



# Design Standards for the Historic Districts of the City of Paris, Texas

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This Document addresses the Paris Commercial Historic District and  
The Church Street Historic District

It speaks to issues outlined in the Paris Historic Preservation Master Plan as part  
of the Visionaries in Preservation program of the Texas Historical Commission

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Arvin W. Starrett, Chairman  
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Susan Scholz, Secretary  
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## Preface



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# History of Paris

Paris, Texas, was formally founded in February 1844 after George Wright donated 50 acres of land for the establishment of the Lamar County seat. The City of Paris was incorporated by the Congress of the Republic of Texas on February 3, 1845. However, before this time, other known settlements existed. The first recorded settlement in the Paris vicinity was in 1825, but settlements were known in the area as early as 1824. Later, in 1837, Claiborne Chisum bought a large tract of land west of Paris, upon which several permanent residences already stood. Then in 1839, George Wright, who came to the Red River Valley in 1816 at the age of 17 with his father, purchased one thousand acres of the Larkin Rattan Headright Survey and donated the 50 acres for the establishment of a town where he opened a store. The town was surveyed in a grid pattern, with Wright's store in the middle.

The store was located in the uplands dividing the tributaries of the Red and Sulphur Rivers. The ridge stands at 650 feet, not particularly high, but from 50 to 200 feet above the surrounding land where it was protected from flood, had good drainage, and received abundant prevailing breezes. Paris was founded and mostly settled by those familiar with the surrounding area. Those who conceived and planned the town had lived in its vicinity for years and had a complete understanding of the territory. They were familiar with the soil, their surroundings, and even the weather. For many years, Paris merchants utilized the Red River to ship and receive goods. This location was also on the Central National Road which ran from San Antonio, through Paris, across the Red River.

Paris looked north for trade and expansion. The Red River separated the Republic of Texas from the United States. It also served as the division between the Anglo colonies to the south and the Choctaw and Chickasaw Nations to the north. Paris benefited from the commerce and exchange of services that took place between the citizens of Paris and the Native Americans. With

this market, early progressive settlement of Paris took place. Paris became a business and federal court center for the Indian Territory.

Paris experienced an influx of merchants from cities across the Red River. For this reason, Paris never became dependent on any single crop, industry, or commercial undertaking. It filled a commercial and industrial role, different than its agrarian neighbors. By 1860, Paris was populated with millers, furniture makers, etc. that established Lamar County as a “high wage” industrial region with plenty of skilled craftsmen and trades people.

The 1870s brought the flowering of the Parisian culture with the publishing of various interests and views in the newspapers and journals. Paris was also the home of several brilliant and/or erratic thinkers. One such was William McDonald. He was a wealthy lawyer who lived in Paris and loved astronomy. On his deathbed, he left the majority of his wealth to The University of Texas, a place he never attended. A legal suit was brought by his heirs over the estate; however, the University of Texas was victorious and used the funds for the construction of the McDonald Observatory in the Davis Mountains of West Texas.

In 1877, a devastating fire ravaged 13 acres of the downtown area; most of the buildings destroyed were in the Gothic Revival and Italianate styles. As per the new city fire code, the entire business district was rebuilt in brick or stone in the Italianate or Second Empire style, only to be destroyed again by another devastating fire in 1916.

Paris was never a cattle town even though it was the original Texas home, and later burial place, of one of the great ranching names of Texas history, John Chisum. The most important economic influence on Paris came from cotton. Cotton brought wealth to the town and gave the small town a world outlook. The cotton industry

created a class of citizens who were capable of forming and backing cultural and artistic decisions of community importance. Cotton was also an economic indicator, with Paris becoming a gilded branch of the Cotton Kingdom. The cotton buyers and cotton dealers strictly advised the farmers what they should be doing. The surviving homes of this period of economic influence display evidence of the owners' concern for show and beauty over usefulness and function. They express an architectural desire to display achievement.

Paris was a unique city. Unlike its surroundings, Paris was more southern than western and more urban than rural. The Cotton Kingdom status of Paris enticed several English families to take up residence in the 1880s. This influx of Europeans created a cosmopolitan atmosphere in the small Texas town and turned its attention to Europe as a source of ideas. Today, Paris still exhibits architectural traces of the great cotton era because the economic and social influences of oil were not experienced here, as they were in Dallas, Tyler, Waco, and many other towns in Texas. The discovery and subsequent wealth from oil greatly influenced these towns and caused them to lose their historic past.

By 1885, the first residential subdivisions and commercial developments were established beyond the center of town. These new areas of Paris were connected to downtown with trolley lines. It was also at this time that the railroad passed through Paris; development along these lines soon followed. During the 1890s, Paris continued to flourish and the population continued to grow. With this came the need for even more land. Additions to the town continued along the numerous rail lines and transportation corridors. By the turn of the century, the rapid population growth slowed, but subdivisions continued to be created.

The City of Paris, the Board of Trade, and Progressive Club commissioned landscape

architect W. H. Dunn from Kansas City, Mo., in 1914. He was enlisted to assess the current conditions of the city and advise on expansion for the next 25 years that would support a population of 50,000. Dunn's plan included many suggestions for Paris; however, only the suggestions for the creation of a formal central plaza and the relocation of Market Square were enacted.

The second devastating fire in Paris took place on March 21, 1916. The fire left the heart of the city in ashes. Several commercial buildings survived and still stand in Paris today. Within five years of the devastating fire, the entire commercial and municipal district was rebuilt. The rapid rebuilding of Paris indicated that the citizens of the twice-damaged town showed optimism for their future. With this rebuilding came the establishment of a Paris vernacular that was influenced by the national trend of eclecticism in architecture. Few buildings were designed by architects. While devastating much of Paris, the fire served as a unifying event for the city. The rebuilding of Paris modernized the city and brought a unified appearance of buildings due to the brief rebuilding period.

J. L. Wees, a European-trained architect, had been brought to Paris in 1908 to design an elaborate house for Rufus Scott, a local investor. He returned, permanently, after the fire of 1916 and designed several public buildings and spaces. These designs established the standard for public architecture in Paris.

Paris was hit hard by the Great Depression. Limited construction and advancement took place in the 1930s. The city received only nominal assistance from the Works Progress Administration (WPA). With WPA labor, new water and sewer lines were laid, streets were curbed and paved, and Paris Junior College and Noyes Stadium were constructed. To help stimulate their struggling economy in the 1940s, a group of merchants organized with the intent of

securing an Army camp for Paris. With the assistance of government officials, the merchants were granted their request. Camp Maxey, located north of Paris, was established in 1942. The influx of soldiers and their families helped elevate Paris out of the lingering effects of the Great Depression. By 1945, Camp Maxey was no longer used for training by the Army. Shortly thereafter, it became the training center for the Texas National Guard and still continues for that use today.

Throughout the history of Paris, industry has been important to the economy, society, and heritage of the city. In the present day, industry has maintained its importance. Large corporations, including Kimberly-Clark, Sara Lee, and the Campbell Soup Company, have maintained a presence in Paris for decades. These three corporations, along with others, provide employment for many residents of Paris and Lamar County. Paris also serves as the location for utility and technological industries.

For nearly 50 years, preserving the history of Paris has been important to the citizens of this unique and culturally rich city. The Lamar County Historical Commission began in 1963 under the name Lamar County Historical Survey Committee. The County Historical Commission influenced development by focusing on becoming a tourist destination based on history.

The Paris Downtown Development Association (1966) and the Architectural Preservation Committee (1979) were formed to provide support and guidance to the revitalization of the downtown business district. The Landmark Preservation Committee was established in 1980 to help retain the historic personality of significant properties in the city. The Committee was renamed the Paris Historic Preservation Commission in 2002.

Paris became a Texas Mainstreet City in 1984 and again recertified in 1998. In 1988, three

National Register Districts were established. The three districts are the Paris Commercial Historic District, the Church Street Historic District, and the Pine Bluff – Fitzhugh Historic District. The Paris Commercial Historic District was established as a local historic district in 2003. The following year, the Church Street Historic District was established as a local historic district.

# Certificate of Appropriateness Process for Application



# The CITY OF PARIS

## APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

Date: \_\_\_\_\_

### APPLICANT/OWNER INFORMATION

Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Address: \_\_\_\_\_ Fax: \_\_\_\_\_

Property Owner's Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Property Owner's Address: \_\_\_\_\_ Fax: \_\_\_\_\_

### PROJECT INFORMATION

Name of Business (if applicable): \_\_\_\_\_

Current or intended use of the building: \_\_\_\_\_

Address of Project: \_\_\_\_\_

*(The below information (Lot, Block, Subdivision, and Frontage) can be obtained on the Lamar County Appraisal District's website by entering the physical address of the property:*

*<http://clientdb.trueautomation.com/clientdb/main.asp?id=7>*

*If you do not have access to the Internet or cannot locate this information on the website, contact the Community Development Department at (903) 784-9234 for assistance. Zoning and Historic District information can be completed by the Community Development Department at the time you submit your application.)*

Lot \_\_\_\_\_, Block \_\_\_\_\_, Subdivision \_\_\_\_\_ Zoning: \_\_\_\_\_

Which Historic District is the property located within?

- Downtown Historic District
- Church Street Historic District
- Stand-Alone Designation

Select the type of project and complete the appropriate sections related thereto:

- Remodeling/Renovating

Provide a detailed description of the nature of the proposed external alterations and /or repairs (attach additional sheets if necessary):

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Are you painting an exterior feature?      YES      NO

If YES:

	<i>Describe Feature</i>	<i>Color Name</i>	<i>Sample Attached</i>	
Ex.	Window and door frames	SW Autumn Hue (No. 7665)	YES	NO
	_____	_____	YES	NO
	_____	_____	YES	NO
	_____	_____	YES	NO

# APPLICATION FOR A COA

## Page 2

Are you replacing an exterior feature?      YES      NO

If YES:

	<i>Describe Feature</i>	<i>Current Material</i>	<i>Proposed Material</i>	<i>Sample Attached</i>	
Ex.	<u>Window frame</u>	<u>Wood</u>	<u>Vinyl</u>	<u>YES</u>	<u>NO</u>
	-----	-----	-----	YES	NO
	-----	-----	-----	YES	NO
	-----	-----	-----	YES	NO

Required attachments:

- Current photographs of the property
- If available, historic photographs of the property
- Samples of materials to be used

New Construction

Are you replacing an existing structure?      YES      NO

If YES, complete "Demolition" below.

Required attachments:

- Current photographs of the property
- If available, historic photographs of the property
- Site Plan indicating the following:
  - Size, shape, and dimensions of the lot on which the building will be located (check official plat records)
  - Location and width of all easements (check official plat records)
  - Location of building setback lines (Zoning Ordinance No. 1710)
  - Location and dimensions of all existing buildings, parking areas, and existing signs (if any)
  - Location, size, and height of the proposed structures
  - The exact distance the proposed structures will be from the platted lot lines
- Architect's rendering or scale drawing of proposed construction
- Sample board of materials and colors to be used

Demolition

Describe the condition of the existing structure: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What is the estimated cost of restoration or repair of the existing structure? \_\_\_\_\_

Explain why the property is being demolished as opposed to restored or renovated for adaptive reuse:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What do you plan to do to mitigate the loss of the landmark structure? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Required attachments:

- Current photographs of the property (photographs should be taken from all possible angles)
- If available, historic photographs of the property

**APPLICATION FOR A COA**

**Page 3**

Sign

Type of Sign:

- Attached Sign
- Pole Sign
- Ground Sign
- Banner
- Sky Sign
- Temporary Sign
- Other (Specify) \_\_\_\_\_

Sign Dimensions: \_\_\_\_\_ Total Square Footage \_\_\_\_\_

Will the sign be connected to electricity or lit in any way? YES NO

If YES, what is the method of lighting? \_\_\_\_\_  
\_\_\_\_\_

Will this sign project over a public sidewalk? YES NO

If YES, what is the distance from the sidewalk to the bottom of the sign? \_\_\_\_\_

Required attachments:

- Current photographs of the property
- If available, historic photographs of the property
- Site drawing indicating the following:
  - Pole Sign, Ground Sign, Banner, Temporary Sign, etc.:
    - Size, shape, and dimensions of the lot on which the sign will be located (check official plat records)
    - Location and dimensions of all existing buildings, parking areas, and existing signs (if any)
    - Location, size, and height of the proposed sign
    - The exact distance the proposed sign will be from the platted lot lines
  - Attached Sign:
    - Drawing of the entire face of the building on which the sign will be attached, including the dimensions of the building face
    - Drawing of the proposed sign on the building
    - Size and dimensions of the proposed sign
- Sign contractor's rendering or scale drawing of proposed sign
- Sample of materials and colors to be used

Have you submitted an application for a Sign Permit to the Building Division? YES NO

Fence

What is the proposed material and style of fence you intend to install? \_\_\_\_\_  
\_\_\_\_\_

What is the proposed height of the fence? \_\_\_\_\_  
\_\_\_\_\_

Are you replacing an existing fence? YES NO

If YES, what is the current fence material? \_\_\_\_\_

Required attachments:

- Current photographs of the property
- If available, historic photographs of the property
- Site drawing indicating:
  - Size, shape, and dimensions of the lot on which the fence will be located (check official plat records)
  - Location, size, and height of the proposed fence
- Samples of materials to be used (or alternatively, a photograph showing the style and color of fence)

**APPLICATION FOR A COA**

**Page 4**

Other

Provide a detailed description of the nature of the proposed project (attach additional sheets if necessary):

-----  
-----  
-----  
-----

Required attachments:

- Current photographs of the property
- If available, historic photographs of the property
- Samples of materials to be used

Intended start and finish dates: Start \_\_\_\_\_ Finish \_\_\_\_\_

**NOTICE TO APPLICANT:**

1. COMPLETED APPLICATIONS AND DRAWINGS MUST BE IN THE COMMUNITY DEVELOPMENT OFFICE NO LATER THAN 10 DAYS BEFORE THE MEETING. (MEETINGS ARE HELD EACH MONTH ON THE 2ND WEDNESDAY AT 12:00 P.M. AND 4TH MONDAY AT 4:00 P.M. IN THE CITY HALL WEST ANNEX.)
2. IT IS IMPERATIVE THAT YOU COMPLETE THIS APPLICATION IN ITS ENTIRETY. INCOMPLETE APPLICATIONS WILL BE RETURNED AND COULD DELAY THE COMMENCEMENT OF YOUR PROJECT.
3. THE PRESENCE OF THE APPLICANT OR HIS/HER AGENT AS DESIGNATED HEREIN IS NECESSARY AT THE HISTORIC PRESERVATION COMMISSION MEETING.

I have carefully read the complete application and know the same is true and correct. I understand the ordinances governing the activity described in this application, and I agree to comply with all provisions of the City ordinances, State laws, and all property restrictions, whether herein specified or not. As the owner of the above property or a duly authorized agent, I hereby grant permission to the City of Paris to enter the premises and make all necessary inspections.

**X** \_\_\_\_\_  
(Owner or Authorized Agent)

**RETURN TO:**

City of Paris Community Development Department  
P. O. Box 9037  
150 1st Street S.E.  
Paris, TX 75461  
(903) 784-9203

<b>For Commission Use Only:</b>	
COA # _____	
<input type="checkbox"/>	Approved as Submitted
<input type="checkbox"/>	Approved with the following conditions: _____
-----	
-----	
<input type="checkbox"/>	Denied for the following reasons: _____
-----	
-----	
<input type="checkbox"/>	Approved Administratively (Ordinary Maintenance)
-----	
_____	_____
Commission Chairman/HPO	Date

## Purpose of the Design Standards

## **Purpose of the Design Standards**

These standards and recommendations are intended to preserve and maintain the character of the historic buildings. They reinforce and protect the defining features of the historic districts and define those visual elements which are common to the district, as well as the qualities unique to this community and to each building.

This document should help to preserve the integrity of the historic buildings and enhance the value of the Historic Districts for the private investor, residents and owners, and the community as a whole. When addressing changes to an individual building, it must not be taken out of context. Modifications affect the block as a whole and should have the broad interest of the community in mind.

## **General Considerations**

Identify that which is important and “Character-Defining”

- If it is in good condition, keep it.
- Retain and repair if deteriorated.
- Replace only when beyond repair.
- Reconstruct only when you can do so accurately using periodical photos, ghosts photos or outlines of what was there.
- New construction should be done in such a way that it has minimal effect on the original building, and, if removed, would not irreparably change the original.
- Demolition of any designated building or contributing building within a district is prohibited.

The standards do not address the use of the building or the interior except when the interior is a significant public space such as courthouses, churches, house museums, etc. If the interior architecture (heated space) is deemed an integral part of the design, it shall then be brought into review. Only the exterior portions, which include new construction, additions, and rehabilitation of

the building, shall comply with the standards set forth.

These standards should be applied to a building based on its original use and construction. For example, a residence may currently be used as an office, therefore it is considered a commercial business, but it is still a residential building.

The existing historical commercial district contains residential buildings and the residential districts contain commercial buildings.

Recommendations of approval or disapproval for new construction in a historic district shall be based on the National Park Service Guidelines and by consideration and compatibility with the standards as outlined herein.

These standards will be used to provide an objective basis for the decisions of the Historic Preservation Commission and City Planning Staff. The standards specifically address the issues below:

- Site and setting.
- Height and mass.
- Scale of building.
- Proportion of building's front facade.
- Proportion of openings within the facility.
- Rhythm of solids to voids in front facades.
- Location and treatment of entryway.
- Rhythm of spacing for buildings on streets.
- Rhythm of entrance and/or porch projection.
- Relationship of materials and texture.
- Roof shapes.
- Walls of continuity and street walls.
- Signage.
- Awnings and canopies.

It should be noted that buildings constructed prior to 1959 may be eligible for listing on the National Register of Historic Places and shall be evaluated

for their significance and contribution to the more recent development of Paris.

It should be noted that it is the Applicant's responsibility to review all current ordinances of the City of Paris to ensure full compliance.

*A Certificate of Appropriateness* must be obtained prior to the commencement of any project within the Historic Districts.

It should also be noted that a *Certificate of Appropriateness* does not constitute a *Building Permit* and the undertaking may require a Building Permit to perform the work.

# Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior's Standards for the Treatment of Historic Properties are common-sense principles in non-technical language. They were developed to help protect our nation's irreplaceable cultural resources by promoting consistent preservation practices.

The Standards may be applied to all properties listed in the National Register of Historic Places: buildings, sites, structures, objects, and districts.

The Standards are a series of concepts about maintaining, repairing and replacing historic materials, as well as designing new additions or making alterations; as such, they cannot, in and of themselves, be used to make essential decisions about which features of a historic property should be saved and which might be changed. But once an appropriate treatment is selected, the Standards provide philosophical consistency to the work.

