceding guidelines.
- vii. The appearance, including materials and height, of the new foundations for the relocated historic structure should match that original to the structure as closely as possible, taking into account applicable codes.

F. MAINTENANCE & REPAIR

Every year buildings change slightly in appearance due to their level of maintenance. The following section provides background information to help property owners make more informed decisions regarding their building's maintenance. In the long run, maintenance saves the property owner money, preventing more expensive repairs later. Lack of or improper maintenance can drastically reduce a building's useful life and cause significant decrease in the property's value.

1 MASONRY

Masonry materials in downtown Boerne are primarily limestone and brick. Keeping masonry in good condition is of utmost importance to prolonging a property's useful life. Care of masonry requires thoughtful and careful planning in using proper procedures to avoid damage. Masonry that has lasted one hundred years or more could easily see its life span shortened if improper procedures are used.

a. The type of cleaning method depends on the masonry surface and the degree of dirt and staining present. Low pressure water cleaning is perhaps the safest and easiest method for cleaning brick and limestone. Low pressure is defined as the pressure of water coming straight out of the tap.

b. Water cleaning should only be done in warm weather. Cleaning in subfreezing temperatures could damage the masonry. Prior to water cleaning, the masonry surfaces should be inspected to determine if mortar joints are reasonably solid or if there's a risk of water finding its way into the wall via holes in the brick or mortar. Also inspect the joint where the window trim meets the masonry to make sure there are no openings.

c. A test patch should be done first to see if water cleaning damages masonry through efflorescence; this is of special concern with older buildings and the use of high-pressure water cleaning techniques. Never use a high pressure “power wash” as this can erode the surface of the masonry and expose the soft inner-core of the brick or limestone to further damage. There are two steps in low pressure water cleaning: pre-soaking and scrubbing. Pre-soak the masonry to remove dirt deposits with warm water and environmentally corrected TSP with a small amount of bleach to kill mold (follow the manufacturers’ directions on the TSP container). This is followed by scrubbing the surface with a soft bristle brush by hand and thoroughly rinsing the building.



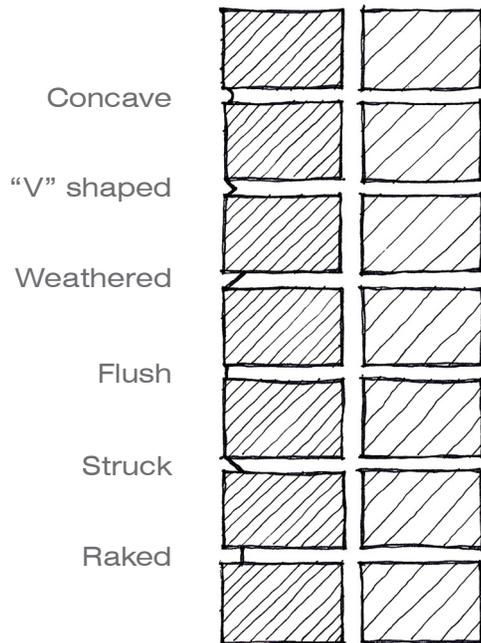
d. Chemicals are typically used to remove paint and stains from masonry that cannot be cleaned by water. Care must be used in chemical cleaning methods since some methods may damage limestone, marble and terra cotta.

e. Cleaning should be carried out by experienced contractors. Again, a test patch should be conducted on masonry to determine its impact on the brick and mortar. Start with the cleaning solution diluted to twice the manufacturer’s recommendations. Its concentration can be increased to the manufacturer’s recommended level if the weaker solution doesn’t remove the paint or stains and doesn’t cause adverse effects. Adverse effects may include discolored brick or stone, dissolved mortar, and efflorescence. Last, avoid the use of hydrochloric and other acidic cleaners which can cause the most damage to all forms of masonry. Due to the acidity of these chemicals and the potential environmental concerns their use needs to be carefully considered.

f. Mechanical cleaning is the least used method for masonry. Blasting using a medium such as sand, walnut shells, etc is a technique that abrades dirt from the surface but results in erosion of the masonry (Figure 3). This erosion exposes the softer inner surface leaving the masonry susceptible to weather and accelerated deterioration. Additionally this method of cleaning can cause lead paint to become airborne which is a health hazard. For these reasons, blasting is not to be used.

2 POINTING

Common historic mortar joints:



Pointing, or tuck pointing as it is also known as, is the removal of deteriorated mortar joints and their replacement with new mortar. Generally pointing should be done after any cleaning project. Pointing should be considered when there are obvious signs of mortar disintegration, mortar joint cracks and when loose bricks are evident.

a. Consideration in pointing projects: Only experienced and well-qualified professional masonry contractors should undertake pointing projects. In preparation for pointing, joints should be carefully hand raked (scraped) in a uniform manner. The raking should preferably be done by hand so that there is minimal damage to the brick edges. Though this is labor intensive and costly, using a power grinder will chip off the outer edges of the masonry. Pneumatic power chisels are also not recommended. Keep in mind that the EPA may require that dust generated from grinding be captured through a dust collection system.

b. The replacement mortar should duplicate the original in strength, composition, texture and color. And its application should duplicate the joint profile and depth. Departing from these characteristics can radically change the appearance of the building and the integrity of the masonry surface. There are varying types of mortar used and different mortar profiles. Mortar should generally not be harder than the masonry because harder mortar may cause cracking and spalling of the unit (brick or stone). For application of pointing mortar, joints should be damp so the mortar can bond with the brick or stone.

c. Once pointing is completed, the walls or areas should be cured by periodic wetting through a hand sprayer and protected from sunlight by a plastic covering. The wetting should occur periodically for two days.

3 CLEANING & REPAIR OF TERRA COTTA

Terra cotta is essentially weathered clay mixed with sand and fired at high temperatures to obtain hard masonry qualities. The material was commonly used for trim details and sometimes for the outer curtain wall surfaces in commercial buildings throughout the United States at the turn of the Twentieth Century. Downtown Boerne has several buildings that incorporate this material. These unique architectural features of the commercial area should be maintained and preserved.



a. As with brick and stone repair and cleaning, a professional or specialist should be consulted as to the proper methods of cleaning, repairing or replacing terra cotta.

b. Terra cotta, like other masonry, should be cleaned with the gentlest means possible. Water, detergent and a soft natural or nylon brush can be used to clean most dirt and grime. In addition, a two-part limestone chemical-alkaline cleaner, with an acid neutralizer, can also be used. For pollution and stronger stains, steam and weak solutions of muriatic acids can be used. Abrasive cleaning methods such as sandblasting will cause permanent damage to the terra cotta and are not to be used.

c. Pointing terra cotta joints should be done with a mortar similar in strength and composition to the old mortar. Do not use hard Portland cement or waterproofing as both will result in the cracking and spalling of terra cotta pieces. Terra cotta installed over doors and windows is often held in place by a steel lintel. If this joint is allowed to have water penetration then the steel can rust, expand and cause the terra cotta to split. The steel lintel is often exposed, so these areas should be checked often to make sure it's painted and protected from rusting and water penetration isn't occurring.

d. Spalling of just the glazed material can be repaired easily with special masonry paints, which can be used effectively to protect areas from further water penetration. These paints last from three to five years and colors could be matched to the original terra cotta glaze. Terra cotta cracks should be sealed with a one-part silicone sealant and an epoxy material should be injected behind the sealant into the depths of the crack.

e. Minor spalling of the body and glaze of terra cotta pieces may be remedied by masonry paints or by patching to match the color and texture of the existing terra cotta. However, terra cotta that consists of major ornamental pieces, is highly visible, or has lost much of their material and structural integrity should be replaced. Terra cotta should always be considered first as a replacement material but other materials to be considered include stone, fiberglass and pre-cast concrete. Each material has its advantages and disadvantages so careful consideration should be given to the one that will best match the building and perform well over time.

4 WOOD FRAMED BUILDINGS

The key to working with wood frame buildings is to take extra care when using modern wood. It will be important to prime all surfaces, including surfaces that are not visible when installed. Then all visible surfaces should receive two finish coats of paint applied with a brush, and caulk all joints during assembly. This will reduce chances that the wood will rot.

5 TERRAZZO FLOORING & CERAMIC TILE

Ceramic tile, both porcelain and glazed, were commonly used in entry foyers and vestibules in the first part of the twentieth century. Manufactures today offer a wide variety of tile that can replicate earlier patterns, styles and finishes. These replacement pieces can save the property owners considerable money by not having to tear out the existing tile.

a. Terrazzo is a highly durable material used quite commonly in entryway floors. Poured in a decorative manner, terrazzo was quickly embraced by Art Deco designers from the 1920s to 40s. Storefronts from earlier periods were often remodeled to include a new terrazzo floor. Terrazzo flooring is composed of colored stone chips, usually white or black, placed in a cemented base with thin strips of brass framing. The floor is poured into place and then ground and polished to reveal the chips. Repairing these floors requires specialized knowledge.

6 WINDOWS

Whether to repair or replace windows is often a major dilemma in façade rehabilitation projects. Windows are critical elements in defining the overall character of the building so careful consideration must be given to this issue.



a. Generally, original windows should be retained, preserved, and repaired for continued use; only when a window is beyond any reasonable method of repair should a replacement be considered.

b. Often, original windows need routine maintenance, minor repairs, and replacement of parts. If replacement is necessary, new windows should match the original as closely as possible in terms of style, sash, muntins, frame profiles, their depth from the front wall, as well as materials. New windows should always match the dimensions of the original window opening. Downsizing or filling-in the opening to accept a new window is not appropriate.

c. Window repairs usually include the removal of old paint, priming and repainting of sashes and frames, replacement of broken panes, and patching and reinforcing the wooden sashes. Paint can be easily removed by scraping or through the use of a heat gun though the glass will have to be protected from the heat. This is usually only possible on the rails and stiles. The muntins will have to be carefully hand scraped. Bare wood should be primed and repainted with a good quality oil or latex-based paint. Re-glazing missing panes requires the removal of old putty, relaying new putty in the rabbets (grooves), and inserted new glazing with a seal of putty beveled around the edge of the glass. Chemical strippers can soften harden putty for easier removal. Chemical strippers should always be used in accordance with the manufacturer's recommendations. Deteriorated wood in sashes and frames can be addressed through one of the following methods depending on the degree of deterioration. Exterior wood filler can often be used for wood that is split or rotted, especially at the ends of the wooden members. Epoxies can also be used for weathered or decayed wooden parts. Filled surfaces must be sanded and painted. For severely deteriorated parts, replacement wood parts may be sought by consulting local craftsmen or mill shops.

d. Make sure operating parts, such as the sash cords, locks and weights, are working properly. Older wooden windows that have horizontal “play” can easily be made more energy efficient by inserting metal or woven pile weather stripping between the sash and jamb. This weather stripping is only visible when the window is raised. Weather-stripping is satisfactory as long as it is not a felt-based material. Felt materials can retain water and swell making it difficult to operate the windows.

e. Exterior storm windows are probably the most efficient way to make existing windows more weather and temperature resistant. Storm windows can be made of different materials including wood and vinyl. They should also match the shape, profiles and colors of the interior window.

f. Where restoration of existing windows becomes unfeasible, special care should be made to replace the windows with quality units matching the existing windows as close as possible.

7 GLASS

Prismatic glass was typically used in transoms at the top of storefronts to reflect light further back into the interior. These were mass produced at one point in time but are no longer commercially available. If transom lites are broken or missing then use a similar product that can provide the right scale and effect such as etched glass or other specialty glass available today. Tinted or mirrored glass should not be used.

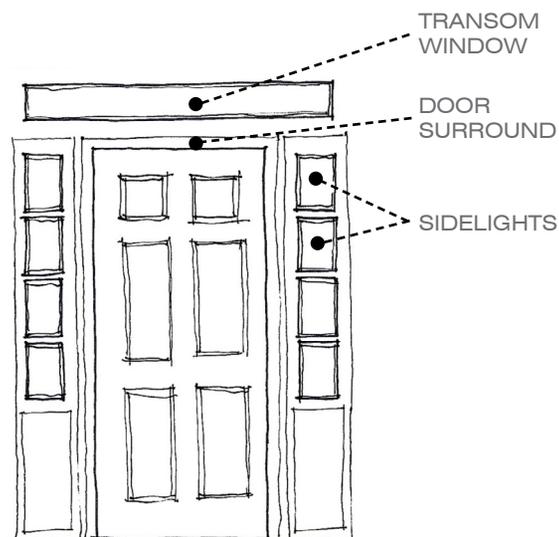
ARCHITECTURAL FEATURES



A. DOORS

1

Doors and door surrounds are highly visible and significant in defining the style and character of a dwelling. Doors give scale to buildings and provide visual interest to the composition of building facades. Some doors are associated with specific architectural styles. For example, glass paneled doors with stained glass are used in a variety of period designs. Many historic doors are noted for their materials, placement and finishes. Original doors, door surrounds, and hardware should be preserved and maintained. Original features should be repaired rather than replaced.



- i. Doors and/or door features such as surrounds, sidelights, and transoms should not be removed or altered. The original size of the door opening should not be enlarged, reduced, or shortened in height.
- ii. New door designs should not replace original doors at the front entrance or at side entrances which are readily visible from the street.
- iii. Doors which are missing on the front or readily visible side facades should be replaced with new doors appropriate for the style and period of the dwelling.
- iv. Replacement doors should be similar in design to the original in style, materials, glazing (type of glass and area) and lights (pane configuration).
- v. Doors of solid wood or steel design should be used only at rear entrances or side entrances which are not readily visible from the street. These doors should be of traditional designs appropriate for the house.
- vi. Doors should not be added at locations where they did not originally exist. If needed to meet safety codes or to enhance the use of a property, doors should be added at the rear or sides of dwellings where they would not be readily visible.
- vii. Maintain features important to the character of a historic doorway. These may include the door, doorframe, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.

2 Although not recommended for new construction, under certain circumstances, screen and storm doors can be appropriate for historic dwellings. New screen doors should be full view design or with minimal structural dividers to retain the visibility of the historic door behind the screen door.

i. Screen and storm doors shall be correctly sized to fit the entrance opening. Door openings should not be enlarged, reduced, or shortened for new door installation.

ii. Screen doors should be preserved and maintained if original.

iii. Screen doors if new, should be wood and full-view or with structural members aligned with those of the original door.

iv. Storm doors should preferably be of wood, but aluminum full-view design and with baked-on enamel or anodized finish in colors complementary to the house are also acceptable.



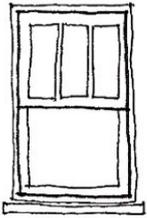
B. ENTRANCES

Original storefront and side entrances should be preserved, maintained or repaired in their entrance design, materials, and arrangement whether recessed or flush with the sidewalk. Entrances should also be designed to be accessible for those with disabilities.

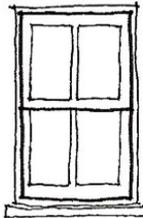
- 1** Entrances should be retained and repaired with materials to match the original. Doors added to storefronts should be replaced with doors to match the original in design and materials. Solid wood doors should not be installed on storefronts.
- 2** Where the original door design is unknown, should be replaced with plain wood doors in a single light (glass area) design. Solid paneled doors, decorative doors, or any kind of door based upon a different historical period or architectural style is generally not acceptable on storefronts.
- 3** Entrances requiring new doors should be of wood and glass design. However, metal with a dark or bronze anodized finish and with a wide stile may be substituted. Raw aluminum or other silver-colored metals are not appropriate.

C. WINDOWS

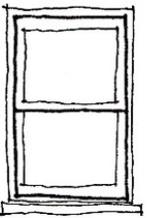
Common double-hung windows:



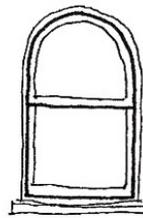
THREE-OVER-ONE



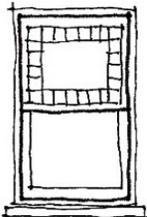
TWO-OVER-TWO



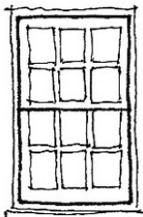
ONE-OVER-ONE



ONE-OVER-ONE
WITH ROUNDED
ARCH



ONE-OVER-ONE
WITH ART GLASS



SIX-OVER-SIX

1

New windows should be in character with the historic building. This is especially important on primary or front facades. Because windows significantly affect the character of a historic structure, the treatment of a historic window and the design of a new one are important considerations. Windows can significantly affect the character of a historic structure, the treatment of a historic window and the design of a new one are therefore very important considerations.

Windows give scale to buildings and provide visual interest. Distinct window designs help define many historic building styles. They are often inset into relatively deep openings. Surrounding casings and sash components may have substantial dimension that casts shadows that contribute to the character of the historic style.

i. Windows should be repaired rather than replaced. Missing windows should be replaced with windows which match the original in size, number and arrangement of lights, and materials.

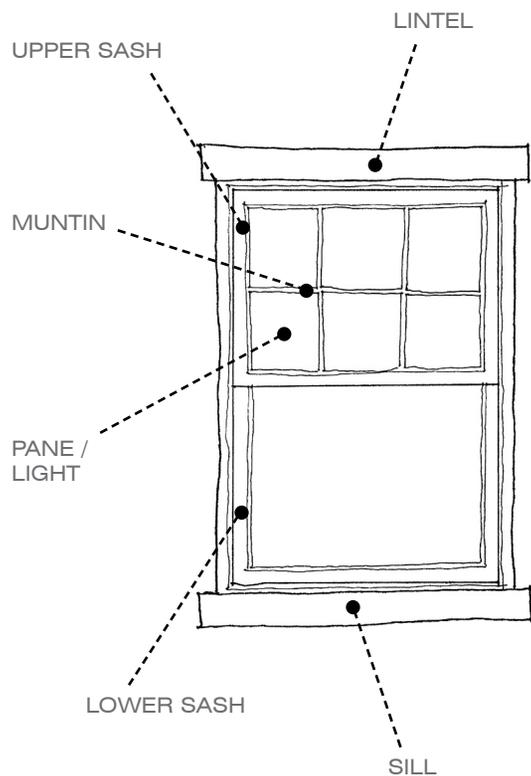
ii. Windows with original detailing should be preserved and maintained. These details may include sheet metal hood molding, brick or stone lintels and sills.

iii. Windows which are missing should be replaced with windows compatible to the building. Wood is the preferable material for new windows because aluminum or vinyl windows have a different profile.

iv. Windows which have flush or snap-on muntins are not appropriate. These materials do not replicate the appearance of historic windows.

v. Windows should not have shutters added unless there is physical or pictorial evidence that they originally existed on the building. Wood shutters may be used to conceal blocked-in or bricked-in windows. Shutters should be of louvered wood design and sized to fit their opening. If closed they should completely cover the window opening.





vi. Windows may have storm windows applied if they are of full view (single light) design or if they match the dimensions of the upper and lower sash with matching meeting rails. “Raw” or unfinished aluminum storm windows are not appropriate. If aluminum windows are used they should have an anodized or baked-on enamel finish.

vii. Windows of steel construction should be preserved and maintained. If replacement is required, multi-light aluminum windows to match the existing in profile and design are recommended.