There are Standards for four distinct, but interrelated, approaches to the treatment of historic properties — preservation, rehabilitation, restoration, and reconstruction.

Source: National Park Service

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

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if

appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Source: National Park Service

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

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

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## General Information

### Renovating Previously Modified Buildings



HISTORIC PHOTOGRAPH SHOWING ORIGINAL BUILDING FACADES ON EAST PLAZA

Buildings have a tendency to be modified and modernized over time as a way of “keeping up with the times” and through maintaining a building by replacing deteriorated materials. Replacement materials were not always compatible with the original design and altered the original appearance.

A building is considered to have a “period of significance” which is its most important time period or its longest time period.



BUILDING FACADES ON EAST PLAZA THAT HAVE BEEN COVERED UP OVER THE YEARS

Additions and alterations to previously modified buildings should be viewed as a product of their time. Early additions and modifications may be historically significant or part of the “period of significance” for the building. These additions should be retained.

Recent alterations that do not contribute to the period of significance should be removed and the original appearance restored.



EAST PLAZA BUILDINGS THAT ARE BEING RESTORED TO THE ORIGINAL FACADE

The following standards are recommended:

- As renovations to historic buildings take place, consider returning a building to its original appearance whenever possible. This will enhance the building and the surrounding district.
- As renovation takes place, refer to old photographs if available. If clear evidence of previous details exists, use these clues to return the building or detail to its original appearance. If no photos are available, construct a new simplified design based on the *Building Characteristics, Building*

*Components and Materials* sections of this document.



ENTRIES AND WINDOWS ORIGINALLY WOOD SHOULD NOT BE MODIFIED WITH ALUMINUM



OPEN BLOCKED UP WINDOWS AS PART OF FUTURE RENOVATION



NON-ORIGINAL PORCH COLUMNS SHOULD BE REPLACED WITH WOOD WHICH IS MORE COMPATIBLE WITH ORIGINAL DESIGN

### Commercial Buildings

- If the ground floor has been recessed behind the common wall of the surrounding buildings as part of previous alterations, the storefront should be restored to the original footprint and building line.
- Replace modified aluminum entries and windows. Rebuild to a form more in keeping with the original design.
- Open blocked or boarded-up windows and transoms. If the transom covering is removed and mechanical systems and other interior modifications become visible, place a gray panel on the interior window.
- Reinstall canopies if there is evidence that they previously existed. Canopies provide a cohesive quality to the pedestrian experience. They have a longer life than fabric awnings. Most buildings had canopies rather than awnings.

### Residential Buildings

- Porches are frequently the most modified portion of a house. Returning a porch to its original design will make a positive visual impact to the house and the neighborhood.
- If a porch has been lowered, consider raising it to its original level.
- If the original columns have been replaced with another material and design, consider replacing the columns with columns which are compatible with the original design and material.
- If porches have been closed to provide additional space in the house,



CLOSED-IN PORCHES SHOULD BE RETURNED TO THEIR ORIGINAL APPEARANCE



WOODEN WINDOWS SHOULD NOT BE REPLACED WITH ALUMINUM WINDOWS

look for other locations for this space when remodeling.

- If porches have been removed, consider reconstructing them.
- Synthetic siding which has been applied over the original siding changes the character of the house and can cause the original material to deteriorate. Consider removing the synthetic siding and restoring the original detail of the house.
- When windows have been removed and replaced with windows of a different material and proportion, consider replacing them with windows to match the original in material, proportion, and configuration.

### New Construction in Historic Districts



NEW CONSTRUCTION SHOULD MAINTAIN THE OVERALL HEIGHT OF THE IMMEDIATE SURROUNDING STRUCTURES



ROOF FORMS AND ROOF LINES SHOULD BE CONSISTENT IN SHAPE AND DETAIL



ADDITIONS TO EXISTING STRUCTURES MUST NOT BE OVER POWERING



NEW STRUCTURES SHOULD MAINTAIN THE SAME BUILDING RELATIONSHIP AS THE SURROUNDING STRUCTURES

- As opportunities arise, new construction will take place in historic districts and this is to be encouraged in order to maintain a viable community. However, new construction should follow the characteristics and standards outlined in this document.
- Respect and maintain the overall height of buildings in the immediate vicinity.
- Maintain the building relationship to the street. Set the new building back a distance equal to that of the surrounding structures and orient the new building in the same way.
- Maintain the established rhythm of the structural piers in the surrounding buildings; consider a similar rhythm, structural bay or width.
- Respect the overall proportion and form. Maintain the width to height relationship.
- Utilize floor heights common to adjacent buildings. Maintain the horizontal continuity of the elevations in commercial buildings.
- Roof forms and roof lines or cornices should be consistent in shape and detail.
- Maintain the solid-to-void pattern established in the window openings and follow the proportions established in these openings.
- Materials used in the construction of new buildings should reflect the period in which they are built but should respect the established scale of adjacent buildings.
- Maintain the orientation of building entrances on a street.
- Construct additions to existing buildings that do not overpower the

original building.

- Seek guidance and assistance early in a project. Look at options that will enhance the historic district and satisfy new program needs.
- Avoid creating a false history when constructing new buildings. New buildings are new buildings and should not be confused with historic structures.

### Priority Planning — Renovation Guidelines



ALWAYS EVALUATE THE STRUCTURE TO ESTABLISH THE IMPORTANCE AND ORDER OF THE WORK NEEDED



RETAIN CHARACTER DEFINING FEATURES AND ONLY REPLACE MATERIAL TO MATCH ORIGINAL IN DIMENSION AND PROFILE

- Evaluate the existing structure to establish the most important work to be completed.
- What may be the most visible to the eye may not be the most important to the life of the building. For example, a new coat of paint for the front of the building will not do much to extend the life of the building if the roof is leaking badly.
- Identify the “character-defining” features of the building and relate their importance to the character of the street as well as the building itself.
- Retain as much of the original building material and detailing as possible.
- If the original feature is beyond repair, replace the original with new material to match the original in dimension and profile.
- Determine what needs to be repaired or replaced, and plan to repair or replace only that. If one window is beyond repair, there is no need to replace all windows in the building.
- If compromises must be made with regard to budget and existing conditions, focus on what will extend the life of the building and what is most visible from the street and has the most impact on the overall streetscape.



BUILDINGS REQUIRE MAINTENANCE AND CLEANING, IT COST LESS TO REPAIR AND MAINTAIN A BUILDING THAN TO REPLACE OR REBUILD DAMAGES AREAS



WATER DAMAGE CAN HAVE A DRAMATIC EFFECT ON THE APPEARANCE OF A BUILDING



UNOCCUPIED BUILDING WINDOWS NEED TO BE COVERED WITH BLANKER PANELS

## Maintenance

- A building requires care, maintenance and cleaning.
- It costs less to repair and maintain a building than to replace or rebuild damaged areas.
- Clean the building gently. **Never** sandblast an old building. Soap and water can do a lot. Chemical cleaner should be tested to ensure the same compatibility and effectiveness of the materials.
- Clean roof drains of trash and leaves. Check for good drainage.
- Check the roof for leaks and patch them immediately. Leaks commonly occur where the roof and wall meet and where pipes punch through the roof.
- Check downspouts and make sure rainwater runs away from the building.
- Wash windows and repair any damaged wood or glass.
- Check for loose glass and re-putty as necessary and paint.
- Check canopy and awning attachments and anchors. Replace worn or damaged materials.
- Repaint to protect wood and metal from deterioration.
- Keep signs freshly painted and securely anchored.
- If buildings are mothballed or unoccupied, cover windows with blanker panels but allow for ventilation.

## Site Design

### Paving

- All historic paving within the districts should be maintained and preserved.
- New paving installed must maintain the aesthetic uniformity of the historic districts.
- Paving that must be replaced shall be made of similar material and sizes, as well as joints or patterns consistent with the style or period of the area.

### Fencing

- Fences do not readily exist in the front yard of houses.
- If original remains repair that which is deteriorated.
- Fencing material should be appropriate to the style of house/building.
- Chain link, plywood, vinyl, and concrete are prohibited.
- Place fences along established property lines.
- Front yard walls are prohibited.
- Unless historically documented fencing in the commercial historic district is not allowed.
- Appropriate fencing materials are metal; wood picket if appropriate to housing style; masonry if appropriate to housing style. Garden loop is an appropriate alternative to chain link.

### Landscaping

- Landscaping needs to be designed with native plants found in the surrounding area, especially within public view corridors.
- Xeriscape water conservation principles should be implemented when applicable in all landscape designs.



WOOD PICKET FENCING IS A SUITABLE FENCING MATERIAL IF IT IS APPROPRIATE TO THE HOUSING STYLE



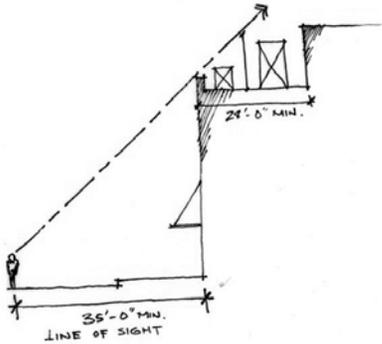
GARDEN LOOP FENCING IS A MORE APPROPRIATE ALTERNATIVE COMPARED TO CHAIN LINK FENCING



CHAIN LINK FENCING SHOULD NOT BE USED AS A FENCING MATERIAL



SIMPLE STREET FURNITURE THAT DOES NOT BLOCK PEDESTRIAN TRAFFIC IS APPROPRIATE



PLACE ROOF TOP MECHANICAL EQUIPMENT OUT OF LINE OF SIGHT.



APPROPRIATE STREET FURNISHINGS FOR HISTORIC DISTRICTS

- Landscaping that requires continual moisture, i.e. shrubs, trees, plants, within ten feet of a historic building should be avoided.
- Remove climbing vines and ivy from historic buildings and walls as they damage the building fabric.
- All plants and vegetation growing in wall and foundation crevices needs to be removed without damage to the historic fabric.
- Trees over 6 inches in diameter must not be removed without approval.
- All landscaping and planters must not block or obstruct the normal flow of pedestrian or vehicular traffic.

**Equipment Screening/Utility Location**

- Mechanical equipment shall not be within line of sight.
- Place rooftop mechanical equipment out of pedestrian sight lines.
- Place ground mounted mechanical equipment behind the line of the front façade and screen with planted material.

**Sidewalk Displays, Furnishings, and Public Amenities**

- All street furniture and public amenities, i.e. benches, trash cans, drinking fountains and lighting, need to be approved by the Historic Preservation Commission.
- Design of public amenities should be simple and clean and shall not replicate a period that predates 1920.
- Temporary signs shall not be attached to historic buildings surfaces.
- Furnishings must not block or obstruct the normal flow of pedestrian traffic.
- New holes must not be created in historic building fabric or hardscape.

**Parking**

- Parking structures shall be compatible in design and materials with surrounding historic buildings and districts.
- Ramps needed for parking structures must be self contained within the structure and not visible from the street.
- New construction is encouraged to provide parking behind the building, in lieu of on-street parking.
- All design and construction of parking areas or structures within historic districts must be approved by the Historic Preservation Commission.
- At no time shall a building be demolished to provide surface parking.



APPROPRIATE LIGHTING FIXTURE IN RELATION TO PERIOD AND SCALE OF THE BUILDING



SECURITY LIGHTING NEEDS TO BE PLACED AS UNOBTRUSIVELY AS POSSIBLE

## Lighting

- Lighting fixtures should be compatible with the original period of the building.
- Fixtures that have an appearance that predates the original installation of electricity are prohibited.
- Retain original lighting fixtures. They can be rewired and restored.
- An artificially “aged” fixture mimicking a carriage lamp or gaslight is prohibited.
- A concealed fixture or one of a very simple design is an acceptable option.
- Place security lighting as unobtrusively as possible.
- The use of approved neon lighting on buildings predating early twentieth century is encouraged.
- Post-mounted lighting fixtures must meet the approval of the Historic Preservation Commission.

In general, illumination levels should not exceed 5 foot-candles in exterior lighting fixtures. However, higher illumination levels can be utilized from concealed indirect lighting, such as from spot or flood lighting sources.

Inappropriate lighting colors and sources include sodium vapor, blue toned fluorescent, halogen, or xenon.

The following examples indicate replacement light fixtures appropriate to various housing styles.



EXAMPLE OF A COLONIAL REVIVAL STYLE HOUSE



EXAMPLE OF A CRAFTSMAN STYLE HOUSE



EXAMPLE OF AN EXOTIC ECLECTIC STYLE HOUSE

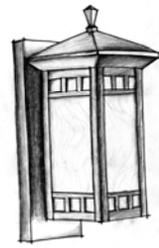


EXAMPLE OF A GREEK REVIVAL STYLE HOUSE





EXAMPLE OF A MISSION STYLE HOUSE



EXAMPLE OF A TUDOR STYLE HOUSE



# Design Standards for Buildings in the Historic Districts

Architectural Heritage and Development	36-39
Style and Influence	40-44
Building Characteristics	45-50
Building Components	51-61
Materials	62-72
Signs and Historic Buildings	73-78

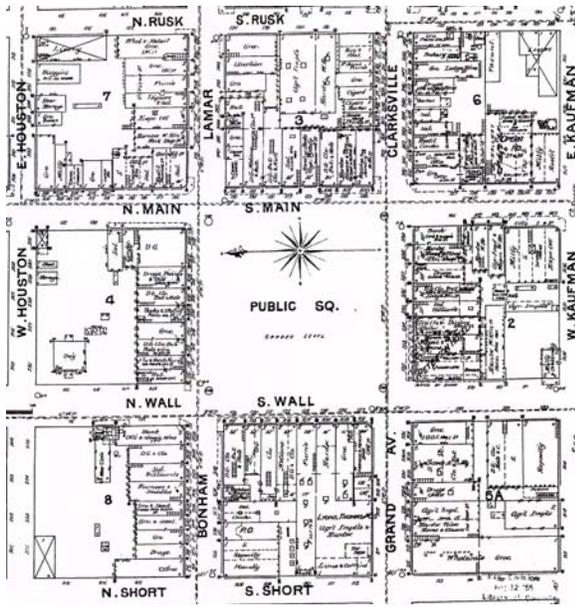
## Commercial Historic District

### Development and Characteristics of the Paris Commercial Historic District

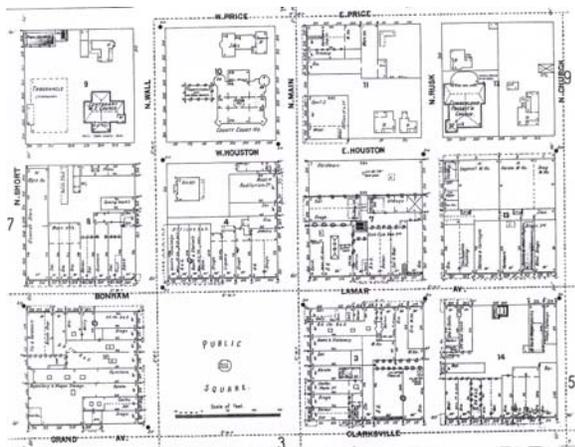
The development of the Paris Commercial Historic District took place during four distinct periods. Each period of construction brought different architectural styles, details, and materials.

The first period of development began in 1845 with the establishment of Paris and ended with the fire of 1877. The first buildings built in Paris were structures made of hand hewn wood and wood siding. These early buildings were constructed around the central plaza. During this time, the county courthouse, built in 1846, was located in the center of the plaza. The courthouse was relocated two blocks north of the square in 1874 when the needs of the citizens outgrew the building. The plaza was located in the center of the original 50 acres of the townsite. It is the focus of the grid pattern street system located around it. By the 1860s, buildings were constructed in the High Victorian Italianate style. The emergence of the style took place because of the cotton boom and the subsequent arrival of the railroad. Presently, no buildings from this period survive because of the devastation from the fire of 1877, which destroyed 13 acres of the commercial district.

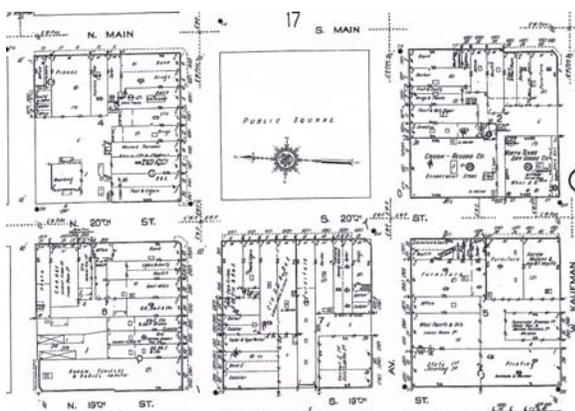
The second period of development began immediately following the fire of 1877 and ended in 1916. Because of the devastation of the fire of 1877, new city code required that all commercial buildings be constructed of brick. By 1877, the railroad had already impacted the Paris economy. Pattern books and materials arrived by rail and influenced the reconstruction of the commercial



SANBORN MAP SHOWING DEVELOPMENT AROUND PLAZA IN 1888



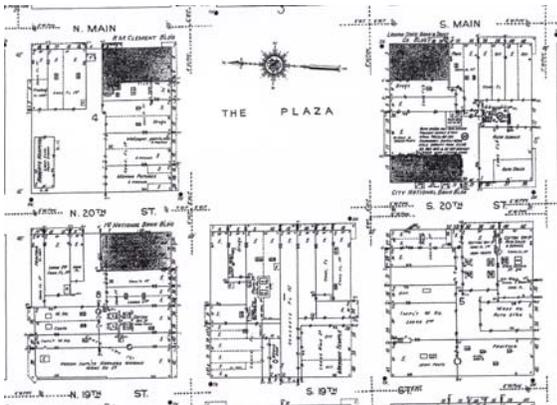
SANBORN MAP SHOWING DEVELOPMENT AROUND PLAZA IN 1902



SANBORN MAP SHOWING DEVELOPMENT AROUND PLAZA IN 1914



HISTORIC PHOTOGRAPH OF EAST PLAZA



SANBORN MAP SHOWING DEVELOPMENT AROUND PLAZA IN 1926

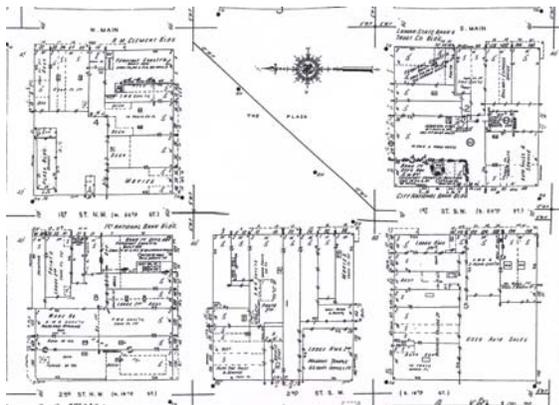


HISTORIC PHOTOGRAPH OF GRAND THEATER

district. Gothic Revival, Italianate, and Second Empire style buildings were visible throughout the rebuilding of the downtown commercial district. Further influencing the rebuilding were the ideas brought by professionals and new residents who came from the Midwest. Paris once again showed strength, both architecturally and economically. All this ended on March 21, 1916, when an extensive fire destroyed most of the downtown commercial district and a portion of several residential neighborhoods.