2 Windows with decorative window panes, such as stained glass, beveled glass, leaded glass and etched glass should not be removed or concealed.

i. Decorative windows which are original should be preserved in their original location, size, and design and with their original materials and glass pattern.

ii. Decorative windows should be repaired rather than replaced. Consultation with a glass specialist is recommended when extensive repairs are needed.

iii. Decorative windows which are not original should not be added to primary facades or to secondary facades where readily visible.

3 Screen, storm, and security windows are acceptable for historic dwellings. Screen windows should be full view or have the meeting rail location match that of the window behind it.

i. Screens shall be correctly sized to fit the window opening including round arched windows.

ii. Screens should be wood or baked-on or anodized aluminum and fit within the window frames, not overlap the frames. Screen window panels should be full-view design or have the meeting rail match that of the window behind it.

iii. Storm windows should preferably be of wood but aluminum full-view design and with baked-on enamel or anodized finish in dark colors are also acceptable.

iv. Storm windows should be sized and shaped to fit the window opening.

v. Storm windows should be full-view design or with the central meeting rail at the same location as the historic window.

vi. Storm windows with built-in lower screens are acceptable.

vii. Window security bars may be applied on windows which are not readily visible from the street.



4 Window shutters were often added to pre-1945 houses to provide interior shading in the summer and to protect windows during storms. With the advent of air conditioning, window shutters are more ornamental in design than practical.

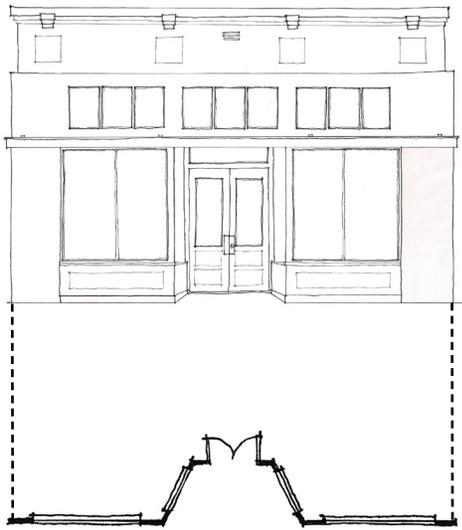
i. Window shutters which are original to the dwelling should be preserved and maintained.

ii. Window shutters should not be added unless there is physical or photographic evidence that the dwelling originally had them.

iii. Shutters should be of louvered or paneled wood construction and the shutters should fit the window opening so that if closed they would cover the window opening.

iv. Shutters of vinyl or aluminum construction are not appropriate. These shutters generally have dimensions or textures which are not compatible with historic dwellings.

D. STOREFRONTS & FACADES



Recessed storefront entrances are common in the historic district, which offer window display on either side of the opening.

1 Storefronts are the representatives of towns. Representing the goods they sell, the character of the town, and often the heritage of the town. With its buildings, history, and settings, downtown is unique and special and its storefronts become the pulse of the city and must be retained.

- i. Storefronts which are original should be repaired rather than replaced.
- ii. Storefronts which are original and require repair, should be with features to match the original in design and materials.
- iii. Storefronts which were altered after 1945 should be reconstructed based upon pictorial or physical evidence of the original. If the original storefront appearance is unknown, install a storefront based upon traditional designs. This should include the construction of bulkheads, display windows, and transoms in appropriate materials such as wood or brick. New storefronts should be typical of those built during the time period as replicated for the historic style or period.
- iv. Storefronts may be significant even if they were added later than the building itself. Storefronts which were built from the 1920s to the 1940s with materials such as tinted glass may possess significance and should not be removed.
- v. Maintain the original size and shape of the storefront opening, including recessed doors, large display windows, transoms, and kick-plates.
- vi. Maintain the original setback of the building.
- vii. Maintain retaining porches and steps that are appropriate to the building and its development. Porches or additions reflect later architectural styles and are often important to the building's historical integrity.
- viii. Retain distinctive features: size, scale, mass, color, and materials of buildings, including roofs, porches, and stairways.

ix. Preserve and reuse original materials, such as any glass, metal, and wood features.

x. Replace only severely deteriorated features or fabric with materials of high quality and installed with sensitivity and precision.

2 Original display windows and bulkheads should be preserved, maintained or repaired. Bulkheads, also known as kick-plates, are the lower panels on which the display windows rest. Original bulkhead materials can include wood, tile, marble or brick.

i. Display windows which are new, should match the original in location, design, size, configuration, and materials.

ii. Display windows which are missing and the original design is unknown, should be replaced with traditionally scaled windows. Traditionally scaled windows have large glass lights and few structural divisions.

iii. Display window mullions or framing should be of wood, copper, or bronze metal, and similar in size and shape to the original design.

iv. Clear glass should be installed for display windows, not tinted glass. Interior shades or blinds should be utilized for privacy.

v. Original bulkheads should be preserved, maintained, or repaired and not altered or removed.

vi. If the original bulkheads are missing, replace them with traditional rectangular designs.

vii. If the original bulkheads are missing, replacement may be of wood or brick panels. Avoid materials such as glass blocks or metal.

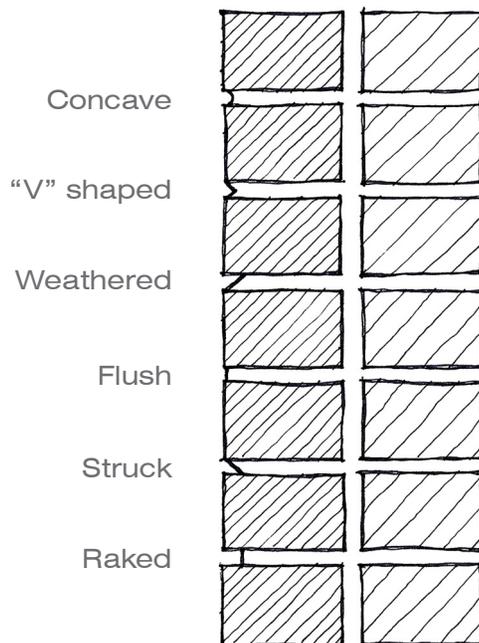


E. WALL SURFACES

1 MASONRY

Masonry consists of work done in brick and stone; it also includes terra cotta, concrete, Basse block, mortar, and stucco. If well maintained, brick can last indefinitely. The most important points in brick wall preservation are to keep out water and to use an appropriate mortar mix when repair is needed.

Common historic mortar joints:



i. Materials original to the dwelling should be preserved and maintained.

ii. Brick and Limestone should never be sandblasted or subjected to any kind of abrasive cleaning. Brick should never be cleaned with high pressure water which exceeds 300 pounds per square inch.

iii. Brick should be cleaned with detergent cleansers if the brick walls are stained. If you wish to remove paint from brick, the use of chemical removers is appropriate. This is a job that usually requires professionals.

iv. Brick and Limestone should be cleaned only if there are major stains or paint buildup. If the staining or dirt is limited, it may be best to leave it alone. Do not introduce water or chemicals into brick walls.

v. Brick and Limestone should not be coated with silicone-based water sealants. Water sealants or water repellents generally have the effect of keeping interior moisture from evaporating through the walls and thereby damaging the brick.

vi. Brick which has not been previously painted should not be painted unless the brick and mortar is extremely mismatched from earlier repairs or patching. Previously sandblasted brick or brick in poor condition may be painted to provide a sealing coat.

vii. Brick and Limestone should not be covered in stucco or other coating materials.

viii. Repairs should be performed carefully to match the original brickwork and mortar, using hand tools, not electric power saws, to remove mortar.

ix. Re-pointing (fixing the mortar between the bricks) should match the original brick and mortar regarding width, depth, color, raking profile, composition, and texture. Re-pointing should never be done with Portland cement or other hard mortars unless these mortar compounds are original to the dwelling. For most pre-1920 dwellings, use soft mortars to match the original composition. If the original composition cannot be determined, use a historic compound such as one part lime and two parts sand.

x. Mortar joints should be raked so as to insure no standing water shall collect between the joints of the brick or limestone units.



2 SIDING

Many of the historic dwellings in Boerne are of frame construction with various types of wood siding. On many of the dwellings there are combinations of horizontal weatherboard or clapboard siding and wood shingles. These original siding materials are essential components in defining a building's architectural character.

- i. Wood siding original to a dwelling should be repaired rather than replaced. If replacement is necessary, wood siding and shingles should be replaced with new siding or shingles to match the original in size, placement, and design.
- ii. Wood siding original to a dwelling should not be concealed beneath synthetic materials such as vinyl, masonite, or aluminum. Original siding should also not be concealed beneath wood based materials such as particle board, gyp board, or press board. These materials generally do not possess textures or designs which closely match original wood siding. However, if more than 50% of the original siding material is damaged beyond repair, or missing, substitute materials may be applied if the following conditions are met:
 - a. *Existing siding materials removed prior to the installation of substitute materials;*
 - b. *The application of these materials must not result in the concealment of or removal of original decorative detailing or trim including window and door surrounds;*
 - c. *Synthetic siding materials should match the dimensions of the original wood siding as closely as possible.*

iii. Wood siding which has been concealed beneath synthetic sidings such as aluminum, asbestos, or vinyl should be repaired and the synthetic sidings removed. Following the removal of synthetic sidings the original siding should be repaired to match the original, caulked and painted. If the “ghosts” or outlines of decorative missing features are revealed, these should generally be replicated and reinstalled. If these features are not replaced they should be recorded through photographs or drawings for future replication.

iv. Walls may be insulated if the addition of the insulation does not result in alterations to the siding. The creation of plugs or holes for blown-in insulation is not acceptable.

v. Asbestos shingles which are original to a dwelling should be kept stained or painted. If asbestos shingle siding is deteriorated or poses a health hazard, it may be removed and replaced with wood or other substitute siding. Removal of asbestos siding should follow hazardous material guidelines.



3 OTHER SURFACE MATERIALS

Other surface materials used in Boerne, although not quite as common are stucco and metal.

- i. Retain and repair deteriorated stucco surfaces.
- ii. Avoid Portland cement plaster as mortar or stucco material.
- iii. Reinstall a limestone plaster if the majority of the building is plastered.
- iv. Clean mildew from stucco with water and a soft brush with a little bleach. Avoid high-pressure water cleaning methods or harsh chemicals.
- v. Stucco walls shall have an integral color in the finish coat. Elastomeric paint may be used where the aging of the surface is beyond matching the original materials. Use the color palette provided for in the subsequent chapter within this document.
- vi. Where metals were installed on the walls of an historic building, said surfaces will be cleaned with an approved cleaner so as not to deter from the patina formed due to the aging of the material. If the metal walls have original painted surfaces, the metal siding may be repainted with a color in compliance with the color palette further provided in a subsequent chapter herein.

F. ROOFS & SKYLIGHTS

1 Original roof forms should be retained. If additions will affect roof forms the additions should be added at rear or side rooflines which are not readily visible from the street. Historic roof materials such as metal shingles, clay tiles, or slate should be repaired and preserved. If repair is no longer practical, replacement with asphalt shingles may be considered.

i. Roofs should be retained in their original shape and pitch, with original features (such as cresting, chimneys, finials, cupolas, etc.) and, if possible, with original roof materials.

ii. Roofs may be re-roofed with substitute materials such as asphalt or fiberglass shingles if the original materials are no longer present or if the retention of the original roof material is not economically feasible.

iii. Roofs of new asphalt or fiberglass shingles should be in appropriate colors such as dark gray, black, brown or shades of dark red; red or green may also be appropriate for Craftsman/Bungalow period dwellings.

iv. Roofs should not have new dormers, roof decks, balconies or other additions introduced on fronts of dwellings. These types of additions may be added on the rear or sides of dwellings where not readily visible.

v. Roofs of asphalt materials may be used instead of wood shingles.

vi. Roofs of split cedar shakes are inappropriate in most cases.

vii. Roofs of sawn cedar shingles which are installed should be added only after a complete tear-off of the existing roof materials is completed. This is necessary to provide adequate ventilation and proper drying of the roof during wet conditions.

viii. Roofs requiring vents should have ridge vents rather than pot vents. If pot vents are used they should be sited at rear rooflines.



2 Skylights are often installed to help make usable space in upper floor areas or attics. The installation of skylights is acceptable as long as they are placed on rear roof lines, behind gables or dormers, or at other roof locations not readily visible from the street.

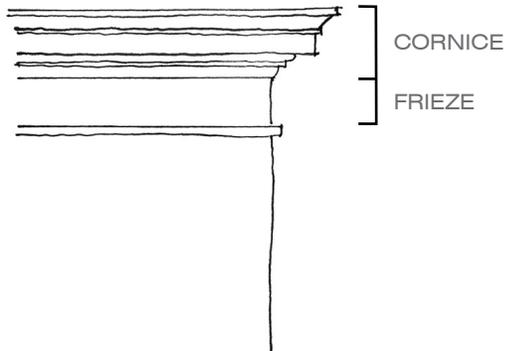
i. Skylights original to the building should be preserved.

ii. Skylights should not be added where they would be visible from the street. They should be placed at rear roof lines or behind gables and dormers.

iii. Skylights should be flat or flush with the roofline, not convex or “bubble” design.

G. CORNICES, EAVES & FASCIAS

The cornice and frieze make up the ornamental molding along the top of a wall or building.



1 Cornices were designed to provide a decorative focal point for the rooflines of buildings.

i. Cornices, eaves and fascias original to the building should be preserved, maintained, or repaired in their original configuration or with materials and details to match the existing.

ii. Cornices should not be removed, concealed or covered.

iii. Cornices, eaves and fascias which are missing should be replaced based upon physical or pictorial evidence. If no such evidence exists, wood, fiberglass, or sheet metal cornices in keeping with other cornices on similar commercial buildings are appropriate.



H. PORCHES

1 PORCHES

Where a porch has been a primary character-defining feature of a front facade, this should continue. In addition, a new (replacement) porch should be in character with the historic building, in terms of scale, materials and detailing.

A porch protects an entrance and provides shade in the summer. It also provides a sense of scale and aesthetic quality to the facade of a building. It catches breezes in the warmer months, while providing a space for residents to sit and congregate. Finally, a porch often connects a house to its context by orienting the entrance to the street.

i. Preserve an original porch when feasible. Replace missing posts and railings when necessary.

ii. Avoid removing or covering historic materials and details on a porch. Removing an original porch rail, for example, is inappropriate.

iii. If porch replacement is necessary, reconstruct it to match the original in form and detail when feasible. Use materials similar to the original whenever possible. On significant buildings, where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.

iv. Avoid applying decorative elements that are not known to have been used on your house or others like it.

v. Use original materials where possible, but as a last resort correctly detailed and appropriately painted fiberglass columns may be acceptable.

vi. Porches on the fronts of dwellings should not be enclosed with wood, glass, or other materials which would alter the porch's open appearance.

2 RAILINGS

i. Match the original proportions and spacing of balusters when replacing missing ones. Porch balusters (also called spindles) should be appropriate for the building's style and period.

ii. The height of the railing and the spacing of balusters should appear similar to those used historically.

iii. Unless used historically, wrought iron, especially the “licorice stick” style that emerged in the 1950s and 1960s, is discouraged.

3 POSTS & COLUMNS

i. Original porch posts and columns should be retained and repaired with materials to match the original. Where repair is required, use materials to match the original in dimensions and detailing.

ii. If the original porch columns and railings are missing, replacement porch columns should be appropriate for the dwelling’s architectural style and period.

iii. Columns often deteriorate first at the bottom next to the porch floor. If this is the case, consider sawing off the deteriorated area and replacing this section rather than replacing the entire column.

iv. Columns on front porches should be rebuilt in historic designs if the original columns and railings have been removed or replaced.

4 PORCH STAIRCASES & STEPS

i. Steps and staircases original to a property should be retained in their original location and configuration. Wood and concrete steps should be repaired with materials to match the original.

ii. Steps to porches with wood floors should be replaced with wood rather than brick or concrete.

iii. Steps and staircases added to a building should have newel posts and balusters, treads and risers, to match original porch construction.



I. FENCES & WALLS

1 FENCES

Wood picket and plank fences were widely used in pre-1945 buildings to separate lots, outline front yards, and enclose domestic animals and pets. Cast iron was also used in the city's residential areas; however, few original cast iron fences remain standing.

Many Victorian era wooden front yard fences were essentially ornamental, low, open, and often three feet in height or less. Fence posts were usually thick, often measuring eight inches square or more.

Most of the classic picket and baluster fences built through the 1930s feature a continuous horizontal bottom board or baseboard, which is seldom part of modern picket fence designs today. This baseboard is a wooden imitation of a stone base, called a plinth, which is a feature of many iron and stone fences.

- i. Fences of cast iron or other original materials should be preserved.
- ii. Fences of cast iron may be added to buildings constructed in the late 19th and early 20th century. Cast iron fences are generally not appropriate for dwellings built after 1920.
- iii. Fences of chain link, louver, split rails, concrete block, basket weave, horizontal board, stockade or shadowbox designs are not acceptable within the historic district.
- iv. Fences constructed of free-standing brick are generally not appropriate in front yards but are acceptable at rear yards and side yards not readily visible from the street.
- v. Fences of wood pickets or balusters are appropriate for front yards. Such fences should be painted or stained. Fences, more than 50% open should be no more than 42 inches in height. If less than 50 % open, fences should be no more than 36 inches in height. Solid board fences are not appropriate for use in front yards and should be avoided.

vi. Pickets or spindles should be no wider than four inches, and be set between a top rail and a bottom baseboard and rail.

vii. Fences constructed of wood boards or planks for privacy should be located in Rear Yards and be no taller than six feet. Boards should be no more than four to six inches wide.

viii. Privacy fences should be at least half-way back from the front to the back walls on the side of the house. Privacy fences of flat boards with flat tops in a single row are most appropriate for the historic district. Vertical boards topped with lattice or picket are also appropriate as privacy fences.



2 WALLS

Historic retaining walls should be preserved and maintained. New retaining walls will be reviewed and may be built if they are of stone or concrete.

i. Retaining walls of timbers, railroad ties, or artificial stone should not be constructed on the fronts of dwellings.

ii. Retaining walls of concrete that are original to the dwelling (or built before 1945) should be preserved and maintained.

iii. Retaining walls built prior to 1945 should not be removed or replaced with new materials.

iv. Retaining walls of new construction should be of concrete or in stone designs such as cut stone, random rubble, coursed rubble, or cobblestones.

v. Retaining walls of brick are less appropriate but may be constructed if evident they concur with the historic style of the building.

J. AWNINGS

- 1** Canvas awnings were often applied to windows, doors, and porches to provide shade during the summer. Awnings may not be appropriate for all window locations. If you are considering adding awnings to your older building, avoid using modern, metal awnings, since they bear little resemblance to historic canvas awnings.
 - i. Awnings are appropriate for traditional locations such as over windows and doors or attached porches.
 - ii. Awnings should be of canvas, or similar woven material. Awnings should not cover or conceal significant architectural details such as window hood molding.
 - iii. Select an awning style that is appropriate for your older building.
 - iv. Awnings should be of colors to compliment the dwelling.
 - v. Awnings should fit the opening to which they are applied. Rectangular window and door openings should have straight across shed type awnings, not bubble or curved forms. Awnings over arched windows should have curved or rounded awnings to match the opening.
 - vi. Awnings should only be applied when evidence suggests.
 - vii. Awnings should be attached with care to prevent unnecessary damage of original details and materials.