The next period in the development of the Paris Commercial Historic District took place from 1916 to 1924. Reconstruction after the fire of 1916 was rapid. Most of the city was rebuilt within five years. A vast majority of the buildings standing today were built during this time. The architecture was based on popular 20th century commercial architectural styles. The styles include: Prairie School, Classical Revival, Richardsonian Romanesque, Italian Renaissance, and Gothic Revival. The new commercial buildings had brick fire walls and other features reflecting the latest safety precautions of the time. Prior to the fire, in 1914, W. H. Dunn, a landscape architect, made multiple recommendations for the future growth of Paris. After the fire, two of the recommendations were followed. The first was the relocation of the public market two blocks south of the square. The second recommendation was to convert the central plaza from an open space to a formal space.

The final stage of development for the Commercial Historic District began in the mid-1920s and continues today. Since the end of the last period of



SANBORN MAP SHOWING DEVELOPMENT AROUND PLAZA IN 1946

development, very little new construction has taken place. The Great Depression brought on the significant period of development. During this time, the Works Progress Administration (WPA) upgraded the infrastructure of the city. Overall, the buildings remain, but have undergone modernizations.

Modernization actions include covering the facades with metal panels and plaster, boarding upper windows, and replacing historic windows with non-historic counterparts. Today, the central core structures of the district remain intact; however, many of the buildings are vacant and neglected. The periphery of the district has several vacant lots.



TIME PERIODS OF DEVELOPMENT

- pre 1916
- 1916
- 1920
- 1926
- 1946
- 1950
- post 1950

**One-part Commercial Block**

The one-part commercial block began to appear in the 1850s and was mainly used as retail space or banks.

- simple, one story box with a decorated facade
- typically consists of windows and an entry capped with a cornice



**Two-part Commercial Block**

The two-part commercial block is the most common building type used for small and moderate size commercial buildings in the country. This type was constructed from the 1850s to the 1950s.

- usually 2 to 4 stories in height
- distinct horizontal division in two zones to denote different building functions
- first floor, public space, has an open storefront facade
- second floor, private space, has a solid appearance with a few punched openings



### Two-part Vertical Block

Early construction of the two-part vertical block started in the early 1900s and continues today.

- minimum four stories high
- building divided horizontally into two distinct zones with a prominent upper zone
- engaged columns, pilasters, or uninterrupted wall surface emphasized the verticality of the form



### Three-part Vertical Block

The three-part vertical block shares many of the same features of the two-part commercial block.

- building divided horizontally into three distinct zones
- the base of the building supported a mid zone of multiple floors
- top zone consisting of one to three stories above the mid zone became the cornice of the building



### Gothic Revival



HOOD MOLDING



BATTLEMENT

The Gothic Revival style is based on medieval and non-classical building forms. Characteristics include:

- pointed arches
- ribbed vaulting
- battlement parapets
- hood molding over windows



This is an example of a two-part block Gothic Revival

### Richardsonian Romanesque



SEMICIRCULAR ARCHES ON SHORT COLUMNS AT THE RECESSED FRONT ENTRY



RUSTICATED STONE

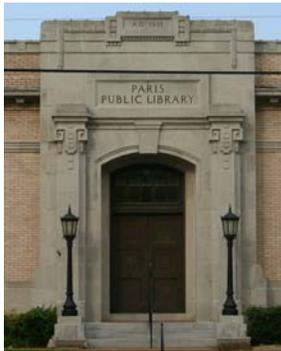
Richardsonian Romanesque is a unique American style that incorporates 11<sup>th</sup> century French and Spanish Romanesque characteristics. The style was favored for churches, universities, and public buildings. Characteristics include:

- heavy building massing with massive rusticated stone walls
- dramatic semicircular arches
- recessed entrances with short columns
- bands of windows



This is an example of a two-part block Richardsonian Romanesque

### Classical Revival



PORTICO WITH PILASTERS



ADORNED ROOF PARAPET

Classical Revival style was often used as the style of choice for significant commercial buildings including post offices, courthouses, and libraries. Characteristics include:

- symmetrical facade
- simple geometric forms with monumental proportions
- pedimented porticos surrounded by pilasters of the classical orders
- adorned roof parapets



### Spanish Eclectic



RED ROOF TILE



ARCHES ABOVE WINDOW AND DOOR

Spanish Eclectic style buildings are typically found in the southern United States.

Characteristics include:

- low-pitched roof with little or no overhang covered with tile
- prominent arches above windows and doors
- stucco wall surface



### Mission Revival



SEMICIRCULAR ARCH

The Mission Revival style began in California, but quickly spread across the southern part of the country. Characteristics include:

- semicircular arches
- roofs are typically low-pitched or concealed behind parapets
- balconies, towers, or turrets are common
- smooth, unornamented walls



### Prairie School



DECORATIVE BRACKETS

The Prairie School style was widely used for small and midsize commercial buildings in late 1800s and early 1900s. Characteristics include:

- emphasis on horizontal seen in the eaves, cornice, and facade
- honest use of material
- generous use of windows
- decorative brackets



GENEROUS USE OF WINDOWS

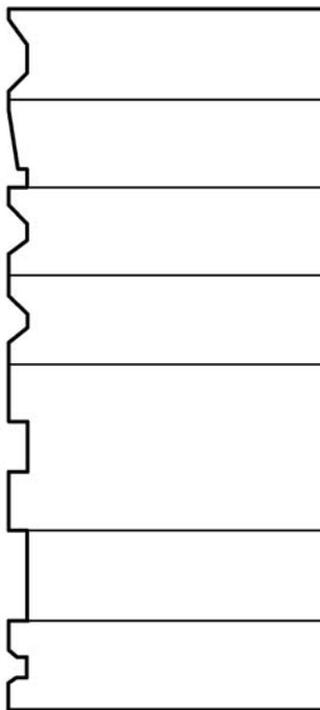


This is an example of a three-part block Prairie School

### Building Alignment - Downtown Historic District



IMPROPERLY MODIFIED RECESSED ENTRANCE WALL



AVOID MODIFYING ENTRANCES BY RECESSING OR PROJECTING FROM THE COMMON LINE OF CONSTRUCTION

- Buildings in the Downtown Historic District have a consistent alignment or have a common setback. The front wall of all buildings is constructed along the same line.
- This common line of construction needs to be respected and maintained to give the appearance of a common wall.
- Construction and renovation of buildings must not breach this line.
- While partially recessed entrances are typical in the historic footprint, many buildings have been modified altering that entrance. Consideration must be given to returning the entrance and wall of alignment as future alterations are made.
- No part of the building should project beyond this line except canopies, awnings, and, possibly, signage.
- Historic buildings that are not in the downtown square also have a setback from the street, which needs to be respected.
- New construction must follow the historic building line.



PROPERLY MAINTAINED ORIGINAL ENTRY POINTS

## COMMERCIAL DISTRICT CHARACTERISTICS

### Rhythm and Visual Continuity

- Most commercial buildings in the Downtown District have elements in common, which create a rhythm and visual pattern and must be retained.
- The majority of these buildings were designed on a strong architectural tradition of repeating parts. This tradition must be maintained.
- While all buildings do not have identical details, the visual continuity and rhythm remains.
- These characteristics need to be maintained and enhanced as renovations occur.
- Modifications that previously interrupted that rhythm need to be removed during renovation to restore the visual continuity. For example, removing a previously installed “slip cover” or false façade.



STRONG VISUAL PATTERN



MODIFICATION TO UPPER FLOOR WINDOWS CHANGES THE RHYTHM



FALSE FAÇADE REMOVED FROM BUILDING



REPEATING ARCHITECTURAL PARTS CREATES A RHYTHM AND VISUAL PATTERN

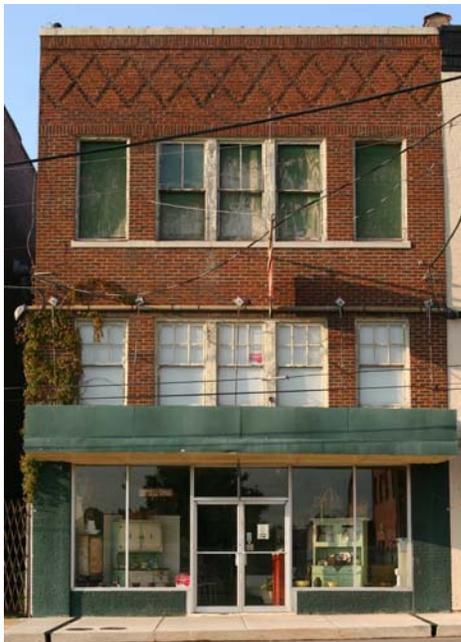


COMMON ARCHITECTURAL ELEMENTS CREATE A RHYTHM AND VISUAL PATTERN

## COMMERCIAL DISTRICT CHARACTERISTICS



HORIZONTAL BANDS ARE SEEN IN BELT COURSES, WINDOWS, TRANSOMS, AND CANOPIES



UPPER AND LOWER WALL DIFFER IN DETAIL



CLOSED TRANSOMS AND MISSING CANOPY DETRACT FROM THE HORIZONTAL ORGANIZATION

### Horizontal Organization

- Downtown commercial buildings have a common horizontal organization in the heights of storefronts, canopies, etc.
- There is a clear difference between the ground floor commercial activities and the more private upper activities of offices or living spaces.
- The horizontal bands are clearly seen in the front facades of the buildings.
- The upper and lower walls of the two part commercial building have very different openings and details.
- In two story buildings, the horizontal banding or organization continues with the roofline, belt coursing and windows.
- Buildings of more than two stories are organized at the two story level with the same horizontal elements or groups of elements.
- These horizontal organizations need to be maintained, uninterrupted by signage, awnings, etc.



HORIZONTAL ORGANIZATION



HORIZONTAL ORGANIZATION

## COMMERCIAL DISTRICT CHARACTERISTICS



KICK PLATE, DISPLAY WINDOW, COVERED TRANSOM



THREE HORIZONTAL ELEMENTS ARE CLEARLY EVIDENT



MULTIPLE STRUCTURAL BAYS ESTABLISH THE RHYTHM OF THE BUILDING



MAINTAIN ORIGINAL ENTRANCES

### Ground Floor Rhythm

- The regularity of building width creates a rhythm at the ground floor. Each bay, or structural width, is compiled of glass panels. The panels create rhythm within the structural bay by repeating a similar width in a solid to void pattern.
- Within the ground floor of the block, the wall surface is comprised vertically of three horizontal elements: the base or kick plate, the display windows and glass portions of the doors, and the transom. These are consistent elements in the ground floor of almost all buildings. These proportional elements must be retained and restored when renovation occurs.
- The repetition of display window and door components creates a rhythm in the block of buildings.
- A characteristic common to most commercial buildings is the recessed entrance. This recessed space adds to the rhythm of the building face and to the block of building. This rhythm is also experienced by the pedestrian walking down the block.
- The recessed entrance needs to be maintained, not elongated or expanded beyond the original footprint. The entrance should be restored to its original alignment as renovation takes place.



GROUND FLOOR RHYTHM — PIER-STOREFRONT-PIER

## COMMERCIAL DISTRICT CHARACTERISTICS

### Upper Floor Organization and Rhythm



“PUNCHED” OPENINGS AT THE UPPER FLOORS ARE TYPICAL OF THE PERIOD OF CONSTRUCTION



WINDOWS APPEAR IN PAIRS AFTER 1900 AND OFTEN HAVE A DECORATIVE UPPER SASH



THE GROUND FLOOR STRUCTURAL BAY OR ORGANIZATION READS THROUGH TO THE UPPER FLOOR WINDOW ORGANIZATION

- The window openings are well defined at the upper floors and establish a pattern and rhythm of window-wall-window or solid-void-solid-void.
- Windows are vertically proportioned, usually tall and thin. The windows are normally made of wood and both top and bottom portions open for ventilation. Each window frequently has a decorative top sash.
- Buildings constructed later in the 1900s, after the Victorian period, often have windows placed in pairs or in banks of three.
- Buildings constructed with more than two stories repeat the organization between the ground floor storefront and the upper floors. The upper floor windows often have more detail and the building is capped with a cornice or defining feature.



UPPER FLOOR RHYTHM — SPACING OF PAIRED DOUBLE WINDOWS



UPPER FLOOR RHYTHM — SPACING OF SINGLE WINDOWS

### Common Building Heights and Roof Shapes



TWO-STORY BUILDINGS ARE PREDOMINANT IN PARIS



THE OCCASIONAL ONE STORY BUILDING BREAKS THE HORIZONTAL ORGANIZATION



ROOFS ON COMMERCIAL BUILDINGS ARE NOT SEEN, THEY ARE HIDDEN BEHIND A PARAPET

- The two-story building is the predominant type in the commercial district of Paris. They have a consistent height and similar capping detail. Some buildings have a constructed cornice of masonry while others have a pressed metal or terra cotta cornice.
- Buildings of one story have more variation in the height and detail of the cornice than their two-story counterparts, often breaking the horizontal organization.
- Roofs on commercial buildings are not often seen from the front. They are nearly flat and are hidden behind a parapet, a vertically extended wall of the building.
- Side walls and rear elevations are not as detailed as the front elevation, but most roof lines have some form of cap or detail.
- To alter this cap or detail by addition or subtraction is not appropriate and will alter the horizontal organization.

## COMMERCIAL BUILDING COMPONENTS

### Storefronts



COMMON DISPLAY-ENTRY-DISPLAY WITHIN A STRUCTURAL BAY MUST BE RETAINED



DISPLAY-DISPLAY-ENTRY RYTHYM HAS BEEN MODIFIED THROUGH TRANSOMS CLEARLY DEFINE THESE PARTS



THOUGH TRANSOMS HAVE BEEN COVERED, THEY REMAIN A STRONG ELEMENT IN THE HORIZONTAL ORGANIZATION OF THE FACADE



MECHANICAL EQUIPMENT SHOULD NOT BE PLACED WITHIN LINE OF SIGHT

- Commercial storefronts have a basic organization, both vertically and horizontally, which does not depend on the size of the building. This organization exists whether the building is one story or three or more stories.
- There is a common vertical three-part construction at the ground level: a base or kick plate, a display window, and a transom.
- Commercial storefronts also have a common horizontal three-part construction in each bay including display-entry-display or display-display-entry. Very transparent storefronts invite shoppers to look in.
- These three-part divisions need to be preserved.
- Transoms must not be covered over or painted out.
- Display windows need to remain transparent and not be altered in size.
- Kick plates need to be preserved and maintained. Kick plates were originally installed to raise the storefront and reduce the chance of damage. They are used the same way today.
- Interior modifications must not impact the storefront appearance. For example, lowering the ceiling inside will have an adverse effect on the exterior appearance.
- Aluminum that is anodized or that has a natural finish is inappropriate and must not be used in new construction. However, it is appropriate where historically original.
- Installation of low-E glass is acceptable to address today's energy concerns. Heavily tinted or reflective glass is prohibited.

- Mechanical equipment should not be placed within the line of sight or where visible on the front facade.
- Approved Blanker panels over windows are acceptable as a temporary solution in buildings.

### Entrances to Buildings



RECESSED ENTRANCE ALLOWS FOR WINDOW SHOPPING

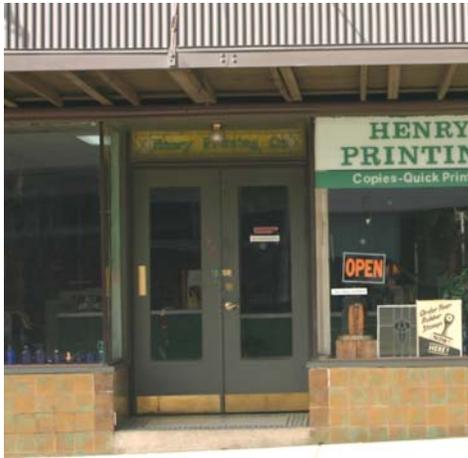


ENTRANCE HEIGHT IN STOREFRONT IS EQUAL TO THE TOP OF DISPLAY WINDOWS

- The entrances to historic commercial buildings are usually recessed or set back from the face of the building to draw people into the building, allow space for entering and to provide protection from the elements in addition to providing more display space. These entrances must not be changed. They must not be removed to create more interior space, nor should they project out beyond the common building wall.
- Entrances are proportioned to fit within the overall organization of the storefront. The entrance height is equal to the top of the display windows.
- If an entrance was not recessed originally, it must not be changed.
- Entrance heights need to be retained. They should not be lowered.

### Doors in Commercial Structures

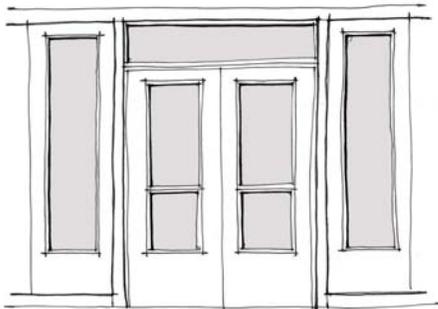
- Historic doors for commercial buildings are constructed with large glass panels to let you see inside. They also have a kick plate similar in design and proportion to the kick plate of the storefront. Historic doors must be retained and repaired if necessary.
- Doors are frequently installed in pairs. It is important to keep this configuration and not replace the doors with one large single door or reduce the opening to accommodate a new, standard sized door.
- If historic wood doors are beyond repair, it is important to replace them with wood doors of the same dimension and proportion.
- Aluminum doors and frames are not appropriate where wood doors were originally installed.
- Only aluminum doors that were original to the buildings should be replaced with aluminum doors.