K. SIGNS & GRAPHIC DESIGNS

1 GENERAL OVERVIEW

Signage has long been a part of historic buildings and as such is a vital part of the City of Boerne Historic District. Successful signage guidelines can reinforce the image of the Historic District, serve the needs of business and compliment the architectural styles within the District. The design and installation of signs on the façade or site of an Historic landmark building or within the Historic District must be approached with care and sensitivity to the historic style and materials of the building, and also be compatible with the overall proportions and detailing of said building.



The design and placement of signs in the Historic District must be in accordance with these guidelines as well as with the city sign ordinance for the purpose of preserving the historic character of the Historic District of Boerne and must be approved by the Historic Landmark Commission.

The following is an excerpt taken directly from the City of Boerne Sign Ordinance, as it relates to the Historic District:

SECTION 8. HISTORIC DISTRICT RESTRICTIONS

The following provisions shall apply within the Historic District:

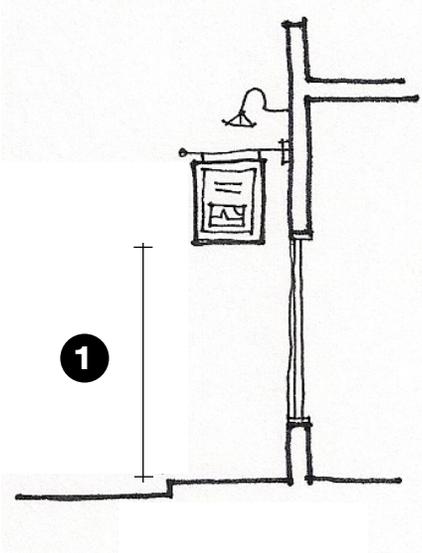
- A. Within the Historic District, the provisions of this Section 8 shall prevail over any conflicting provisions elsewhere in this ordinance.
- B. No **free standing sign, wall, awning, canopy roof, canopy, sidewalk sign** or **projecting sign** shall be permitted without the approval of the Historic Landmark Commission. In making its decision whether to approve such a sign, the Historic Landmark Commission shall consider the following criteria:
 1. The purposes of this ordinance stated in Section 2.
 2. The compatibility of the sign with the historic and architectural character of the establishment for which the sign is proposed.

3. The compatibility of the sign with the historic and architectural character of other buildings adjacent to the establishment.
4. The compatibility of the proposed sign with the Historic District and other signs, buildings and structures within the Historic District.
5. The visibility of architectural, historic and esthetic elements within the Historic District.
6. the general design, arrangement, materials, textures and colors of the sign and their relation to other signs in the Historic District.
7. Whether the scale, height and mass of the sign are appropriate for its intended use in the Historic District.

2 SIGN AREA, SIZES & CONDITIONS

All signage shall conform to the City of Boerne Sign Ordinance. Additionally, as directed by article 8, section B, paragraph 7 of the Sign Ordinance (as quoted above), the Historic Landmark Commission will use the following criteria as a guideline to determine historic compatibility as follows:

- i. The face of any proposed primary sign shall not exceed that as directed in the City of Boerne Sign Ordinance.
- ii. Projecting signs shall be limited to the size as directed by the City of Boerne Sign Ordinance and should extend no more than as allowed in said Ordinance.
- iii. Projecting and hanging signs should be placed at a minimum clearance height of seven (7) feet to the bottom of the sign so as not to impede pedestrian headroom.
- iv. The HLC prefers a maximum of 3 signs per building or site, one primary and two secondary. If the building or site is at an intersection; 2 wall signs per street frontage may be allowed if warranted. A single directory sign for buildings with multiple tenants is recommended; however, multiple signs may be approved for large commercial buildings as part of an overall signage plan for the site.



1 *Must be 7 feet or taller.*

3 SIGN DESIGN

i. A sign should express a simple, easy to read direct message. Sign design should take into consideration the historical significance of the building and promote, or at least preserve, the integrity of the building's character and the character of the adjacent buildings. The HLC prefers simple sign shapes, such as rectangular or oval signs. However, signs which resemble logos or symbols may be permitted. For sites with multiple signs, all signs should have corresponding or matching design, coloring and materials. Signage design, coloring and materials should match or complement the existing color scheme of the historic buildings on the site to the maximum extent feasible.



ii. COLOR

Sign colors should be chosen carefully keeping in mind the color of the building upon which the sign is mounted, as well as the adjacent buildings. No sign shall display more than four colors (i.e., three colors in addition to the natural background). Only earth tones and demonstrable nineteenth and twentieth century colors shall be used on signs. Sign colors shall be coordinated with the colors of the building to which they refer. Black and white are considered colors.

iii. MATERIALS

The HLC recommends painted wood and metal signs with matte finish; signs using reflective materials, plastics, and unfinished surfaces are not allowed, and shall not be approved.

AbcDe

Serif type style

AbcDe

Sans Serif type styles

Lighting is an important element in commercial areas. Fixtures should be small, shielded and directed downward, so as to minimize glare for pedestrians.

iv. LETTERING

No more than two typefaces allowed. A letter style should be chosen that is easy to read and reflects the image of the business it represents. Avoid lettering appearing contemporary in design or materials. Generally serif type styles may be used for late nineteenth and early twentieth century commercial buildings and sans serif type styles for Art Deco and buildings from the later modernist movement.

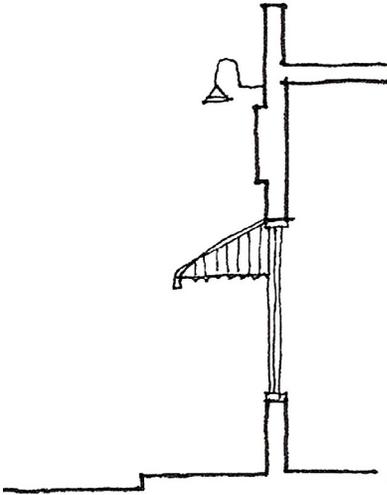
v. LOGOS & ILLUSTRATIONS

Logos or illustrations are permissible provided that they conform in color and design to these guidelines. Photographic images are discouraged.

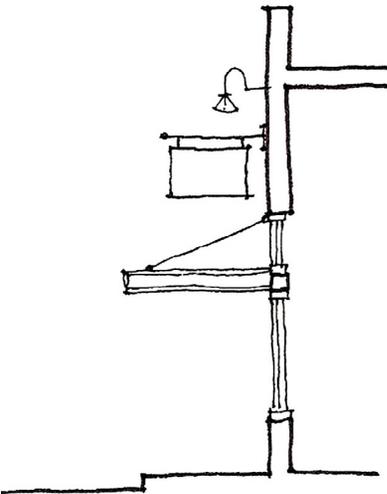
vi. ILLUMINATION & FIXTURES

The design and materials of lighting fixtures should be consistent with the historic character of the area. Illumination of façades to highlight ornamental detail may be permitted. Incandescent white light is encouraged. Exposed conduit and junction boxes are discouraged. Lighting must comply with the City of Boerne exterior lighting ordinance.

No sign shall be illuminated from within. Back lighted signs are discouraged but may be allowed if only the letters are back lighted. Illumination shall be by incandescent and LED lighting. Lighting of signs shall be done with recessed down lights, incandescent bulbs on the sign, or gooseneck front lighting using fixtures appropriate to the style and period of the building. Avoid "Colonial" fixtures, which are inappropriate for 19th and 20th century buildings. Lighting of building entryways is encouraged. Where entryways are recessed, fixtures should be located in the ceiling of the recess and shielded to direct light downward.



Canvas / Fabric Awning with a Wall Sign



Flat Canopy with a Projecting Sign

vii. NEON SIGNS

Neon signs are prohibited on pre-1950 building facades; an exception may be made for surviving neon signage dating from the 1950s or earlier provided that the signage does not detract from the historic character of the building or area. For new and post-1950 buildings, limited amounts of neon signage may be considered, although backlit neon signage is strongly preferred over exposed neon.

viii. SIGN PLACEMENT

Signage has long been a part of historic buildings. Traditional buildings were designed with “built-in” signage locations. Identify these locations and try to work within these areas.

Flush-mounted and projecting signs should be positioned near the business entrance immediately above the shop doorway or shop front. Single-tenant signs are not allowed over doorways serving multiple tenants.

As required by sign ordinance, the bottom of the sign shall be a minimum of seven (7) feet above the sidewalk.

Signs shall be strategically placed so they do not obscure, cover, hide or compete with significant architectural elements, such as windows, decorative banding and ornamentation. When feasible, place signs to align with those of neighboring buildings so as to avoid visual clutter and enhance readability.

ix. SIGN MOUNTING

Signage should be securely anchored to the building or canopy but should not be anchored in such a way as to cause damage to the historic building material. New signs should utilize existing mounting apparatus whenever possible. If new bolt holes or brackets are necessary for sign installation, minimize the damage to historic building material by bolting through mortar joints to avoid damage to the stone or brick.



4 SIGNS FOR RESIDENTIAL BUILDINGS PUT TO COMMERCIAL USE

- i. Detached, freestanding signs placed in the front yard are best. Keep these low to the ground to avoid detracting from the beauty of the historic structure.
- ii. Sign posts must match the material requirements of the sign, using wood or a matte finish.

5 SIGN TYPES

i. WALL SIGN

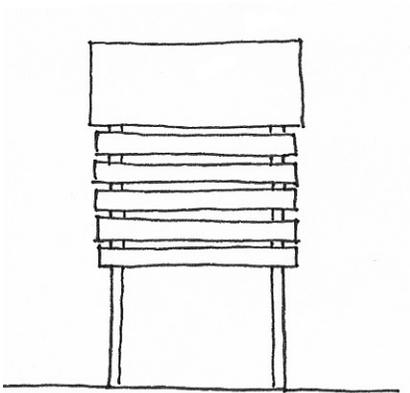
A sign, other than a name plate, painted or mounted parallel to the face of any building. A sign which is painted on a sloping roof or mounted on a sloping roof in the same plane as the roof is also a wall sign.

ii. FREE-STANDING SIGN

Either a monument sign or self supported sign. A sign which is built as a monument on the ground, independent of any other structure for its support. A permanent sign which is erected on supports placed on or anchored in the ground. Free-standing signs should be used in front yard areas where available, when appropriately scaled and placed to minimize visual interference with the significant features of the property.

iii. IDENTITY SIGN

An individual sign installed as part of a group of signs (directory sign) representing all the tenants within the building. An identity sign may be free-standing or may be mounted directly to the face of the building wall. All individual identity signs, within this type of building signage shall be equal in size. Each individual identification sign shall not exceed eighteen (18") inches high, nor shall it be longer than five (5) feet in length.



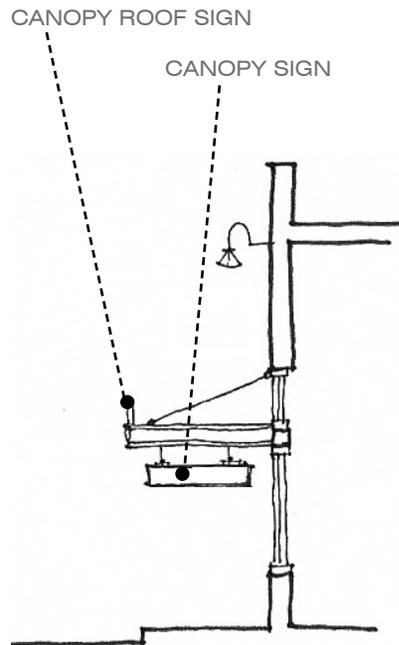
A directory sign comprised of several identity signs.

iv. DIRECTORY SIGN

A grouping of several identity signs installed together in one place to reflect the individual tenants occupying the building.

v. AWNING SIGN

A sign painted on or attached to the outside of an awning, canopy or any similar structure used as a protection from the sun or rain, regardless of whether the structure is retractable. A sign which is suspended from or projects into the space beneath an awning, canopy or similar structure, so as to be read from within the area enclosed by the structure is a Canopy Sign (See the description below). Awning signs are acceptable provided the total area does not exceed twenty-five (25%) percent of the overall area allowed as described earlier in this section. Text shall not exceed six (6") inches in height and the overall gross awning sign area shall be counted towards the total allowable signage face.



vi. CANOPY SIGN

A sign which is suspended from the underside of an awning or canopy structure and which projects into the space enclosed within or beneath said awning or canopy structure. Canopy signs, or two-sided hanging signs, are an appropriate signage type, provided the total area does not exceed twenty-five (25%) percent of the overall area allowed as described earlier in this section. Text should not exceed six (6") inches in height and the overall gross awning sign area shall be counted towards the total allowable signage face.

vii. CANOPY ROOF SIGN

A sign which is mounted above a canopy roof parallel to the facing wall and which may not project higher than the main roof of the building.

viii. PROJECTING SIGN

Any sign, other than an awning sign or canopy sign, whose outside edge extends more than four (4) inches from the face of a wall to which it is attached, or which extend at any point above or beyond a wall to which it is attached. Projecting signs shall not project (at a right angle) more than four (4) feet from the building, nor shall they extend above the highest point of the roofline. Brackets for projecting signs should complement the design of the sign, and of the building. Brackets should be bolted into masonry joints whenever possible to avoid damage to brick or stone. Each individual projecting sign shall comply in size as directed by the City of Boerne Sign Ordinance.

ix. WINDOW SIGN

Any sign which is painted or placed inside or upon a window or door, or mounted against a window or door and oriented as to be read from the outside the building. Window signs shall be limited to ground floor or first floor windows only. Avoid filling the display window with additional signage and, as a result, blocking the view inside. The overall area of window signs shall be counted towards the total allowable signage face as outlined earlier in this section.

x. SIDEWALK SIGN

Sidewalk signs shall not be placed in parallel to the main building sign.

A sign, regardless of its construction, which is designed to be placed on the ground or sidewalk adjacent to an establishment in order to advertise or call attention to the goods or services offered at the establishment. **Sidewalk signs must be removed at closing every day.** Sidewalk signs shall be limited to eight (8) square feet in area per face.

Although some non-conforming uses or locations may be requested, the Historic Landmark Commission prefers that sidewalk signs are limited only for buildings with no direct frontage on the main thoroughfare, thereby directing traffic to the “off-street” establishment; as well as for dining establishments where they act as menu boards with changeable text.

xi. BANNERS & FLAGS

These types of signs may be used in accordance with the City of Boerne Sign Ordinance only on a temporary basis as needed until the permanent signage for the building is erected, and shall be removed directly after said permanent signage is erected.

xii. CONSTRUCTION SIGN

A sign placed on a construction site identifying or announcing the character of the project and/or the names of the owners, developers, financiers, architects, engineers, contractors, leasing agents and others associated with the project. One construction sign, not to exceed thirty-two (32) square feet in area, shall be allowed per construction site.



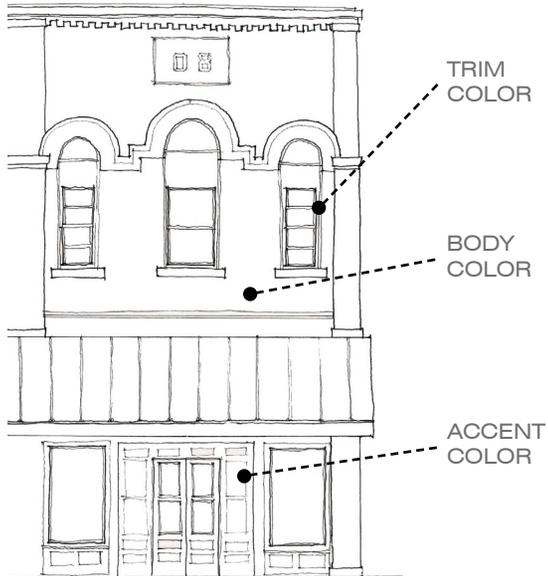
xiii. PAINTED WALL SIGNS / WALL-DOGS & MURALS

Signs painted directly on building walls have long been a tradition. Many historic signs remain on the sides of buildings and should be retained, where possible with the original lettering. In contrast, however, painting new signs on buildings where such signage was not originally present is not acceptable. However, wall murals painted to the facade of older buildings may be accepted, subject to approval by the HLC.

xiv. PROHIBITED SIGNS

The following signs or similar devices are prohibited: balloons, banners, beacons and billboards, changeable copy signs, flashing signs, moving signs, LED signs, neon signs, roof signs and vehicular signs. Signs on vending machines, trash bins, or other devices serving any premises shall be screened from view from any public right-of-way. City code also prohibits handbills, posters, or placards on a structure except inside a window or on a bulletin board.

L. EXTERIOR PAINT & COLOR SCHEMES



i. Use color schemes that complement nearby buildings and that reflect the overall character of the historic building. Select colors predominant to the era in which the structure was built; use colors based upon historical, physical, or pictorial evidence or documentation.

ii. Use color to coordinate façade elements in an overall composition and to tie all elements of the building together.

iii. It is recommended that masonry walls be left their natural color. Existing painted masonry walls may be repainted using the same colors as were previously present.

iv. Stucco coverings should be beige, off-white or a light color. Unfinished grey stucco tones will not be accepted.

v. It is preferred that the trim, doors, porches and shutters be painted to contrast the lighter or darker shades of the building, be it rock, brick, wood, or stucco.

vi. Minimize the metallic shine of aluminum or metal door frames by painting the frame a neutral color to match the trim work.

vii. Choose colors that are used traditionally in Boerne and that are also appropriate for the building's architectural style and design. Some examples follow:

ITALIANATE STYLE

Light colors for the body and trim.

Body – Tan, Light Brown, Beige, Light Green, Yellow

Trim and Accents – Cream, Gray, Light Brown

QUEEN ANNE / VICTORIAN / HOMESTEAD

Diversity of colors using contrasting colors for the body and trim.

Body – Tan, Yellow, Red, Green, Brown

Trim and Accents – Darker colors such as Dark Olive, Salmon Red, Dark Brown; later Victorian Era saw White, Off-White and Cream

PRAIRIE STYLE

A return to lighter colors such as yellow and white.

Body – Light Tan, Light Yellow, Light Brown, Grays, medium to light Greens

Trim and Accents – Whites, Off-Whites, Cream, Brown, Brown, Blues, Greens

CRAFTSMAN / BUNGALOW / TUDOR REVIVAL

Darker colors again such as earth tones. Dark stains also used in place of paint. Brick and stone generally left unpainted.

Body – Brown, Green, Grey, Dark Red

Trim and Accents – Both light and dark trim colors such as Red, Browns, Greens, and shades of Tan

COLONIAL REVIVAL

Light colors predominate.

Body – Yellow, Light Gray, Light Blue

Trim and Accents – White, Off-White, Cream



M. OTHER ARCHITECTURAL FEATURES

- i. Architectural and decorative features original to a building should be preserved, maintained, and repaired. These features may include cast iron pilasters, bay windows, brick corbelling, terra cotta, sheet metal cornices, decorative cast concrete, window hoods, and cornices. Architectural features should not be removed or concealed.
- ii. Architectural features which have been removed should be replaced with materials to match closely as possible to their original design, materials, proportion, and details.
- iii. Architectural features should be repaired using compatible materials.
- iv. Architectural features should not be added to a building where none originally existed.
- v. Features, such as storefront cast iron columns or pilasters, should be maintained through regular painting. If cleaning is desired, chemical or detergent cleaning is recommended. The use of abrasive cleaning methods, such as sandblasting is not acceptable.