A PAIR OF DOORS IN STOREFRONT WITH LARGE GLASS PANELS AND KICK PLATE



SINGLE WOODEN DOOR WITH LARGE GLASS PANEL AND KICK PLATE



EXAMPLE OF PAIR OF DOORS WITH LARGE GLASS PANELS, KICK PLATE, AND TRANSOM



WOODEN DOORS MUST NOT BE REPLACED WITH ALUMINUM DOORS

### Canopies and Awnings



CANOPIES CREATE A HUMAN SCALE ALONG THE BUILDING BLOCK



CANOPY AT APPROPRIATE SCALE AND LOCATION ON BUILDING



THESE AWNINGS CHANGE THE PROPORTION AND SCALE OF THE FAÇADE AND DETRACT FROM THE ORIGINAL CANOPY

- Canopies are common on historic commercial buildings. They are a significant horizontal element of the building block and create a common, human scale.
- Canopies are hung from the buildings with rods or retractable systems. All existing mechanisms and housings must be preserved.
- Canopies must be maintained if still in place and consideration should be given to reinstalling a canopy if there is evidence that one previously existed. If canopies were previously replaced with contemporary aluminum canopies, they need to be returned to the original design. Designs must be compatible to the time period of the building.
- Fabric awnings can also be found on commercial buildings. Canvas type materials are appropriate for installation and the awning needs to be constructed to “fit” an opening. A rectangular awning needs to be installed on a square or rectangular opening and an arched top awning is appropriate for an arched opening.
- Permissible awning fabrics are either striped or without pattern, of a color appropriate and compatible to the era of the building’s construction. Canvas fabrics are historically correct; however, vinyl or nylon reinforced fabrics or UV resistant fabrics are acceptable for their longevity.
- Fabric awnings can have a dramatic impact on a facade if the building was not originally designed with them. They frequently cover the transom and can alter the proportion and scale of the facade.

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## COMMERCIAL BUILDING COMPONENTS



THE BOTTOM OF THE CANOPIES SHOULD BE AT THE SAME HEIGHT ALONG THE SIDEWALK. THIS ESTABLISHES HORIZONTAL ORGANIZATION

- If fabric awnings have replaced canopies, consideration must be given to reinstalling the canopy.
- Canopy need to replace canopy.
- Bubble awnings, awnings of shiny plastic, and internal lighting are not appropriate and not acceptable.
- Awnings and canopies must not conceal the character-defining features of historic storefronts.
- The bottom of all canopies and awnings should be installed at the same height, with an eight foot (8') minimum head clearance above the sidewalk, or as determined by applicable codes. This will continue the horizontal organization already established.
- Canopies on non-historic buildings are encouraged to relate to the adjacent historic structures in design and materials.



DOUBLE HUNG WOODEN FRAME WINDOWS



WINDOWS SHOULD BE REPAIRED IN A TIMELY MANNER, AND SHOULD MATCH THE ORIGINAL IN ALL ASPECTS



BRICK LINTELS ABOVE WOODEN WINDOWS DEFINE THE "PUNCHED" OPENINGS AND ACT AS STRUCTURAL COMPONENTS.

### Upper Floor Windows

- The majority of windows on the upper floors of commercial buildings appear to be “punched” openings — constructed as individual units in the walls. Newer buildings have windows constructed in combinations of two or three. Windows must not be modified.
- Windows were traditionally wood framed and double hung, meaning both sashes move up and down. Wood windows need to be maintained and not replaced by aluminum windows.
- Most window openings are tall and narrow. These openings must not be modified to install new, smaller windows.
- Many windows have hood molding or decorative tops made of stone, brick or other materials. These lintels and moldings must be retained and not removed.
- Windows, including transoms, need to remain uncovered and unobstructed. Removing previous closures, covering and infill is to be encouraged.
- Windows that were originally metal need to remain metal. If replacement is required due to the irreparable condition of the original, the replacement must match the original in profile, dimension, configuration, material, and color/finish.
- Powder-coated metals are acceptable. Aluminum that is anodized or that has a natural finish is inappropriate and must not be used in new construction. However, it is appropriate where historically original.
- Metal clad replacements must follow the original proportions and meeting rail location.

## COMMERCIAL BUILDING COMPONENTS



REPLACEMENT WINDOWS MUST MATCH ORIGINAL IN PROPORTION, MATERIAL, AND SCALE TO AVOID "BLIND" OPENINGS



REPLACEMENT GLAZING THAT IS TINTED OR REFLECTIVE IS NOT PERMISSIBLE

- Approved Blanker panels at openings are acceptable as a temporary solution to secure buildings.

### Glass

- Any replacement glazing needs to match the original in material, dimension, and patterning. Tinted or reflective glazing and prismatic or patterned glass will not be allowed unless shown to replicate the original.
- Applied materials, such as those used to darken or alter reflectivity of the glass, are not permissible. With the exception of Low E glass, all are subject to Commission approval of the material.
- Installation of low-E glass is acceptable to address today's energy concerns.

### Screens

- Door and window screens on historic buildings are constructed of simple wooden frames. They are framed to mirror the panels and sash divisions of the doors and windows that they cover.
- Mill finish aluminum is never an option and is prohibited in the installation of window screens and storm windows. Factory painted storm and screen windows with a meeting rail that matches the window are acceptable.
- Avoid the use of screen fabric that is bright aluminum.

### Storm Windows

- The installation of interior storm windows is preferable to an exterior installation and will not detract from the original.
- Exterior storm windows should replicate the appearance of the window they cover. They should be of simple wood frame construction with mullions and muntins as applicable.

- With prior approval, metal frame storm windows may be used if the frames are the same size and profile as the sash they cover. In addition, they must be entirely painted to appear as painted wood.

### **Art Glass Protection**

- Art glass is a character defining feature and must be retained, repaired, and restored if necessary.
- The installation of protective glazing to shield art glass is often problematic though intended to protect glass from damage. It can hasten deterioration of the art glass sash by trapping heat and condensation. Both the interior and exterior appearance can be marred by an unsympathetic design and installation of the secondary sash.
- Consult a knowledgeable historic design professional prior to installing secondary glazing.

### **Security Devices**

- The installation of metal grills or guards on doors or windows on the front facades of historic buildings is prohibited.
- With prior approval, door or window guards may be installed on the side or rear elevations of buildings.
- The preferred types of security devices are those that are unseen or imperceptible. These include various motion detectors and sensors.

### Cornices and Roof Lines



DECORATIVE CORNICE AT ROOF LINE



ELABORATE DECORATIVE CORNICE



EXAMPLE OF PARAPET EXTENDING ABOVE ROOF LINE

- The roof line of historic commercial buildings is usually detailed to create a “crown” or cornice. If newer materials cover these details, it is recommended that these materials be carefully removed to reveal the original detail.
- If the original cornice and detail are missing, replace the detailing to match the original if there is enough information to do so. If there are no photographs or evidence of the original design, construct a new, simplified cornice of similar proportions.
- The cornices frequently project out from the face of the building and need to be maintained.
- The roof of commercial buildings is usually not seen from the front or sides of a building but may be visible from the alley. It is not seen from the main street because a parapet, or wall, extends above the roof to conceal it. This parapet must be retained and maintained. It is at the junction between the roof and parapet wall that many roof leaks occur.
- Upper floor additions to buildings must not violate the existing parapet.
- Mechanical equipment should not be placed within the line of sight.

### Alley Facades and Sides of Buildings



DIFFERENT MATERIAL IS OFTEN USED FOR AN ALLEY FACADE THAT IS LESS PROMINENT THAN THE FRONT FACADE



PAINTED ADVERTISEMENT ON SIDE FACADE OF BUILDING SHOULD BE RETAINED

- The side and rear elevations of most historic commercial buildings were frequently constructed of a different material than the more prominent front facade. Often the detail, and the number and size of windows differs from front to side and rear. Alley and side facades need to be respected for their simple design and must not be “dressed up” to create a false impression or false history.
- Some corner buildings were constructed with two “fronts” to face both streets. Both of these facades need to retain their prominence.
- Historically, painted advertising often appeared on the walls of buildings. This signage is an important part of the history and development of commercial buildings and businesses. This signage must not be removed or painted over.
- Alley entrances to buildings were usually utilitarian and not of architectural significance; though some have beautiful details that must not be destroyed. As parking becomes more available from the rear or alley of the building, these entrances to the building may become a more prominent access to the building. However, this entrance must not compete with the front entrance or create a phony image.
- Approved Blanker panels at openings are acceptable as a temporary solution to secure buildings.
- Mechanical equipment should not be placed within the line of sight.



A DEFINITE HORIZONTAL LINE IS APPARENT IN THIS BRICK MASONRY BUILDING



DECORATIVE BRICK USED AROUND OPENINGS AND AT THE TOP OF BUILDING AS A CORNICE



MORTAR DAMAGE DUE TO MOISTURE

## Brick Masonry

- Many of the commercial buildings in Paris are constructed of brick masonry. These brick walls are usually about a foot thick or more and carry the weight of the building.
- Brick walls are constructed by stacking single pieces together to create a pattern. Most wall patterns have a defined horizontal line.
- Brick is used to create decorative features that need to be preserved, as they add to the character of the building. These features are usually found around openings on a building, at the top of buildings to create a cornice, or to add to the horizontal organization of the building and block.
- Brick does not require paint like its metal and wood counterparts. Brick is a clay material that “breathes”. Some coatings can trap moisture in historic brick causing damage to mortar and interior finishes. Avoid changing the appearance and scale of a brick building by painting it.
- The use of water-repellant or water-proofing coatings is strongly discouraged.

## Cleaning of Brick Walls

- Sand blasting is prohibited.
- It is important not to damage the face of the brick by sandblasting it, using abrasive methods, or by the use of high pressure water sprays.
- Chemical cleaning may be required for difficult stains or graffiti, but such cleaning must be prescribed or conducted by a knowledgeable professional.
- Water washing of a building is the gentlest means of cleaning masonry surfaces. Prior to any water washing



BRICK SHOULD NOT BE PAINTED

methods, make certain that all mortar joints are sound and that the building is watertight. This will decrease the likelihood of water reaching metal anchors or interior walls.

- Clean a building gently. Start with a solution of water and liquid *Joy* dishwashing detergent and a stiff brush of either natural or synthetic bristles. Never use a metal-bristled brush.
- Cleaning needs to start at the bottom of the building and progress upwards, keeping the lower levels wet or frequently rinsed. This will prevent the dripping water from upper cleaning areas streaking or staining the lower areas.

### **Repair of Brick Walls**

- The material between the brick is called mortar and is important to the integrity of the wall.
- Before replacing missing or damaged mortar (repointing), determine any other causes for the deterioration of the mortar or brick wall: leaking roofs or gutters, building settlement, or extreme weather exposure. This will ensure that the new mortar is not subjected to the original sources of deterioration.
- Never use Portland cement mortar with historic materials.
- If the mortar is simply missing or deteriorated, it needs to be replaced with mortar to match the original in color, composition, and profile. Use a sand-lime recipe for mortar, which is compatible with the old brick. Testing may be necessary to achieve a match. Modern masonry mortar has Portland cement as a main ingredient, which is too hard for historic brick. Too much cement in the recipe will accelerate the deterioration of the brick and spalling

which can cause water to enter the wall.

- A preservation professional can determine an appropriate mortar.
- Missing or severely damaged bricks must be replaced with bricks matching the original in material and dimensions.
- Refer to the National Parks Service Preservation Briefs for more information on cleaning and repair of historic masonry.

### Stone Rubble and Cut Stone Masonry



EXAMPLE OF STONE RUBBLE, NOTICEABLE BECAUSE OF ITS UNDEFINED SHAPE



CUT STONE COLUMN CAPITAL AND ARCHWAY

- Stone rubble refers to a type of stone which has an undefined shape. The uneven face of stone rubble and uneven size of the pieces provides a unique texture that is not found in other materials.
- Cut stone is a precisely shaped stone, a smooth or rusticated (rough) face. It is frequently used as a decorative element on buildings or as a way to accent an opening. Cut stone can also have a great amount of detail such as on columns and capitals.
- Stone walls are constructed with mortar in the same way brick walls are. The mortar must not be harder than the stone. Portland cement mortar can cause damage to stone walls.

### Cleaning of Stone

- Do not sandblast, use abrasive methods or high pressure water sprays to clean stone masonry.
- Chemical cleaning may be required for difficult stains or graffiti, but such cleaning must be prescribed or conducted by a knowledgeable professional. Great care must be given if a chemical cleaning solution is to be used. Some chemicals burn the face of stone.
- Water washing is the gentlest method of cleaning simple dirt and grime from stone masonry surfaces.
- Prior to any water washing methods, make certain that all mortar joints are sound and that the building is watertight. This will decrease the likelihood of water reaching metal anchors or interior walls.

- If stone shows evidence of dirt and grime, it can be cleaned with a mild solution of soap and water and a stiff brush of either natural or synthetic bristles. Never use a metal-bristled brush.
- As with brick masonry, cleaning must start at the bottom of the building and progress upwards, keeping the lower levels wet or frequently rinsed.

### **Repair of Stone Masonry**

- The material between the stone, mortar, is important to the integrity of the wall.
- Before replacing missing or damaged mortar (repointing), determine any other causes for the deterioration of the mortar or stone wall: leaking roofs or gutters, building settlement, or extreme weather exposure. This will ensure that the new mortar is not subjected to the original sources of deterioration.
- If the mortar is simply missing or deteriorated, it must be replaced with mortar to match the original in color, composition, and profile.
- Use a sand-lime recipe for mortar, which is compatible with the old stone. Modern masonry mortar has Portland cement as a main ingredient, which cures considerably harder than the stone. This can lead to cracking or other damage to the stone and may cause water to enter the wall. A preservation professional can determine an appropriate mortar.
- Missing or severely damaged stone must be replaced with stone matching the original in material and dimensions.
- If stone is structurally sound, stone patch may be utilized or a dutchman may be cut and installed.

### Wood in Commercial Buildings



WOODEN STOREFRONT



WOOD SHOULD BE PAINTED TO PREVENT DETERIORATION



WOOD SHOULD BE REPLACED WITH WOOD, AND IN A TIMELY MANNER

- Wood is a material that is used for a variety of architectural details such as storefronts and windows on many of the commercial buildings. Common locations of wood are window frames and sash; wood columns and canopies; wood storefronts including doors and frames for display windows and for kick plates or bases.
- Wood, when well maintained, can last for decades. However, it will rot with the presence of moisture. It is important to keep wood surfaces painted including top and bottom, side and back. When wood is badly deteriorated, it may need to be replaced with wood of the same profile and dimension.
- There are several epoxy wood repair products that may be used to repair or reconstruct significant wood elements prior to total replacement.
- Wood historically would have been painted.
- Rough sawn wood is not appropriate for installation in historic buildings.
- Wood must be replaced with wood, not a simulated material.
- It should be noted that wood does not have a “wood grain” surface.
- Stain on the exterior of a building or its elements are inappropriate, except in special circumstances and building type; such as government buildings, churches, etc. Consult the local Historic Preservation Commission for more information.

### Metal as a Building Material



CAST IRON COLUMN IS NOT ONLY STRUCTURAL, BUT IT ADDS A DECORATIVE DETAIL TO THIS ENTRANCE



PRESSED METAL CEILING



METAL CHAIN AND ESCUTCHEON SUPPORTING METAL CANOPY

- There are several types of metal found in and on buildings. The type and application of the metal on buildings help to identify the time period and style of the commercial buildings. Buildings of the late 1800s and early 1900s incorporated pressed metal and cast iron while more contemporary buildings utilize aluminum and steel in their construction.
- Cast iron columns and beams were used as structural components in some Victorian buildings around the square. These structural members, while functional, also add detail and scale to the building storefronts and must be retained.
- Pressed metal is often thought of as an interior ceiling material but is used for cornices and other details on many of the buildings. Pressed metal cornices are constructed over a wooden framework. Deteriorated wood needs to be replaced to provide adequate support for metal cornices. Damaged and deteriorated pressed metal panels can be fabricated and replaced if necessary to retain the overall detailing.
- Another common metal found frequently is aluminum. Aluminum is a more contemporary metal and was used on buildings dating from the 1930s.
- As a general rule, aluminum must not replace wood as a building material. This is especially true of doors and windows and their frames. If aluminum appears to be the only option as a replacement material for deteriorated wood, the aluminum needs to be of similar profile and must have a factory painted finish.

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## COMMERCIAL BUILDING MATERIALS



HISTORIC ALUMINUM STOREFRONT



METAL CONDUCTOR HEAD AND DOWNSPOUT

- Mill finish or “shiny” aluminum must not be used on a historic building to replace a previously painted material.
- Miscellaneous steel components can also be found at porch columns and porch structures, railings, turnbuckle and chain supports at canopies, downspouts, etc.
- It is important to keep pressed metal, cast iron and steel well painted to avoid rust and deterioration.
- Metal must only replace metal.

### Glass



THE LARGE WINDOWS IN THE STOREFRONT DRAW PEOPLE INTO THE STORE

- The transparent or “see-through” quality of glass has been utilized in commercial building storefronts to draw customers into the shops and ground floor spaces. This is a quality that needs to be retained.
- Glass in the transom windows allowed light to enter deep into the ground floor. These windows need to retain their transparent quality
- Glass was also used as a cladding material on commercial buildings during the 1920s and 1930s.
- Any replacement glazing needs to match the original in material, dimension, and patterning.
- Broken glass must be replaced immediately to avoid damage to the interior of buildings and building materials.
- Replace broken glass with glass that matches the original in color quality.
- Approved Blanker panels at openings are acceptable as a temporary solution to secure buildings.



BROKEN GLASS SHOULD BE REPAIRED IN A TIMELY MANNER, AND WITH THE SAME COLOR QUALITY AS THE EXISTING



STUCCO SHOULD NOT BE USED TO COVER AN EXISTING BUILDING MATERIAL, BUT IT MAY BE USED IN NEW CONSTRUCTION

## Stucco and Plaster

Stucco or cement plaster is not commonly seen as a building material in historic commercial districts of Paris. It is a hardened cementitious paste which is applied over a wire mesh or lath. It creates an exterior wall surface that can be made smooth or can have a sculpted texture. Stucco has no dimension or shape of its own; therefore it is not compatible in scale to the more common materials such as brick and stone.

Stucco is a material to be used as the initial exterior wall surface of a building. It is not intended to be installed over another wall surface material. Ideally, a damaged original wall material needs to be repaired and restored, rather than covered over with a layer of stucco. Installing stucco as a secondary material surface will change the overall appearance of the building by eliminating the original detail and shadows of the building.

The following guidelines are recommended:

- Retain and maintain original stucco.
- Avoid installing stucco over another material.
- Repair deteriorated stucco and match the composition and texture of the original.
- Stucco must not be used to cover a historic building material but might be used on new construction.
- Small cracks can be concealed by applying an elastomeric paint, which has the ability to stretch and return to its shape.
- Large cracks can be repaired, and deteriorated or missing stucco can be replaced, with stucco that matches the texture and composition of the original material.