N. LIGHTING

Light fixtures for commercial buildings should be as simple as possible and mounted where they will be partially or completely hidden. Original light fixtures should be preserved, maintained, and repaired.

- i. Lighting should be simple in design and/or concealed. Concealed up-lit light fixtures, fixtures of simple design, or fixtures appropriate to the period of the building are encouraged.
- ii. Lighting such as “Colonial” coach lights or similar fixtures is discouraged.
- iii. Light fixtures for front yards have been popular in recent decades. These include freestanding gas or electric post mounted lamps and sidewalk footlights. The installation of these light fixtures is acceptable for front yards.
- iv. Lighting for security, such as flood lights, should be mounted on non-readily visible rear or sides of dwellings rather than on the front.
- v. Lighting for sidewalks and front yards should be of small footlights rather than post-mounted fixtures. Post-mounted fixtures may be installed if they are compatible with the historic nature of the building.
- vi. Fixtures for yards or sidewalks should be simple and small in design. These fixtures should have a dark, non-glare finish rather than a shiny finish.



O. SOLAR PANELS

i. Solar Panels should be located on rear sections of the roof, behind dormers or gables or other areas not visible from the street.

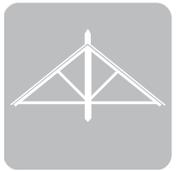
ii. Solar Panels which are freestanding should be located at rear yards or on side facades not readily visible from the street. If side yard locations are readily visible (such as a corner lot), freestanding panels may be installed if they are effectively screened by landscaping, fencing, or lattice panels.

P. SATELLITE DISHES & ANTENNAS

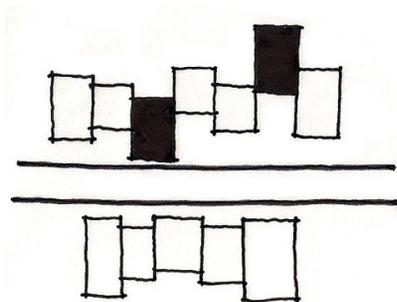
- i. Satellite Dishes should not be installed in front yards or in readily visible side yards. Dishes should also not be installed at readily visible roof lines.
- ii. Satellite Dishes in the smaller sizes are more appropriate than the large dishes.
- iii. Satellite Dishes should be mounted as low to the ground as possible and the use of landscaping, lattice panels, or fencing to screen the dish from view is recommended.



SITE CONDITIONS



A. SETBACKS & ORIENTATION



In Boerne's historic district, it is important to provide a continuous retail edge along the street to create an engaging pedestrian environment.

i. Setbacks are an important ingredient in maintaining an authentic streetscape and creating an attractive and successful setting for commercial businesses. Building setbacks should be consistent with adjacent buildings, or with the style and period of the building. Buildings should be set back to a line that is consistent with their neighbors and land use.

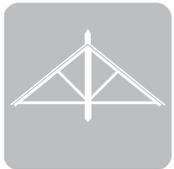
ii. In a historic district or area, buildings should either abut the sidewalk, as with existing contributing structures in the Historic District, or be located so as to be typical of the type, age and style of building and its environment. Maintain building orientation patterns, with front façades facing the primary street. Maintain spacing patterns between buildings to reinforce the sequence of either continuous street fronts or individual buildings.

B. LANDSCAPING

i. Just as the site and context of a historic structure is critical to the character of a historic building or property, the landscape is also an important character defining feature of a historic property and should be an integral part of the planning for the site. Landscape is considered to be the whole of the exterior environment of the site, and can include sidewalks, driveways, fences and walls, historic trees and plantings, lighting fixtures and other outdoor features making up the context and historic character of the site.

ii. Regular maintenance is the key to good landscaping. Landscaping and plantings can add value to the building and make any business more welcoming to pedestrians. Trees provide shade and sometimes serve as reminders of the past, historical events surrounding them. As such, it is important to preserve these trees and treat all native plant life and wildflowers with sensitivity. Landscaping should be appropriate to the historic building, and enhance the building and its surroundings. Tree spacing should coordinate with existing and proposed lighting installation.

iii. The addition or removal of ground material on the site is known as a grade change. This should generally be avoided. In addition to changing the visual character of the property, they may also result in damage to the structure, or erosion and drainage problems on the property or the one adjacent to it.



C. ENTRANCES

i. Some common uses of landscaping are as follows:

- Use landscaping as a buffer between parking lots and streets or buildings. This also breaks up the visual effect of the vast expanse of a large parking lot.
- Use landscaping for residences located in now commercial zones, along line fences, walks, foundations, and at porch edges.
- Use landscaping to highlight important features and obscure less attractive ones.
- Design the landscape simply, at a level that can be maintained.
- Use potted plants and flowers to accentuate buildings.
- Retain landscape features such as parks, large trees, and gardens that are compatible with the character of the neighborhood.

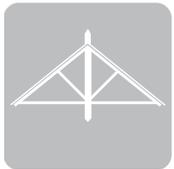
D. PARKING & SERVICE AREAS

- i. It is in the best interests of all property owners to use the existing parking wisely and strategically and to plan for the future needs in the same manner.
- ii. Locate off-street parking to the rear of the site.
- iii. Design large parking lots to be broken into smaller components to reduce the visual impact of large paved areas.
- iv. Locate service areas in the rear of the site.
- v. Place new parking in areas that would have the least amount of impact in the flow of street traffic.
- vi. Landscape parking areas with medians or open spaces to maintain the character of the historic district. Parking lots should be screened through plantings of hedges, shrubs, trees, or fences at edges or in medians within.

Landscaping can screen unsightly views to and from the sidewalks.



- vii. If placement along a side yard is required, the parking lot should be located no closer than the front wall of the building.
- viii. On vacant lots between buildings, parking lots should align edge landscape screening with front facades of adjacent buildings.
- ix. On corner lots, parking lots should have edge landscape screening on both the primary and secondary street.
- x. Design for adequate water runoff to avoid erosion of landscaping and foundations and protect surrounding features and buildings.
- xi. Construct parking areas in accordance with city standards.



E. SIDEWALKS & WALKWAYS

i. Concrete walkways and driveways are found throughout the Historic District. Many of these were poured in the early 20th century and remain in good condition and should be preserved as is feasible and safe to the public. The use of concrete is traditional and appropriate in Boerne and the repair, replacement and addition of concrete sidewalks and walkways is recommended.

ii. Materials such as brick pavers and aggregate for sidewalks and walkways, though not as appropriate as concrete, may be used. If you wish to pave an area adjacent to the street or sidewalk, materials will be evaluated by their aesthetic contribution to the historic accuracy of the property. Acceptable materials might include stone, brick, decomposed granite or limestone, or loose gravel. Avoid the use of pebble-surface concrete or asphalt.

iii. Sidewalks and walkways that are original to a dwelling or block should be preserved.

F. YARD FEATURES (GAZEBOS, FOUNTAINS)

i. Yard features include such improvements as a well, windmill, water cistern, gazebo, fountain, pergola, barn, outhouse, shed and other related ancillary structures. These site structures should be retained in their historic condition, and protected against deterioration and neglect. Repairs to these should be made with historic materials such as stone, brick, wood and other materials as deemed appropriate.

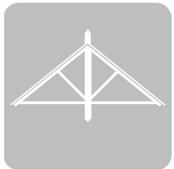
ii. Substantial yard structures such as pergolas, gazebos, or fountains are appropriate for rear yards or side yards.

iii. The design of new or replacement site structures should be based on historic designs appropriate for pre-1945 dwellings.

iv. The preference for wood construction should be used rather than brick, concrete, metal, or glass.

v. Where materials such as glass, metal or brick are used, these structures should be placed in the rear yard of the lot and should be effectively screened by fencing or landscaping.

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



G. AMERICANS WITH DISABILITIES ACT

In general, the ADA gives qualified historic buildings more options for compliance and special provisions in some cases. Depending on the use of the building, the standards for compliance vary slightly. Qualified historic structures are not exempt and must comply with the ADA. Talk to the Historic Preservation Office for help.

If full compliance will threaten or destroy the historic significance of a structure, then minimum standards may be used. This decision should be made in conjunction with the State Historic Preservation Office (SHPO).

If even the minimum standards will threaten or destroy the historic significance of the structure, then alternate methods of access may be used. This option is considered a last resort and is only applicable in rare situations.

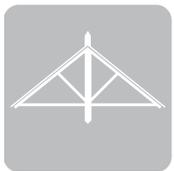
When alterations are involved, all structures must comply with the ADA design guidelines. For sensitive repair solutions and help rating accessibility solutions, refer to The Secretary of the Interior's Standards for Rehabilitation. Contact the Historic Preservation Officer and the SHPO for design ideas.

1 MINIMUM STANDARDS OF HISTORIC STRUCTURES may include:

- a. The use of only one accessible route to one accessible entrance.
- b. The accessible entrance need not be the primary entrance. It must be unlocked and indicated by signs at the primary entrance.
- c. Only one accessible restroom is required, and it may be unisex.
- d. Accessible routes are required only on the level of the accessible entrance, with access to others added when practical.

2 HANDICAPPED ACCESS RAMPS

- a. Handicapped ramps are sometimes needed to provide access to dwellings for those who are ill or have disabilities.
- b. They should be added in such a way that original historic materials are not removed and that the ramp construction can be reversible.
- c. They should be located at the rear or sides of buildings. If a handicapped ramp must be placed on the front of a dwelling it should be of wood construction rather than of brick, concrete, or metal. Brick, concrete, and metal ramps are more acceptable at rear and sides of dwellings.
- d. Ramps of wood construction should be of simple traditional design and configuration or designed to match the original porch railing in materials, dimensions, and detailing. Ramps should be painted to match the color of the porch railing or to match the overall paint color of the building.
- e. Use handrails in keeping with historic character.
- f. When required and outlined for historic buildings, comply with Texas Accesibility Standards per the TDLR.