TERRA COTTA IS USED AS AN EXTERIOR SURFACE OF COMMERCIAL CONSTRUCTION



TERRA COTTA CORNICE IS A DISTINCTIVE FEATURE OF THE BUILDING FACADE



TERRA COTTA IS KNOWN FOR ITS DETAIL AND GLAZED SURFACE

## Terra Cotta

- Terra cotta is a prominent and distinctive building material found in Paris. It was used throughout the United States in the early part of the 20<sup>th</sup> century.
- Terra cotta is distinctive for its repetitive form and geometry as well as the glazed surface.
- Terra cotta is a masonry material and is installed with mortar in the joints between pieces. Replace deteriorated or missing mortar with mortar to match the original in color, composition, and profile.
- Most damage occurs to terra cotta when moisture enters into the wall system. The metal anchors rust and expand, causing a cracking of the terra cotta and possible failure of the unit in extreme cases. This is especially true when terra cotta is exposed to extreme weather conditions such as on a building cornice, for example.
- Because terra cotta is a clay material, water entering behind the unit or behind the glaze can cause the clay to expand, cracking the unit or the glaze. Moisture in the wall and unit that freezes causes damage at a rapid rate.
- Anchoring into the face of the terra cotta is a common cause of damage. This is especially true of signage. Holes need to be plugged as inconspicuously as possible to prevent moisture from entering the wall system.
- Terra cotta can be reglazed by a specialist and new units can be manufactured.
- Cleaning terra cotta usually only requires a gentle soap and water solution.
- Retain and repair terra cotta as a character-defining feature of the building.



LOOK FOR BUILT-IN LOCATIONS FOR SIGNAGE



SIGNS NEED TO BE HARMONIOUS WITH OTHER PROPERTIES AND THE OVERALL HISTORIC CHARACTER



THE TRANSOM IS A COMMON PLACE FOR SIGNAGE



DISPLAY WINDOWS ACT AS SIGNAGE BY ALLOWING YOU TO VIEW INSIDE THE STORE FRONT

## Signs and Historic Districts

- 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. There are minor and major signs on most buildings.
- Primary design considerations of signage must address size, scale, height, color, and location so as to be harmonious with the other properties and overall historic characteristics of the district and structure.
- All signage must relate to a business or service within the historic building.
- The area directly above the transom on a storefront was a common location to identify the occupant.
- Display windows act as signage by allowing the passer-by to look into the storefront. A well-designed store window display says more about the occupant than words in a sign. Avoid filling the display window with additional signage and, as a result, blocking the view inside.
- Doors and windows do offer a location for a minor sign such as street address number or tenant name.
- Avoid damaging, disfiguring, or covering architectural features and details with signs.
- Identify the information desired on the sign. Avoid listing all services or products, as the viewer will get lost in the information.
- Construct the sign of the most durable material that can be afforded.
- Signage needs to be securely anchored to the building or canopy but must not be anchored in such a way as to cause damage to the



SIGNAGE CAN BE ANCHORED SECURELY TO THE CANOPY, BUT IN A WAY THAT DOESN'T CAUSE DAMAGE TO THE BUILDING MATERIAL



HISTORIC SIGN PAINTED ON BUILDING



TWO-SIDED HISTORIC MARQUEE MUST BE RETAINED



TOO MUCH SIGNAGE IN WINDOWS

- historic building material.
- Plastic signs, either lighted from the back or internally in flat plastic panels, are not appropriate on any building in the downtown district.
- Signs painted directly on building walls have long been a tradition. Many historic signs remain on the sides of buildings and need to be retained. Additionally, painting new signs on buildings is acceptable providing the sign meets other signage criteria and is in scale with the building.
- Neon signage may be historically appropriate on certain styles or periods of historic buildings such as buildings constructed in the early twentieth century and later. However, neon lights are not appropriate for all buildings.
- Avoid too much signage on one building. If there are multiple tenants, create a directory type sign to identify the address and location of each.
- All signage must be kept in good maintenance and shall be kept free of all debris and other refuse.
- Refer to the City Sign Ordinance for additional signage requirements and restrictions. All signage must conform to city codes and must have prior approval of the Historic Preservation Commission.

#### Number, Size and Illumination

- For buildings housing one business or service, one (1) major sign and one (1) minor signs will be permitted for each facade with a public entrance to that business. No sign shall exceed fifty (50) square feet.
- For buildings housing more than one business or service, each business or service shall have no more than one



SIGNAGE IS NOT PROPORTIONAL TO BUILDING



SIGNAGE IS HARMONIOUS WITH SURROUNDING AREA



POLE SIGNS ARE NOT SUITABLE SIGNAGE



EXAMPLE OF A HISTORIC NON-MOUNTED BILLBOARD

- (1) major and one (1) minor signs, with no sign exceeding fifty (50) square feet. The total number of signs shall be kept to a minimum. Developing a signage plan for a multi-tenant building is required for meeting that requirement.
- The total area of all signage shall not exceed thirty-six (36) square inches per running foot of store frontage for each facade, for a total of no more than fifty (50) square feet. If the facade's proportions support additional signage, the Historic Preservation Commission may approve it.
  - When computing the area of a sign, the measurement shall include all borders. Bracing and support structures are not included in figuring the area. In the case of channel letter signs, the determining area shall be the smallest rectangle that will contain all the writing. For signs with more than one (1) sign face, such as double-faced, back-to-back, overhanging and projecting signs, each side of the sign shall be included in total allowable signage area.
  - Signs that direct the reader to a specific place or along a specific course, such as "entrance," "exit," and "handicap access," shall not count toward the total allowable signage area. Emergency signs are exempt.
  - Sign illumination may be provided by indirect, internal, or bare-bulb lighting, provided there is no resulting glare; by indirect lighting employing a hood or diffuser; or by internal illumination using opal glass or another translucent material (excluding plastic) that transmits an equal or lesser amount of light. "Glare" is defined as an illumination level of at



COVERED UP TRANSOM

EXAMPLE OF ACCEPTABLE  
LARGE BLADE SIGN AND  
SIGNAGE UNDER CANOPYEXAMPLE OF ACCEPTABLE  
GROUND SIGNAGE

EXAMPLE OF ACCEPTABLE GROUND SIGNAGE

least six (6) lux at the property boundary. All illumination must be steady and stationary.

### Prohibited Signs

- Billboards, junior billboards, portable signs (including torpedo signs), pole signs, electric (or plastic) signs, cloud buster balloons, inflatable device signs, and advertising benches.
- Digital or LED-lighted signs, including those with rotating or flashing lettering or images.
- Roof-mounted signs, or sky signs (as defined in the City Code), except for landmark signs or those approved by the Historic Preservation Commission. Historic roof-mounted billboards may be resurfaced if they were erected legally and are recognized as historic by the commission. Such signs' square footage shall be included in the total allowable signage for the building. (Existing sky signs in the downtown area are allowed to remain, subject to the requirements for nonconforming signs, but no new sky signs will be allowed to be erected.)
- Any sign abandoned for more than six (6) months or damaged beyond fifty (50) percent of its replacement value, shall be removed, along with their supports, brackets and braces.

### Acceptable Sign Styles

Following is a sampling of sign formats often found in historic districts. All signs are subject to approval by the Historic Preservation Commission.

- Flush-mounted wall signs: Use type fonts traditionally seen in the area; try to limit the number of colors to three; and, when possible, mount the sign so that it aligns with others on the block.
- Projecting, or blade, signs: An



EXAMPLE OF MENU BOX AND INCIDENTAL SIGNAGE



EXAMPLE OF A LOW-KEY USAGE OF NEON LIGHTING

appropriate position for small blade signs is above or near the entrance; for larger signs, place them higher and centered on the facade unless corner placement is more suitable.

- Hanging signs under canopies: The bottom of these shallow two-sided signs, or blade signs, must have at least eight (8) feet of clearance from the sidewalk.
- Window signs: They may be hung inside a front window or painted on the glass, a traditional form of placement used both on ground-floor and second-story windows.
- Directory signs: These can include an assortment of small individual signs of common size, proportion and orientation, as well as professional-style directories.
- Ground signs or free-standing monument-style signs, if small in scale, no taller than six (6) feet and causing minimal visual interference with the structure, are appropriate for houses used for commercial purposes as well as for churches, community centers and similar structures.

### Incidental Signs

- Allowable incidental signs, including those carrying business hours and street numbers, must conform to historic-district standards. They are not included in the total allowable signage area.

### Menus

- Menu boards shall be limited to no more than three hundred sixty (360) square inches, with no more than one (1) per establishment. The menu may be displayed inside the window adjacent to the main entrance. It is permissible for the name of the restaurant to be placed on the menu,

but not on the menu board. The business' logo shall be considered a sign.

**Special Purpose/Temporary Signs/  
Posters**

- All special purpose signs shall receive prior approval and shall be removed within twenty-one (21) days of such approval unless a different display period is specified. Banners, pennants and most flags are considered special purpose signs and are appropriate for advertising and decoration only during special events or celebrations.

**Illegal Placement**

- Commercial signs, posters, decals or advertisements may not be tacked, nailed, pasted, or taped to any portion of the exterior of the building, with the exception to temporary posters placed on the inside window, which must be removed within 48 hours of the end of the event.

**Noncompliance**

- Any legally erected sign that falls out of compliance because of revisions to these standards shall be considered for nonconforming status.

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## Residential Historic District

### **Development and Characteristics of the Residential Historic District**

The development of the Residential Historic District took place during three distinct periods. Each period of construction brought different architectural styles, details, and materials.

The first period of development began in 1845 with the establishment of the City of Paris and ended with the fire of 1916. During the early part of this period, vernacular structures made of hand-hewn wood were plentiful in the residential neighborhoods; however, no structures from this time can be found in the district. With the boom of the cotton industry in the 1860s, the population and wealth of Paris increased. Trolley lines ran along South Main and Kaufman Streets, connecting the residents to the business district. Residences built during the post-Civil War era were of the High Victorian Italianate, Second Empire, and Gothic Revival styles. Only one residence, the Sam Maxey House, remains in the district from this period. The railroads came to Paris, starting in 1876, and brought new ideas, materials, and styles that influenced future development. Shortly thereafter, the fire of 1877 destroyed much of the commercial district. With the rebuilding of this part of the city, the Italianate and Second Empire styles became dominant. Near the turn of the century, influence from the northeastern United States brought additional styles. The Victorian Queen Anne/ Eastlake and Folk Victorian styles with influences from the Shingle style and Richardsonian Romanesque began appearing in Paris residential neighborhoods. Today, the main concentration of residences from this development period is found south of Washington Street, which was spared from the fire of 1916.

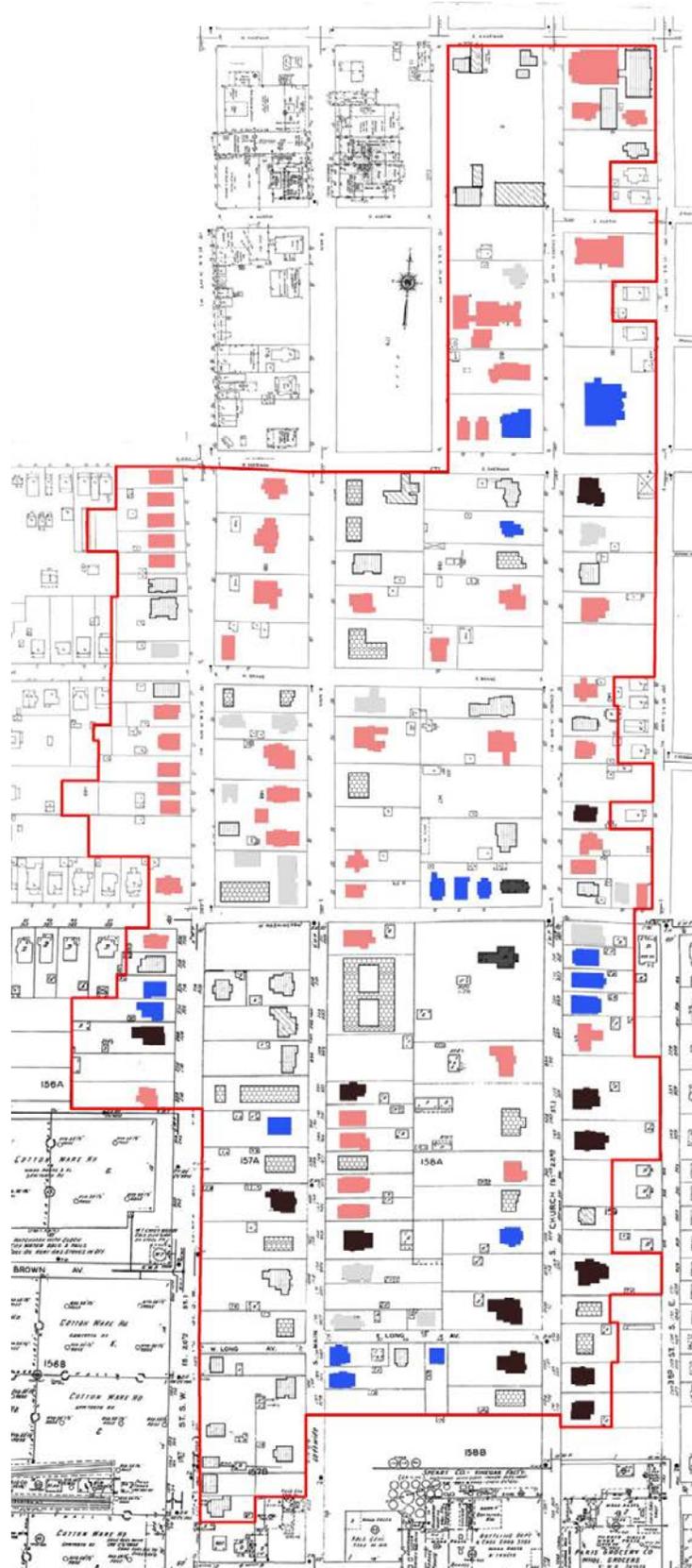
The second period of development took place from the time of the fire of 1916 to 1950. The fire of 1916 destroyed much of the downtown commercial district and a portion of the Residential Historic District. During the rebuilding of the town and the 10 years that followed, a

trend toward eclecticism took place. The residential buildings were built to reflect the current trends in architecture. Several of the houses display Classical and Colonial Revival elements on otherwise Queen Anne style buildings. Sullivanesque and Prairie School styles were more common than the revival styles during this time. These two styles are plentiful in the district. Following the popularity of the Prairie School style came a simplification in the details of the residential buildings. The switch from elaborate detailing to simplicity came as a response to the excessive ornamentation during the Victorian era. The resultant simplified forms include the American Foursquare, Pyramid House, and Bungalow, which are all derivatives of the Prairie School and Craftsman styles. The above mentioned styles were constructed during the rebuilding of the residential district after the fire of 1916 and as replacement houses throughout the rest of the district. At this time of rebuilding, large lots that before contained one house were divided into two or more smaller lots. This resulted in a greater density of housing in the district. Other styles including Jacobean and Spanish Colonial Revival are found in the district, but in limited quantities. The use of brick veneer became popular during this time and is visible in homes in the district. Also during this time, the size of homes became more modest than the large, extravagant homes of the previous decades.

After the 1950s, residences were built following contemporary designs. Contemporary designs include Ranch style and Neoeclectic. Ranch style residences were modest in size and lacked applied detail. Neoeclectic residences include characteristics from various styles, but do not follow one particular historic style. Both styles of residences are found in the Residential Historic District.

DEVELOPMENT OF CHURCH STREET DISTRICT

- pre 1908
- 1908
- 1914
- 1920
- 1926
- 1946
- 1950
- post 1950



**Greek Revival**  
(National)



FRONT ENTRY PORCH  
SUPPORTED BY COLUMNS



WIDE, DECORATIVE CORNICE TRIM

Greek Revival was the dominant style of residential architecture from 1830 to 1850, with occurrences in all areas settled before 1860.

Characteristics include:

- gabled or hipped roof with low pitch
- cornice line emphasized with wide trim
- entry or full width porch supported by square or round columns
- front door surrounded by sidelights and transom lights



**Gothic Revival**



STEEPLY PITCHED ROOF WITH WALL  
AND WINDOW EXTENDING INTO  
GABLE

The Gothic revival style was popularized by fashionable architects in the northeastern United States between 1840 and 1870. Scattered examples are found in most parts of the country settled before 1880. Characteristics include:

- steeply pitched roofs with steep cross gables with decorated bargeboards
- wall surface and windows extending into gable without break
- pointed arch shaped detailing



POINTED GOTHIC ARCH



**Exotic Eclectic**  
(Dutch Renaissance)



DUTCH DORMER AND MISSION  
STYLE PARAPET



TERRA COTTA DETAILING

The Exotic Eclectic style consists of a collection of details from various architectural styles. The exact characteristics of the style vary from one building to the next. The characteristics of the example in Paris include:

- Dutch dormers and mission style parapets
- red tile roof
- terra cotta elements
- Art Nouveau detailing



**Queen Anne**



BAY WINDOW

Queen Anne was the dominant style of domestic architecture from 1880 to 1900. The style is based on characteristics from the late Medieval style of architecture. Characteristics include:

- steeply pitched irregular shaped roof with a dominant front facing gable with a finial
- patterned shingles and/or brickwork
- bay windows and other devices are used to avoid a smooth wall appearance.
- asymmetrical facade one story porch that extend along one or both side walls
- decorative wood detailing including fretwork, spindles, and turned porch columns



DECORATIVE WOOD DETAILING



**“Shingle-like”**  
(Dutch Colonial)



GAMBREL ROOF



ASBESTOS SHINGLES ON WALL AND ASPHALT SHINGLES ON ROOF

The Shingle style is a unique American style with adapted characteristics from the Queen Anne and Richardsonian Romanesque styles. The style began as the design of choice for cottages in the seaside resorts between 1880 and 1900.