APPENDIX



DEFINITIONS & TERMS

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

ADDITION New construction added to an existing building or structure.

ALTERATION Any act or process that changes one or more of the exterior architectural features of a structure, including, but not limited to, the erection, construction, reconstruction, addition, sand blasting, water blasting, chemical cleaning, chemical stopping, or removal of any structure, but not including changes to the color of exterior paint.

AMERICAN BOND A brickwork pattern where most courses are laid flat, with the long “stretcher” edge exposed, but every fifth to eighth course is laid perpendicularly with the small “header” end exposes, to structurally tie the wall together.

APRON A decorative, horizontal trim piece on the lower portion of an architectural element.

ARCH A curved construction which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch)

ARCHITECTURAL STYLE A category of architecture of similar buildings distinguished by similar characteristics of construction, design, materials, etc. Typical styles in Boerne include Vernacular, Classical Revival, Craftsman, Queen Anne,

ATTIC The upper level of a building, not of full ceiling height, directly beneath the roof.

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

BALUSTER One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

BALUSTRADE An entire rail system with top rail and balusters.

BARGEBOARD A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

BAY WINDOW A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

BELT COURSE A horizontal band usually marking the floor levels on the exterior facade of a building.

BOARD AND BATTEN Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

BRACKET A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

BULKHEAD The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. Bulkheads from the 19th century are often of wood construction with rectangular raised panels while those of the 20th century may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

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

CAPITAL The head of a column or pilaster.

CASEMENT WINDOW A window with one or two sashes which are hinged at the sides and usually open outward.

CHARACTER The qualities and attributes of any structure, site, street or district. Such attributes may include the form of the building, exterior cladding, roof materials, door and window design, exterior features such as canopies and porches, exterior and interior trim, etc.

CLAPBOARDS Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weatherproof exterior wall surface.

CLASSICAL ORDER Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

CLIPPED GABLE A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

COLUMN A circular or square vertical structural member.

CONSTRUCTION The act or business of building a structure or part of a structure.

CONTEXT The setting in which a historic element, site, structure, street, or district exists.

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

CORBEL In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

CORINTHIAN ORDER Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

CORNICE The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

CRESTING A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

DENTILS A row of small tooth-like blocks in a classical cornice.

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

DORIC ORDER A classical order with simple, unadorned capitals, and with no base.

DORMER WINDOW A window that projects from a roof.



DOUBLE-HUNG WINDOW A window with two sashes, one sliding vertically over the other.

EAVE The edge of a roof that projects beyond the face of a wall.

ELEVATION Any one of the external faces or facades of a building.

ELL The rear wing of a house, generally one room wide and running perpendicular to the principal building.

ENGAGED COLUMN A round column attached to a wall.

ENTABLATURE A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

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

FABRIC The physical material of a building, structure, or community, connoting an interweaving of component parts.

FAÇADE Any one of the external faces or elevations of a building.

FANLIGHT A semi-circular window usually over a door with radiating muntins suggesting a fan.

FASCIA A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

FENESTRATION The arrangement of windows on a building.

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

FINIAL A projecting decorative element, usually of metal, at the top of a roof turret or gable.

FLASHING Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

FLAT ARCH An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

FLEMISH BOND A brick-work pattern where the long “stretcher” edge of the brick is alternated with the small “header” end for decorative as well as structural effectiveness.

FLUTING Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

FOUNDATION The lowest exposed portion of the building wall, which supports the structure above.

FRIEZE The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

GABLE The triangular section of a wall to carry a pitched roof.

GABLE ROOF A pitched roof with one downward slope on either side of a central, horizontal ridge.

GAMBREL ROOF A ridged roof with two slopes on either side.

HIPPED ROOF A roof with uniform slopes on all sides.

HISTORIC BUILDING A building famous because of its association with a historic event or with the history of a locality.

HOOD MOLDING A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

IONIC ORDER One of the five classical orders used to describe decorative scroll capitals.

INFILL New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

JACK ARCH (see Flat arch)

KEYSTONE The wedge-shaped top or center member of an arch.

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

KNEE BRACE An oversize bracket supporting a roof or porch eave.

LATTICE An openwork grill of interlacing wood strips used as screening.

LINTEL The horizontal top member of a window, door, or other opening.

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

MAIN BUILDING The primary, historic building in an individual historic site.

MANSARD ROOF A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

MASONRY Exterior wall construction of brick, stone or adobe laid up in small units.

METAL STANDING SEAM ROOF A roof composes of overlapping sections of metal such as copper-bearing steel or iron coated with aterne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.

MODILLION A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

MORTAR A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

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



MULLION A heavy vertical divider between windows or doors.

MULTI-LIGHT WINDOW A window sash composed of more than one pane of glass.

MUNTIN A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

OBSCURED Covered, concealed, or hidden from view.

ORIEL WINDOW A bay window which emerges above the ground floor level.

ORNAMENTATION Any decorative objects, which are used to increase the beauty of the façade.

PAIRED COLUMNS Two columns supported by one pier, as on a porch.

PALLADIAN WINDOW A window with three openings, the central one arched and wider than the flanking ones.

PANELED DOOR A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

PARAPET A low horizontal wall at the edge of a roof.

PEDIMENT A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

PIER A vertical structural element, square or rectangular in cross-section.

PILASTER A square pillar attached, but projecting from a wall, resembling a classical column.

PITCH The degree of the slope of a roof.

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

PORTICO A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

PORTLAND CEMENT A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on pre-1920 buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)

PRESSED TIN Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

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

QUOINS A series of stone, bricks, or wood panels ornamenting the outside of a wall.

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 is appeared at a specific period of time.

REHABILITATION The process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural and cultural values.

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

REPLICATION Constructing a building so that it is an exact replica or imitation of an historic architectural style or period.

RE-POINTING Repairing existing masonry joints by removing defective mortar and installing new mortar.

RESTORATION The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

RHYTHM Regular occurrence of elements or features such as spacing between buildings.

RIDGE The top horizontal member of a roof where the sloping surfaces meet.

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

RUSTICATED Roughening of stonework of concrete blocks to give greater articulation to each block.

SASH The moveable framework containing the glass in a window.

SEGMENTAL ARCH An arch whose profile or radius is less than a semicircle.

SEMI-CIRCULAR ARCH An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

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

SCALE Proportional elements that demonstrate the size, materials, and style of buildings.

SHEATHING An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)

SHED ROOF A gently-pitched, almost flat roof with only one slope.

SHINGLES Wood which is split into flat shingles and different shapes. Wood shingles are common elements to the Queen Anne and Bungalow styles.

SIDELIGHT A vertical area of fixed glass on either side of a door or window.

SIDING The exterior wall covering or sheathing of a structure.



SIGN Any display of letters, numbers, pictures or other symbols upon a building, structure or other object for the purpose of attracting attention to a building, property or the goods or services offered therein. A sign shall include all parts of which it is composed, including the frame, background and lighting.

SILL The bottom crosspiece of a window frame.

SITE The land on which a building or other feature is located

SLATE Thin sections of stone which were used as a roof surface material for pre-1945 dwellings.

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

SPINDLES Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

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

STORY The space between two floors of a structure, or between a floor and roof.

STREETSCAPE The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

STRETCHER BOND A brickwork pattern where courses are laid flat with the long “stretcher” edge exposed.

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

STYLE A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

SURROUND An encircling border or decorative frame, usually at windows or doors.

SWAG Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

TRANSOM A horizontal opening (or bar) over a door or window.

TRIM The decorative framing of openings and other features on a facade.

TURRET A small slender tower.

VERANDA A covered porch or balcony on a building’s exterior.

VERGEBOARD The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

VERNACULAR A regional form or adaptation of an architectural style.

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

WALL DORMER Dormer created by the upward extension of a wall and a breaking of the roofline.

WATER TABLE A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

WEATHERBOARD Wood siding consisting of overlapping boards usually thicker at one edge than the other.



SECRETARY OF THE INTERIOR'S STANDARDS

The U.S. Department of the Interior developed 10 national standards that address the rehabilitation of historic buildings. The standards address appropriate preservation treatments. The Secretary of the Interior is responsible for establishing professional standards and for providing advice on the preservation and protection of all cultural resources listed in or eligible for listing in the National Register of Historic Places.

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings were first published by the National Park Service in 1979 and are applied to National Register properties whenever federal tax incentives are involved.

Also, the Secretary of the Interior's Standards for the Treatment of Historic Properties apply to all proposed development grand-in-aid projects assisted through the National Historic Preservation Fund, and are intended to be applied to a wide variety of resource types, including buildings, sites, structures, objects and districts. They address four treatments: preservation, rehabilitation, restoration and reconstruction.

The treatment standards, developed in 1992, were codified as 36 CFR Part 68 in the July 12, 1995 Federal Register (Vol. 60, No. 133). They replace the 1978 and 1983 versions of 36 CFR 68 entitled, "The Secretary of the Interior's Standards for Historic Preservation Projects." The Guidelines also replace the Guidelines that were published in 1979 to accompany the earlier Standards.

Please note that the Secretary of the Interior's Standards for the Treatment of Historic Properties are only regulatory for projects receiving federal grand-in-aid funds; otherwise, the Standards and Guidelines are intended only as general guidance for work on any historic building.

Income producing properties in a National Register historic district may be eligible for a 20% federal income tax credit on rehabilitation costs if the work is in conformance with the Secretary's Standards.

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