Characteristics include:

- free-formed and variable in style
- wall cladding and roofing of shingles
- asymmetrical facade with irregular, steeply pitched roof lines with cross gables
- gambrel roof
- multiple chimneys



**Folk Victorian**



SQUARE PORCH SUPPORT WITH DECORATIVE SPANDRELS

Folk Victorian houses can be found throughout the country. This style is characterized by the occurrence of Italianate or Queen Anne detailing on simple house forms. Characteristics include:

- basic house with simple folk form
- symmetrical facade (except for gable-front-and-wing types)
- spindles or square posts as porch supports
- lace-like spandrels and turned balusters for porch railings and suspended friezes
- boxed or open roof-wall junctions



TURNED PORCH COLUMNS



**Italianate**



TALL, NARROW WINDOWS

The Italianate style began in England and dominated residential architecture in the United States from 1850 to 1880. The style was common in the Midwest and northeastern seaboard. Characteristics include:

- low-pitched roofs with wide overhanging eaves supported by decorative brackets
- two or three stories high
- tall, narrow windows, arched at the top with decorative window crowns



WIDE OVERHANGS



**Colonial Revival**  
(Georgian Revival and Ante-bellum)



SIDELIGHTS AND FAN LIGHT AT ENTRY

Colonial Revival was a popular style for domestic buildings across the country during the first half of the 20th century. The backbone of Colonial Revival is found in the Georgian and Adam styles. Characteristics include:

- front door with a pediment supported by pilasters or extended to form a porch
- entry door with sidelights and a fan light
- symmetrical front facade with the entry door in the middle
- constructed of brick with boxed roof/wall intersection with minimal overhang



BRICK WALLS WITH MINIMAL PORCH OVERHANG



### Neoclassical



SYMMETRICAL FRONT FACADE

The Neoclassical style dominated domestic architecture throughout the country during the first half of the 20th century. Characteristics include:

- facade dominated by a full height porch supported with classical columns
- symmetrical facade is balanced, established by the entry door and windows
- pediment capping the windows
- roof-line balustrade



### Tudor/Jacobean



HALF TIMBERING AT GABLE

Tudor is the dominant style of domestic architecture for a large portion of the early 20th century suburban houses throughout the country. Characteristics include:

- steeply pitched roof with a side gable
- steeply pitched cross gables with decorative, non-structural half timbering
- tall and narrow windows with multi-pane glazing often found in multiple groups
- pitched roof dormers
- cast stone trim
- massive chimneys with decorative pots



ROOF DORMERS



### Italian Renaissance



CLAY TILE ROOF



ENTRY ACCENTED BY PILASTERS

Italian Renaissance residences were built in the early 1900s throughout the country. This style was primarily used for architect-designed buildings in major metropolitan areas.

Characteristics include:

- low-pitched ceramic tile hip roofs
- wide overhangs with decorative brackets
- first story window dominance
- entry accented by columns or pilasters



### Mission



MISSION SHAPED PARAPET

Mission style architecture began in California in the 1890s and later spread across the southwestern United States through national builders' magazines. Characteristics include:

- mission shaped dormers or roof parapets
- red tile roof with smooth stucco walls
- wide overhanging eaves
- porch roof supported by square piers
- symmetrical or asymmetrical facades
- arched entry porch



WIDE OVERHANGS



## Prairie



SQUARE PORCH SUPPORTS



WIDE ROOF OVERHANGS

The Prairie style originated in Chicago and is one of the few indigenous American styles. Built in the early 20th century, the style began emerging in Midwestern suburban cities and spread throughout the country by pattern books and popular magazines. The popularity of the style faded after World War I. Characteristics include:

- low-pitched roofs with wide overhangs
- flattened gable roof edges
- eaves, cornices, and facade detailing emphasizing horizontal lines
- massive square porch supports
- broad, flat chimney



## Craftsman



WIDE EAVES AND EXPOSED SOFFIT

Craftsman style architecture began in southern California in 1905 as the style for smaller homes. The craftsman style quickly spread across the county by pattern books and popular magazines. Characteristics include:

- low-pitched gable roofs with wide, unenclosed eave overhangs
- exposed roof rafters and decorative beams
- full or partial width porches with tapered square columns that extend to the ground
- short columns that rest on massive piers



SHORT COLUMNS ON MASSIVE PIERS



## Bungalow



WIDE OVERHANGS WITH EXPOSED  
RAFTERS



LOW PROFILE, ONE STORY HOUSE

The American Bungalow was initially used as the style for summer homes in the 1880s. By the 1900s, the style became popular throughout the country because it was economical and practical. Characteristics include:

- low profile, one or one and a half story
- low-pitched gable or hip roof
- wide overhangs with exposed rafters or decorative brackets
- front porch covered with extension of roof



## American Four Square



ARTS AND CRAFTS DETAILING IN  
WALL TREATMENT AND ROOF  
BRACKETS

The American four square emerged in suburban development from the 1880s to the 1930s. This style was the lowest cost for housing that still had a dignified appearance. Characteristics include:

- square massing with four rooms on the first floor and three rooms above
- hip or pyramid roof with a small dormer
- stairs and entrance hall on one side
- Arts and Crafts detailing



DORMER ON HIP ROOF



## Ranch



DECORATIVE PORCH SUPPORTS



BRICK WALL CLADDING

The ranch style began in the mid-1930s in California. It gained popularity in the 1940s and became the dominant style for residential architecture during the 1950s and '60s. The dependence on the automobile allowed for the development of suburban neighborhoods with larger lots, which allowed for maximizing the front facade width. Characteristics include:

- asymmetrical one story shapes with low-pitched roofs
- moderate or wide eave overhangs
- wooden or brick wall cladding
- decorative iron or wooden porch supports
- ribbon windows or large picture windows commonly with decorative shutters



## International



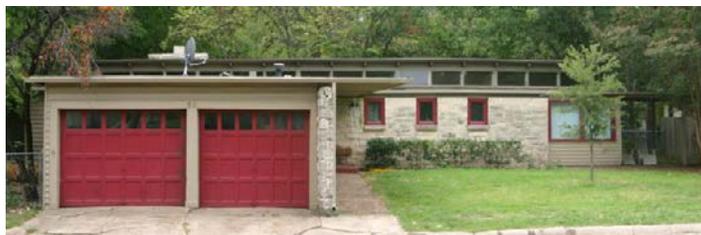
CLERESTORY RIBBON WINDOWS

The International style began appearing in the American residential landscape in the 1930s and continued until the 1970s. After World War II, elements of the International style were softened into a widespread vernacular referred to as the Contemporary style. Characteristics include:

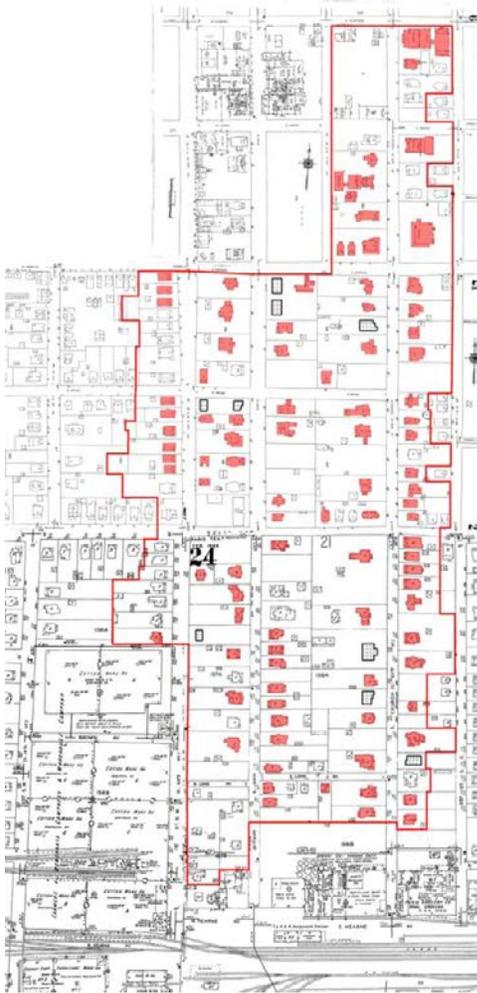
- flat roofs with an asymmetrical facade
- multiple roof lines
- smooth, unornamented wall surfaces
- windows set flush to outer walls
- regular and clerestory ribbon windows



FLAT ROOF



## Definitions of Historic Neighborhood Characteristics



THE BUILDING FOOTPRINT INDICATES THE VARIETY OF HOUSING STYLES FOUND IN PARIS



THE SPACING BETWEEN DRIVEWAYS, HOUSES, AND THE DISTANCE FROM SIDEWALK TO CURB ARE PART OF THE RHYTHM ESTABLISHED IN THE NEIGHBORHOOD

- **Building Form**

Building form is primarily dictated by the style of the building.

For example, Queen Anne and Victorian styles are recognizable by their compositions of multiple shapes which include bays, dramatic roof lines, dormers and porches. The Craftsman style is derived from a simplified rectilinear plan. The Neoclassical building also derived its form from a rectilinear plan but has a dominant central entry porch with columns which extend the full height of the building. The Tudor form is derived by one or more prominent cross rectangles and its building materials (principally masonry and stone) make it less compartmentalized with fewer openings.

- **Scale**

The scale of a building is measured as the relationship of building size to something else, such as a human. Windows, entrances, porches, bays and the dimension of building materials contribute to the overall scale of the building. The houses in these districts are one or two stories high and are considered to be “human” scale.

- **Rhythm**

The rhythm of a street is created by the spacing between houses, the location and spacing of sidewalks from the curb to the entrances of the houses, and the location and spacing of the driveway entrances to each property. The rhythm of the street adds to the visual continuity and



PROPORTION IS INHERENT IN ALL ASPECTS OF BUILDING FORM



THE MATERIAL AND TEXTURE ARE IMPORTANT CHARACTER-DEFINING FEATURES



THE DIMENSION AND TEXTURE OF THE BRICK AND TILE PROVIDE A SCALE FOR THE BUILDING FACADE



THE CURB, PARKWAYS, AND SIDEWALK ARE PART OF THE VISUAL CONTINUITY OF THE STREET

establishes the organization and site design standards for a neighborhood.

- **Proportion**

Proportion is the relationship of the dimensions of an object to itself, such as height to width. Proportion is inherent in all aspects of a building form, components and material. As an example, older homes with higher ceiling heights have windows that are taller than they are wide. This proportion is approximately 2 ½ high to 1 wide. House styles of the 1960s to 1980s usually have lower ceiling heights so their windows are shorter and wider.

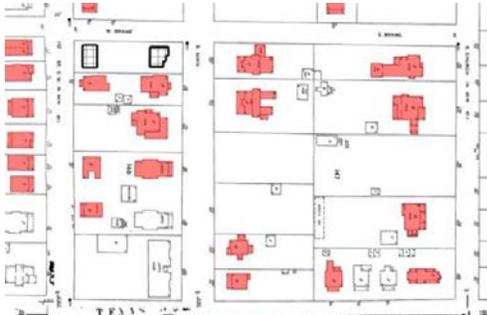
- **Relationship of Materials and Texture**

The materials and textures of each home are representative of the style and period of construction. The inherent properties and dimensions of construction materials like brick and wood boards help in understanding the home's size, scale and proportion. Because stucco has no dimension, it is difficult to measure its relationship to the scale of a building. Tudor houses, for example are constructed mainly of brick and stone and, because of the size and texture of these materials, the houses express mass with a rustic appearance.

- **Walls of Continuity**

The front of each building, its walls, its porch alignment and even fences help define a "wall" that establishes a visual pattern along the streetscape.

Due to the difference in lot size and house size, the neighborhood reads like



HOUSES ARE SET BACK FROM THE STREET TO FORM A WALL OR LINE



THE RHYTHM OF THE STREET IS REINFORCED BY THE SPACING BETWEEN HOUSES



OBSERVE THE SETBACK OF THE HOUSE FROM THE STREET

a piece of music with whole notes, half and quarter notes. This needs to be recognized and respected.

Each neighborhood has visual continuity, starting at the street which is basically a straight line of uniform width. A curb runs along the street defining the green space of the parkway followed by the sidewalk. Each of these elements works to organize a neighborhood. These organizational elements along with orientation and placement of houses on the lot establish the visual continuity of a neighborhood.

Each neighborhood has its own established organization, which needs to be respected.

As changes are proposed to a site or house, review the lines of continuity and rhythm established in the neighborhood. Look at the scale, form and proportions of proposed changes. Will the proposed project retain and enhance the characteristics or will it create change?

### Site Development and Orientation



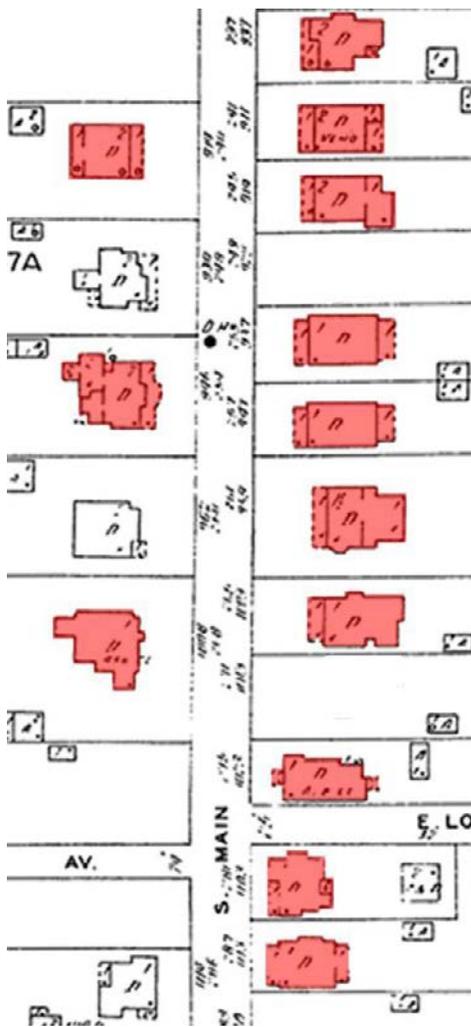
THE SETBACK OF THE HOUSE REINFORCES THE ENTRANCE AND ORIENTATION

The organization pattern established in each Historic District guides the development and proposed alteration of each site. Historic neighborhoods were designed to be pedestrian friendly since walking was a major mode of transportation. Houses face the street with a logical, visible entrance and a sidewalk that leads from the street to this entrance. Sidewalks from the street to the front door help establish rhythm.

There is an established distance from the street to the house, which is called a setback. This setback reinforces the importance of the entrance and orientation of the building. Building beyond this setback would change the visual continuity established.

Driveway approaches in the front yard lead to garages and secondary outbuildings, which are located behind the main house. Contemporary style houses have incorporated their garage or carports into their house plan, but typically they do not project beyond the established front wall of the house. While the construction of new garages and carports is sometimes necessary, their placement and approach needs to respect the original “front line” of the house. This would place them behind the existing setback. Locating them to the rear of the property is preferable.

Front yards are defined by sidewalks, yard curbs, short walls or boundary walls made of stone, brick, concrete or concrete block. These walls are low in profile and do not obscure the house. Front yard fences are not common to these neighborhoods, but there is evidence of historic fences and walls.



THE MAJORITY OF HOUSES HAVE PORCHES THAT FACE THE STREET



FRONT YARD DEFINED BY BOUNDARY WALL



CONCRETE DRIVEWAY STRIPS OR "RIBBONS"



EXISTING BUILT WALKWAY



EXAMPLE OF IMPACT A NEW DRIVEWAY HAS IN FRONT YARD

The following standards are recommended:

- Retain the orientation of the house to the street. To change the entrance from the front would alter the pedestrian approach and rhythm.
- Removing or relocating the sidewalk from the street would break the rhythm of the neighborhood. Broken sidewalks need to be replaced but the location should remain. The material must match the original or should be compatible with the house and the surrounding neighborhood. Materials such as stone, concrete or brick pavers, and decomposed granite are appropriate replacement materials and are not as harsh as large expanses of concrete. Each house style needs to be considered when selecting an alternative material.
- Driveway locations should not be altered if it affects the rhythm of the street. Materials that might be used for a driveway are gravel, pea gravel with a brick or metal edge band, crushed granite, pavers, concrete strips or "ribbons" and asphalt.
- Front yard circular drives are not appropriate to the neighborhood because they encroach on the setback and break the rhythm on the street.
- The style of the house and the surroundings need to be evaluated when considering any type of front yard fence. For example, an ornate Victorian fence would look out of place in front of a Craftsman style house.
- Chain link fencing is not allowed in the district.
- Review the reason for wanting to install a front yard fence. Did one exist historically? Houses



CHAIN LINK FENCING IS NOT ALLOWED

constructed in the 1880s had front yard fences to keep livestock from roaming into the yard. Houses built in the 1920s had no fences in the front yard, which reflected a “progressive” movement when fencing laws reduced the chance for roaming livestock.

- In most applications, the fence must be installed at or behind the building setback line.
- Refer to fencing under General Site Conditions for more information.

### **Modern Conveniences and Amenities**

Historic homes offer charm and character not always found in current residential construction. As families grow and residents grow older, needs change. Air conditioning is a welcome relief from the heat and humidity. Additional rooms and bathrooms may be necessary as children get older. Steps may become impossible to maneuver with age or a disability. The installation of a “no-step entrance” or ramp can maintain or prolong one’s independence and mobility.



EXAMPLE OF AN ADDITION THAT SPEAKS WITH THE ORIGINAL CHARACTER OF THE HOUSE

Adapting a historic home for modern use, while maintaining the home’s original character, requires thoughtful planning. Weigh the safety and comfort concerns with that of historical accuracy, economic feasibility and long-term impact. Ask yourself, “How can this improvement or necessity be installed or removed without causing irreparable damage to the historic character of the house or neighborhood?”

The following includes some of the commonly installed amenities and additions to historic properties:

- Carefully consider access ramps for temporary or long term disability and the location and impact of the ramp on the house and neighborhood. The removal of a small section of railing on the side of a porch may be more convenient and less intrusive to the front of the house. If the porch is not elevated, consider replacing the sidewalk with an incline to eliminate steps at the porch or door.
- Air conditioning and electrical equipment needs to be installed in such a way that it will not damage important architectural features. Study possible locations for the

equipment and install it where it is least visible from the street or can be screened with planting material.

- Antennas and satellite dishes are considered a removable fixture but with some thought can be sited away from public view.
- Maintain existing chimneys.
- Chimneys are an important architectural feature and the removal or alteration of existing chimneys alters the historical integrity of the house.
- Decks and patios can be compatible with historic houses if thought is given to location, proportion and materials.
- Dormers are important to the composition of the roof and must not be eliminated. Scale and form needs to be retained. New dormers may allow for additional use of the attic, but need to be designed to match the style of the original house and not overpower it.
- Flags and banners are considered a removable amenity, but care must be used when mounting to not damage the historic materials of the house.
- Light fixtures located on the building exterior, porches, pathways and paved areas need to be appropriate in design, scale and character of the house. There are many available adaptations of fixtures in various architectural styles. A Victorian light fixture is appropriate with a Victorian house but not appropriate with a Ranch or Craftsman style house.
- Refer to Lighting Section for more information.
- Mailboxes and mail slots should be simple and as unobtrusive as possible. Mailboxes can be obtained in styles compatible with the time period of the house.

- Shutters may be installed if they are in keeping with the style of the house and the period of construction. Shutters need to be correctly proportioned to the width and height of the window and must be installed with hinges rather than nailed to the wall.
- Skylights can add light to interior spaces and may make attic spaces more useable. If flat in profile and positioned away from public view, skylights can be installed in older houses. Bubble-dome skylights are not appropriate for Historic Districts.
- Storm/screen doors and windows can be installed without hiding the historic door and surrounding features. Metal framed doors and window screens are acceptable if selected with a white factory finish or painted the color of the door and window trim. Wood storm/screen doors and windows designed for the style of the house can be purchased or custom made at most lumber yards.
- Site garages away from the primary view and set them behind the front wall of the house. Install single doors instead of double-width doors. Whether constructed as an attachment to the original and historic structure, or as an accessory or secondary building, maintain or match building materials. Design attributes should also adhere to those of the primary structure, but can be of a much simpler form with respect to materials and scale.
- As you formulate your ideas to modify and improve your home, questions will arise. There are many sources available for advice and assistance, including a neighbor who has completed a similar project appropriately, the Texas Historical Commission, City Staff and the City

Historic Preservation Commission,  
and the National Trust for Historic  
Preservation.

- Helpful publications to begin your project include *The Secretary of the Interior's Standards for Preservation Projects*, *Preservation Briefs*, *Traditional Building Magazine*, *The Old House Journal and Catalog*, and *Renovator's Supply Catalog*.

### Foundations and Skirting



PIER AND BEAM FOUNDATION ELEVATES THE HOUSE ABOVE GRADE WITH A WOODEN SKIRT



MASONRY PERIMETER WALL CLOSED FLOOR TO GROUND SPACE



THE SKIRT OF THIS ELEVATED HOUSE IS CLOSED WITH BRICK



BRICK SKIRTING APPEARS IN THIS EXAMPLE OF A CRAFTSMAN STYLE HOUSE

Historic homes were not built on concrete slab foundations as they are today. The majority of houses are of wood frame construction and have a pier and beam foundation, often with a perimeter beam or wall. The houses are elevated above the ground because the beams supporting the house rest on a grid of cedar posts, brick or stone piers set into the ground. This creates a crawl space between the floor structure of the house and the earth.

Homes of brick and stone, along with a few wood frame houses, have brick or stone perimeter walls. More commonly, concrete block, which resembles stone, is used for perimeter walls. These houses have interior posts or piers as mentioned above. The perimeter walls support the house and close the space under the house, yet are designed with openings for ventilation.

Houses that have no perimeter walls close the crawl space between the floor of the house and the ground with a “skirt.”

The design and detail of the skirt is defined by the style and time period of the house. For example, Craftsman houses frequently have a flared skirt of horizontal board siding that matches the body of the house. No matter what the style, all skirting must provide ventilation to avoid trapping moisture, which causes mildew and wood rot.

The following standards are recommended:

- Foundations should be repaired before starting other repairs to a house. Leveling a foundation may

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## RESIDENTIAL BUILDING COMPONENTS



DETERIORATED FOUNDATIONS CAUSE HOUSES TO SHIFT



BRICK PERIMETER WALLS MAY REQUIRE REPOINTING



FOUNDATIONS CAN BE LEVELED AND REPAIRED



SKIRTING OF SOLID MATERIALS CHANGED THE HISTORIC APPEARANCE

cause a house to shift. The shifting usually adds to the damage that has already occurred from the house settling unevenly and causes additional damage to the roof and walls.

- The foundation posts may be replaced with new posts of cedar or chemically treated wood designed for in-ground contact. Concrete piers may be installed, since they have a longer life than wood posts. Floors can be leveled and additional supports may be installed at this time if needed. Select a reputable foundation contractor before leveling a home.
- Both stone and brick foundations may have deteriorated or are missing mortar, which requires repointing or replacing mortar. It is imperative to use mortar which is softer than the masonry to avoid accelerating the deterioration of the stone or brick. The replacement mortar needs to match the original in composition and, if exposed to view, must match the color and joint type as well.
- Portland cement or masons mortar is harder than most historic masonry materials and must not be used.
- The skirting may deteriorate over time and needs to be repaired or replaced if missing or badly deteriorated. The skirting must match the original in design and detail.
- Skirting of solid materials such as brick or stucco are discouraged because it changes the historic appearance of the house and does not provide the essential ventilation



SYNTHETIC MATERIALS MAY BE ACCEPTABLE ONLY IF THEY REFLECT THE ORIGINAL DESIGN, THIS EXAMPLE CHANGES THE CHARACTER OF THE HOUSE

required for pier and beam foundations.

- Synthetic materials, such as cement board siding, may be an acceptable alternative for ground contact skirting only if installed in a manner that reflects the original design, detail, and dimension.
- Repair material where possible and replace badly deteriorated material when necessary. Do not change the style of the skirting when repairs are made as it changes the character of the house.

### Porches

Historically, the most dominant feature of a historic home is the front porch, which was used as an extension of the living space. It contributes to the character of the street and the life of the neighborhood. The details of most porches in the Church Street Historic District are intact. The original character-defining features and elements of their individual styles are still evident.



THIS DOMINANT PORCH IS INDICATIVE OF THE STYLE

Most of the homes are constructed with pier and beam foundations, which cause the porch floors to be elevated above ground level. The newer slab-on-grade foundations have a porch at a much lower level.



THE PIER AND BEAM FOUNDATION CAUSES PORCHES TO BE ELEVATED ABOVE GRADE

Porches may require a great deal of maintenance because of their exposure to the weather, so repair is inevitable and necessary. Details must be retained and repaired. The removal or alteration of a porch will have a significant impact on the character of the house and neighborhood.



THIS INSET PORCH EXTENDS THE LIVING SPACE

Some of the porches have been altered over time with more modern materials in the effort to reduce maintenance. These alterations have changed the character-defining features of the original design. Some of the common changes included the removal of wood columns and installation of fabricated metal porch supports; replacing wood steps with concrete or brick steps; and removal of wood porch floors and installation of concrete or brick porch floors, often at a lower level than the original porch.



DETAILS NEED TO BE RETAINED IN A REPAIR, CHARACTER IS LOST FROM THIS PORCH

Another common alteration is the enclosure of porches to create additional living space, bathrooms, and entrances.



ORIGINAL WOOD COLUMNS HAVE BEEN REPLACED WITH FABRICATED METAL



ENCLOSED PORCHES ALTER THE CHARACTER OF THE ORIGINAL DESIGN



SCREENING IN THE PORCH ELIMINATES THE TRANSITION SPACE TO THE FRONT DOOR



RETAIN ORIGINAL MATERIAL AND REPAIR AS NECESSARY

Wood steps, porch floors, column bases, and railings are usually the first things to deteriorate on historic porches because of their exterior exposure.

The following guidelines are recommended:

- Keeping a porch and its corresponding features and details in good repair is far less costly than allowing deterioration to continue resulting in the major repair or replacement of large portions of the porch, details, and structure underneath.
- Retain original material and make repairs that match the original design of the porch floors, columns, railings, brackets, steps, and other character-defining details.
- While the installation of concrete or brick steps does eliminate some of the maintenance of wood steps, it changes the character of the house. Concrete steps are normally not anchored to the original porch structure and pull away from the porch, sink, or rotate unless the entire porch has been changed to concrete. Changing of porch steps or installation of concrete slab is not recommended.
- A porch floor that has been lowered changes the step location to the front door, which can be awkward and unsafe. It also requires a change in the support of any columns the porch design may have had. Retain the original height of the porch.
- If concrete or brick has been



INSTALLATION OF PRECAST CONCRETE STEPS  
ALTERS THE APPEARANCE OF THE HOUSE



AS RENOVATIONS OCCUR, RESTORE  
PREVIOUSLY ALTERED CONDITIONS

installed, it must be removed prior to rebuilding a wood porch. New wood would deteriorate at a rapid rate because of the moisture condensation on the concrete and brick mass.

- If a porch has been drastically altered, or if there is no clear idea of what the original details were, look to a similar house for ideas regarding porch design. Do not construct a porch of a different house style.
- As renovation occurs, take the opportunity to restore a previously altered porch and its features.

### Exterior Wall Surfaces

The most common exterior wall material in the Residential Historic District is horizontal wood siding of numerous profiles. Brick, stone, and stucco were also used as the original wall surface material on some houses. Other siding materials found in the district include decorative wood shingles, which are frequently seen on gable end walls and on turrets. Board and batten siding, which is a vertical wood siding, is not common except for some outbuildings.

The original siding material is still in place and visible on the majority of homes in the neighborhoods. However, some of the houses have been covered with non-original brick, stucco, or synthetic sidings such as asbestos shingles, vinyl, or aluminum.

For the integrity of the neighborhood and the house itself, it is not recommended that any synthetic siding be installed over existing wood siding. The installation of synthetic siding changes the appearance of the house and conceals the original details. Additionally, synthetic sidings trap moisture in the wall causing deterioration of the historic material beneath.

A property owner is not required to remove synthetic siding from a house in which such siding is currently installed. However, the removal of newer siding and the repair of original siding and trim are encouraged. This would help return a building to its original character.

The exterior wall surface material is an integral part of the original design, style, and character of the house. It is



HORIZONTAL WOOD SIDING AND DECORATIVE SHINGLES ARE DISTINCTIVE FEATURES



THE ARTS AND CRAFTS DETAILING OF THIS HOUSE INCORPORATES WOOD SIDING OF TWO DIFFERENT WIDTHS



STUCCO "SIDING" IS A CHARACTER-DEFINING FEATURE OF THIS HOUSE

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## RESIDENTIAL BUILDING COMPONENTS



SYNTHETIC SIDING CAN BE REMOVED AND THE ORIGINAL CHARACTER CAN BE RESTORED

important to retain the original wall surface because of the character of its dimension, profile, and shadow lines to each distinctive material.

### **It should be noted that:**

Each material requires different types of maintenance, which can be referenced in the residential building materials section of this document.

If the building was constructed with wood siding and needs repairs or board replacement, most siding types are still manufactured and available from suppliers or can be milled for a nominal setup fee. Many of the wood sidings have been on the houses for nearly 100 years and may well last another hundred if properly maintained and painted.

- Retain and repair original materials.
- Synthetic siding is inappropriate for installation over original siding.
- Remove non-original siding and restore original material when possible.

### Exterior Doors and Entrances



THE "L" PLAN HOUSE PROVIDES AN INVITING ENTRY



THE PAIR OF DOORS AT THIS HOUSE PROVIDE A GRAND ENTRY



THIS ENTRY HAS A HIGHLY DETAILED ARCH SURROUND



TRANSOM AND SIDELIGHTS REPEAT THE SHAPE OF THE PORCH

The residential building stock has a wide range of entrances corresponding to the variety of housing styles. Even the simplest of houses has a well-defined entry that faces the street. Homes constructed during the late 1800s and early 1900s usually have front doors with glass upper panels. Many have transom windows above the door and windows, called sidelights, to the side of the door. A few of the older Victorian and Neoclassical houses have highly detailed door surrounds, a pair of doors in one opening, and a single transom above.

A single round-arched doorway with a heavy solid wood door is commonly found on Tudor style houses while Italian Renaissance has an arched doorway with an elaborate door surround and entrance. Craftsman and Prairie style houses typically have doors with a pattern of small glass panels in the upper portion of the door. Bungalows often have two "front" doors leading from the porch, and Modern styles have a simple single entry door.

It is important to recognize that each time period and style of house has a different type or style of entrance. If an entrance has multiple components such as glass panel doors, transoms and sidelights, they should be retained, but if an entrance simply has a door, adding decorative features will confuse the style and create a false sense of history.

Use the following criteria:

- View the entrance as more than a door. Door frames, trim, and surrounds help define the character

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## RESIDENTIAL BUILDING COMPONENTS



BUNGALOWS OFTEN HAVE TWO DOORS OFF THE PORCH



THE ARCHED ENTRY IS COMMON IN TUDOR STYLE HOUSES.

and style of the house. Retain and repair as a unit.

- Avoid altering any portion of the entrance.
- Old doors can be repaired or, if badly damaged, can be replaced with an old door of similar design. Doors can also be copied and manufactured by a skilled woodworker.
- Readymade wood doors that are compatible in style and design are available.
- Avoid installing a new door that is not of the same style as the original to avoid changing the character and style.
- For improved energy efficiency, install weather stripping to seal the edges of the door. Reduce airflow at the bottom of the door by installing a door sweep to fit snugly against the threshold.
- If storm and screen doors are installed where none existed originally, select a “full-vision panel” design to allow the original door to be seen.

## Windows

Windows play an important role in the character definition of the houses and the overall neighborhood. The proportion, material, and organization of windows in the wall help to establish a construction date of the house. The detail of the window is frequently a key characteristic in identifying an architectural style.

The majority of windows in the historic homes are the traditional wood, double hung, rope and pulley system. Many of the houses have a simple one-over-one configuration while others have multiple pieces of glass in a single window sash.

A few houses were constructed with casement windows: windows that open like a door rather than slide up and down. These windows are not known for their energy efficiency, but can be maintained and made more efficient by installing weather stripping.

The following criteria are recommended:

- Original windows need to be retained as they are a strong character-defining feature on a house.
- It is not necessary to replace an entire window if only a portion is in need of repair. Replace the deteriorated portion only. A single sash can be made to replace a deteriorated one.
- Proper window fit, weather stripping, new glazing compound at the glass, and sealant around window frames can improve the energy efficiency of wood windows substantially while retaining the historical character.



THE DETAIL OF THE WINDOWS IS A CHARACTERISTIC OF EACH HOUSING STYLE



A ONE-OVER-ONE WINDOW CONFIGURATION IS INDICATIVE OF MANY HOUSING STYLES AND PERIODS OF CONSTRUCTION



WOOD CASEMENT WINDOWS DO NOT HAVE THE SAME SHADOW-LINES AS DOUBLE HUNG WINDOWS

## RESIDENTIAL BUILDING COMPONENTS



EIGHT-OVER-ONE WINDOW CONFIGURATION



ALTERING THE PROPORTIONS OF THE FRONT-FACING WINDOW CHANGES THE CHARACTER OF THE HOUSE



INSTALLATION OF A "GARDEN" WINDOW CHANGES THE ORIGINAL DESIGN: ITS INSTALLATION SHOULD BE REVERSIBLE



ALUMINUM WINDOWS AND SCREENS ELIMINATE THE SHADOWS AND DETAILS OF A TRADITIONAL WOOD WINDOW

- If windows are missing or if frames are deteriorated beyond repair, replace them with a window of the same dimension, material, and profile as the original. Changing the proportions and meeting rail is not acceptable and alters the style of the house.
- Windows were traditionally wood framed and double hung, meaning both sashes move up and down. Aluminum windows are not considered a replacement option and have not been proven to be more energy-efficient than a well-maintained wood window. Installation of aluminum or aluminum clad windows is prohibited.
- Mill finish aluminum is never an option and must be avoided even in the installation of window screens and storm windows. Avoid the use of screen fabric that is bright aluminum. Factory painted or powder coated storm and screen windows with a meeting rail that matches the window are acceptable.
- Windows that were originally metal, as in the case of some casement windows, need to remain metal. If replacement is required due to the irreparable condition of the original, the replacement needs to match the original in profile, dimension, configuration, material, and color/finish.
- Imitation dividers or "snap-in" muntins do not truly divide and hold pieces of glass and must be avoided. They do not have the same proportions and shadow lines.

- Replace original glass only when broken, as the wavy quality of the historic glass adds to the character of the house. If glass is broken, attempt to replace with old wavy glass if possible.

**Roof Form and Details**



THE DUTCH COLONIAL ROOF LINE INCORPORATES GABLE WALL DORMERS COMMON TO THIS STYLE



THE STEEPLY PITCHED GABLE ROOF IS PUNCTUATED WITH A WALL DORMER



THE COMPLEX HIP ROOF FORM INTEGRATES PARAPETS, HIP DORMERS, AND ARCHED DORMERS



THE DEEP OVERHANG IS INDICATIVE OF PRAIRIE STYLE HOUSES

Roof forms and materials are an important feature in defining the character of the house and neighborhood. House styles and periods of construction influence the form of the roof. The simple gable roof form is found on Folk Victorian, Craftsman, and contemporary styles such as Ranch. More complicated roof structures include a combination of hip, gable, dormers, turrets, and towers and are found on Victorian period houses.

The shape and slope of a roof has a significant impact on how the building addresses the street. A gable roof that faces the street has a stronger presence and is more inviting than a gable roof that runs parallel to the street. In the case of the latter, the roof is sloping away from the viewer. The amount of slope, also known as the roof pitch, reflects the style of the house. Steep pitches are found on Victorian and Tudor styles, while lower-pitched roofs are found on Ranch and Craftsman style houses.

Roof details vary from style to architectural style. Truly ornate details, such as consoles and dentils, appear at the roofline of some Neoclassical and Victorian period examples while very few roof details appear on modest folk Victorian and Tudor styles.

The one feature that appears on houses of all historic styles is the dormer. Dormers appear in different sizes, shapes, and materials. Some have windows while others have attic vents. The dormer provides visual continuity to the neighborhood and scale to the roof.

Roofs are the one part of a house in

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## RESIDENTIAL BUILDING COMPONENTS

which the roofing material may need to be replaced when beyond repair. With roofing materials that are short lived or badly damaged, such as composition shingles, repairs can extend the life of the material for many years, or repairs may prove temporary and a new roof will be necessary in the future.

Often it is the underlayment that has deteriorated and not the actual roofing material. This is frequently the case with slate and clay tile. They can be removed and reinstalled after repairs have been made and new roofing felt has been installed.

A roof leak may actually be a “flashing” leak around a chimney or vent pipe. Flashing is usually a metal material intended to seal the joint where the roof might have openings, such as vents, or connections to another part of the roof such as a dormer. For historical accuracy, replace the deteriorated roofing with a material that matches the original in profile. A dramatic change in the roofing material, for example changing from composition shingle to corrugated metal, changes the character of the house and is not appropriate unless there is evidence that metal was an original roofing material.

However, if installing a roofing material that was original to the house is beyond financial reach, it is better to have a non-original roofing material that does not leak rather than an original roof that does. Composition shingle is an appropriate material for “temporary” replacement. The original material can be replaced at a later time and should be encouraged.

Select an alternative that closely resembles the type of roof that might have been on a house constructed



THE COMBINATION HIP WITH FRONT FACING GABLE IS A FOLK VICTORIAN ROOF FORM



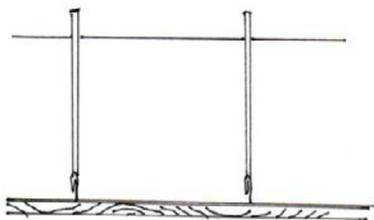
DORMERS CAN PROVIDE LIGHT FOR USABLE SPACE IN AN ATTIC



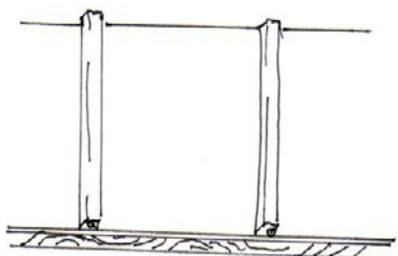
AVOID INSTALLING A ROOFING MATERIAL WITH A PROFILE THAT DID NOT EXIST AT THE TIME THE HOUSE WAS CONSTRUCTED



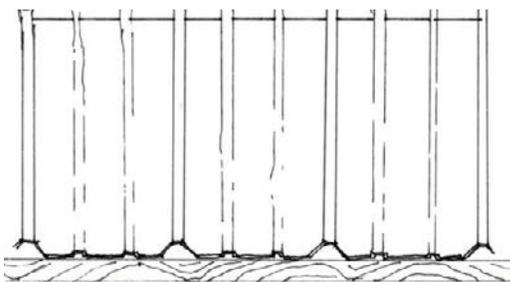
STANDING SEAM METAL ROOF



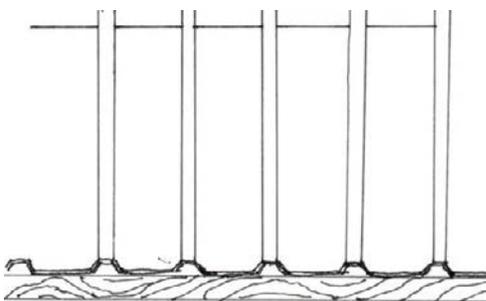
STANDING SEAM PROFILE



ROLLED SEAM PROFILE



R-PANEL PROFILE



U-PANEL PROFILE

during a similar time period. Many contemporary roofing materials are not appropriate for installation on historic houses.

It is not uncommon for one house to have multiple roofing materials. A house may have a standing seam roof on one portion and composition shingle on another. Composition shingles should not be installed on low-slope porch roofs because they will leak.

A variety of roofing materials have been installed in the Residential Historic District. However composition shingle is the most common, economical roofing material. There are a variety of metal roofing materials installed, including historic standing seam metal, pressed metal shingle, and pre-finished corrugated metal sheets. Clay tile is a character and style defining material as seen on several examples in the district.

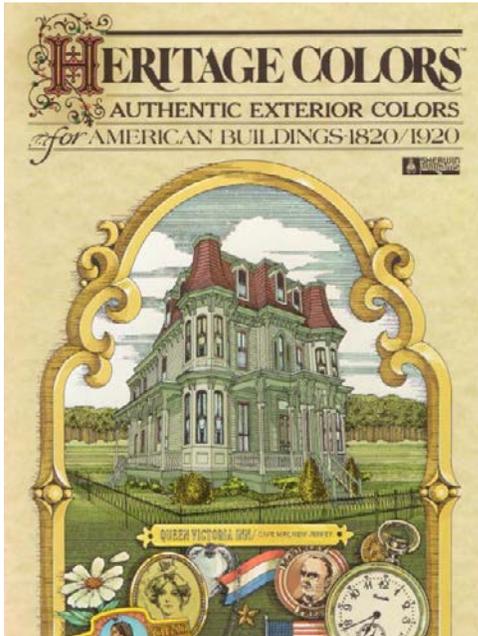
The following criteria are appropriate considerations:

- Maintenance of the roofing material and flashing is important. In the event replacement is necessary, select a roofing material that is compatible with the design and style of the house.
- Maintain the original details of a house and avoid adding details that did not exist originally.
- If attic space is converted to living space, retain the original roof pitch when adding dormers and roof additions to avoid a “pop-up” appearance. This is especially true on the street façade.
- Do not install a roofing material with a profile that did not exist at the time period that the house was constructed. For houses in the

Historic District, this includes metal panel roofing profiles commonly referred to as R-panel, M-panel, U-panel, Z-panel, and Batten Seam panel.

- Standing seam metal roofs and pressed metal shingles are encouraged as the best choices for metal roof profiles when approved. Acceptable profiles include standing seam or 5-V crimp metal in a galvalume, zinc-titanium, or an approved color finish, as well as approved asphalt shingles.
- It should be noted that standing-seam and other metal roofs are not appropriate for all building styles.

### Color



MOST PAINT COMPANIES CAN OFFER A COLOR PALETTE APPROPRIATE TO THE PERIOD AND STYLE OF THE HOUSE

Color is an important component of a building's style and character. Color is also the most emotional topic of personal taste and historic authenticity. To find the original color scheme of the house, gently scrape small areas of existing paint until you reach the first coat of paint. Another option is to have a chemical analysis completed by an expert. This might be especially important when color was a major part of the architecture such as in a theater. When matching paint samples, it should be remembered that the original paint color probably faded before it was repainted, so research areas that were protected to find color true to the original.

For a compatible historic color scheme, research the colors that were being painted in the historic areas. Then research the colors available at the time your house was built. This information can be obtained from paint manufacturers such as Sherwin Williams, Pratt and Lambert, or Benjamin Moore, just to name a few. If, for example, the paint color selected for the house was purple, a manufacturer would be able to tell you the year purple pigment was available for house paint.

Paint colors vary according to style and time period of house. Stylebooks offer traditional color schemes for houses of that style and period. Many paint companies have "historical" color charts that can offer some guidance. Color schemes should tie a building together and create harmony in the facade. Color schemes appropriate for a house of the Victorian period are not appropriate for a Prairie style house. Keep the neighborhood and surrounding houses in mind when selecting color.

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## RESIDENTIAL BUILDING COMPONENTS

Painted brick is not found on the houses in the Church Street Historic District and it would not be historically accurate to paint them. One advantage to brick and other masonry materials is that it avoids the need to be painted.

Dark colors fade and “chalk” or get a white powder on the surface because of exposure to the sun. Historically, paint had a flat finish without gloss or shine due to the chemical makeup. A “satin” finish paint can provide the appearance of historic paint while providing the easily washed surface of a gloss finish. Many homeowners assume the house needs to be painted when it really needs to be washed. If mildew is the problem, wash the house with a mild bleach and water mixture to kill the mildew. Shade from trees, combined with the humidity, adds to the possibility of mildew on a painted surface.

The preparation of the surface to be painted is an important step in painting. The surface should be scraped and sanded to remove any loose paint, but it is not necessary to remove all paint down to bare wood. Make sure the wood is dry before applying a good primer and two topcoats of paint. Use a brush for the best coverage instead of a sprayer.

The following standards are recommended:

- Do your research when selecting paint colors for your house.
- Local paint stores can provide assistance in selecting or matching paint colors as well as recommending historic paint colors of the area.
- City Staff and the Historic Preservation Commission may be able to provide assistance in your research efforts.

### Brick and Concrete Block

Some of the older houses and buildings in Paris are constructed of solid brick or have load-bearing brick walls and are several bricks thick. The pattern in which brick is installed becomes a character-defining feature, and quoins are often found at the corners of buildings.

Brick veneer is also seen on many houses in the district and spans all architectural styles from Prairie, Tudor, Italian Renaissance, Ranch, and more.

Brick was the common material for chimney construction on houses of all types of construction. Depending on the period of construction and style, chimneys had decorative brick detailing and corbelling. Due to weathering and lack of maintenance, many of the existing chimneys have loose or missing mortar.

Most of the brick construction found in the area is red to reddish brown colored because of the clays. Early brick masonry units were made from local clays. The color of brick is dependent on the clay from which it is made. Buff colored brick is found in newer construction along with red brick. The color of brick is inherent in the material and must not be painted.

Brick is also found in foundations, and at a few locations, brick has been installed as a paving material for sidewalks and entrance steps.

Rough-faced concrete block, which resembles the look of stone, is occasionally used as a residential building material for skirting and wall construction around residential properties. Smooth faced concrete block is rarely found in the district and is not appropriate.



THE PATTERN IN WHICH BRICK IS INSTALLED IS A CHARACTER-DEFINING FEATURE



BRICK VENEER ACTS AS A SKIN FOR A BUILDING



BRICK PATTERNS ARE DISTINCTIVE TO THE TUDOR STYLE HOUSE



LOAD-BEARING OR STRUCTURAL WALLS HAVE A DIFFERENT PATTERN THAN VENEER WALLS



REPOINTING MORTAR SHOULD MATCH THE ORIGINAL



THIS DECORATIVE CHIMNEY CAP IS MADE OF BRICK AND CAST STONE

Masonry walls must be maintained. The primary problem with masonry is moisture, which can erode the mortar, leave mineral deposits on the surface, and damage the brick through freeze-thaw cycles.

Follow the criteria listed:

- Retain and maintain the original brick or block material.
- Replace loose or missing mortar using a mortar of the same composition and color as the original. Mortar is important to the visual and physical integrity of the brick wall.
- Avoid using mortar that is harder than the original mortar, as it can cause deterioration of the historic masonry material. Historic mortar has a high lime content; therefore, it is as soft or softer than the material it is joining. Do not use ready-mixed mason's mortar when repointing brick because it has a strong Portland cement content and is harder than historic brick.
- Repointing mortar needs to match the original in color, composition, profile, and dimension.
- Repair or replace flashing as needed to ensure a watertight connection between the chimney and the roof.
- Clean brick gently and avoid abrasive cleaning such as high pressure water blasting or other high pressure blasting material. Chemical cleaning may be required to remove some stains. Consult a knowledgeable contractor or the Texas Historical Commission or Preservation Briefs (National Park Service Website) for more information.
- Avoid installing brick or block where these materials were not originally used, as it changes the character of the original design.

- Do not install brick on the walls of a house that originally had wood siding. To install brick over wood siding changes the character of the house and can destroy the wood beneath by funneling and trapping moisture in the wall.
- Do not paint brick, as it changes the scale, texture, and detail of the original design and can trap moisture in the wall.



THE PRESSED METAL SHINGLES ARE A CHARACTER-DEFINING FEATURE OF THIS HOUSE



CORRUGATED METAL "R" PANEL ROOFING AND SHEET METAL SKIRTING HAVE BEEN INSTALLED ON THIS HOUSE



CORRUGATED METAL "R" PANEL IS INSTALLED



THE HISTORIC IRON FENCING IS A DISTINCTIVE FEATURE IN THE LANDSCAPE

## Metal

The primary use of metal on historic residential homes was as a roofing or roof-related decoration such as cresting and weather vanes. Standing seam metal roofing is not found on many houses in the Church Street Historic District. This type of metal roof was well adapted to odd shapes or projections. The pans were formed from metal sheets in a sheet metal shop and could be designed to fit roofs such as turrets. The roofer turned the seams over and the seams were then soldered to form a watertight barrier.

Pressed metal shingles were manufactured and installed as a roofing material in the late 1800s and are seen on several residential buildings. These materials were manufactured in St. Louis, Kansas City, and other large industrial areas.

Corrugated metal roofs were also commonly used in Texas. As in standing seam roofs, their limitation was due to the fact that lengths were limited to 8 feet, which caused numerous end laps, and on larger houses increased chances of roof leaks. Corrugated roofing is found on houses, garages, barns, and other outbuildings. Newer sheet metal profiles such as "V" crimp and pre-finished metal standing seam have been added to older houses as repairs are made. This is not an appropriate application in most instances and should be avoided.

Ornamental iron, although used historically on commercial structures, was not commonly used for residential construction. Cast iron is not evident in the Historic District.



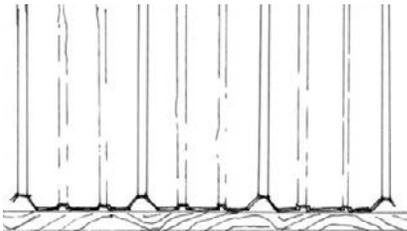
"R" PANEL ROOFING IS NOT TO BE MISTAKEN FOR STANDING SEAM METAL ROOFING, AS THE PROFILE IS DIFFERENT AND NOT APPROPRIATE



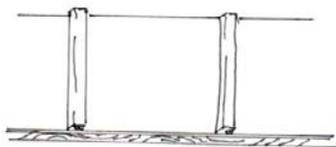
FABRICATED METAL COLUMNS WERE OFTEN INSTALLED AS A WAY OF REMODELING A HOUSE



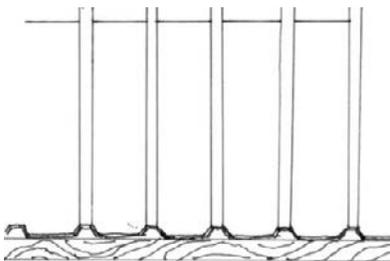
METAL IS USED AT ROOF EDGES TO SEAL FROM WATER



EXAMPLE OF R-PANEL ROOFING



EXAMPLE OF ROLLED SEAM ROOFING



EXAMPLE OF U-PANEL ROOFING

Metal windows were used in residential applications in the 1930s and are evident on a few houses in the historic districts.

The following guidelines are recommended:

- Replace deteriorated metal with new primed or pre-finished metal of the same or compatible material. Pressed metal shingles are still manufactured and can be replaced in localized areas as needed.
- Re-install decorative roof details, such as cresting, when replacing the primary roofing material.
- Avoid installing an inappropriately scaled metal roofing material on a house that did not have a metal roof originally. Many of the current metal roofs have an industrial appearance and need to be avoided.
- Fabricated metal must not replace other materials such as wood columns.
- Metal windows must not replace wood windows.
- Avoid installing decorative metal iron work over windows that did not include them in the original design.
- Avoid installing a pressed metal skirt where one did not previously exist.

## Stone Masonry



RUBBLE STONE



SLATE IS A STONE ROOFING MATERIAL  
INSTALLED ON THIS HOUSE



THIS RUBBLE STONE FENCE POST MATCHES  
THE DISTINCT CHARACTER OF THE HOUSE

Locally quarried stone is seen as wall surfaces, foundations, retaining walls, and curbs on a number of residential buildings in Paris. Dressed stone and field or rubble stone (stone not cut into a rectangular shape) are the most common forms. The material between the stones is a soft lime mortar.

Follow the standards listed:

- Replace deteriorated stone with stone that matches the original in color and texture.
- If a wall has deteriorated or is missing mortar, it needs to be replaced with mortar of the same material as the original in composition and color. Portland cement, or mason's mortar, is too hard and will cause the stone to deteriorate and crumble.
- It is not recommended that stone be added to the foundation or face of a house because this changes the original integrity of the house.
- Retain stone walls and posts, as they are character-defining features.

### Cleaning of Stone Masonry

- Do not sandblast, use abrasive methods or high pressure water sprays to clean stone masonry.
- Chemical cleaning may be required for difficult stains or graffiti, but such cleaning must be prescribed or conducted by a knowledgeable professional. Great care must be given if a chemical cleaning solution is to be used. Some chemicals burn the face of stone.
- Water washing is the gentlest method of cleaning simple dirt and grime from stone masonry surfaces.
- Prior to any water washing methods, make certain that all mortar joints are sound and that the building is



FLAG STONE USED AS A WALKWAY

watertight. This will decrease the likelihood of water reaching metal anchors or interior walls.

- If stone shows evidence of dirt and grime, it can be cleaned with a mild solution of soap and water and a stiff brush of either natural or synthetic bristles. Never use a metal-bristled brush.
- Cleaning needs to start at the bottom of the building and progress upwards, keeping the lower levels wet or frequently rinsed. This will prevent the dripping water from upper cleaning areas streaking or staining the lower areas.

### **Repair of Stone Masonry**

- The material between the stone is called mortar and is important to the integrity of the wall.
- Before replacing missing or damaged mortar (repointing), determine any other causes for the deterioration of the mortar or stone wall: leaking roofs or gutters, building settlement, or extreme weather exposure. This will ensure that the new mortar is not subjected to the original sources of deterioration.
- If the mortar is simply missing or deteriorated, it needs to be replaced with mortar to match the original in color, composition, and profile.
- Use a sand-lime recipe for mortar, which is compatible with the old stone. Modern masonry mortar has Portland cement as a main ingredient, which cures considerably harder than the stone. A preservation professional can determine an appropriate mortar.
- Missing or severely damaged stone may be repaired with a stonepatch. Dutchman or soap may be cut to repair or a stone may need to be replaced with stone matching the original in material and dimensions.

## Wood

Wood was the primary building material in residential construction. It was readily available, did not require the skills of as many craftsmen, and was used for structural elements as well as skin.

The majority of houses built during the early boom period of Paris are covered with horizontal wood siding. Wood with a tapered profile is seen in clapboard or lap siding while a milled profile has a more decorative shape. Board and batten, which is a vertical siding, is commonly used on outbuildings such as garages, barns and sheds, and occasionally on small houses.

Another common use of wood is decorative wood shingles used as a siding, which was relatively easy to use as a decorative feature on gable ends, turrets, or dormers. Patterns included fish scale, diamond, square cut, and rounded. Wood shingle roofs, although common, are not often found on historic houses in the area. This may be the result of previous replacement due to deterioration.

Wood details are found on all houses from all styles and periods of construction. Victorian and Classical styles include ornate turned columns, spindles, box columns, columns of classical order, brackets, bargeboards, cut and turned frieze details, elaborate doors, and door surrounds. Less ornate details of the Craftsman, Folk Victorian, and Colonial Revival styles include box columns, brackets, and simple porch railings. Wood was the most common material used for porch flooring and is prone to decay because of the exposure to weather conditions. Flooring was



WOOD IS USED FOR THE SIDING AND DETAILS UNIQUE TO THIS PRAIRIE STYLE HOUSE



EARLY HOUSES OF PARIS HAD HORIZONTAL WOOD SIDING



DROP WOOD SIDING



THE SIDING, MASSIVE COLUMNS, AND DISTINCTIVE DETAILS ARE WOOD



SIDING, BRACKETS, AND DETAILS OF SOFFIT AND VENTS ARE SEEN ON THIS MISSION STYLE RESIDENCE



THE METHOD OF INSTALLATION OF THIS SIDING CREATES A DISTINCT SHADOW PATTERN



THE ORNATE DETAILING AT THIS ENTRANCE IS CARVED WOOD



WOOD IS USED FOR THE SIDING, ORNATE "GINGERBREAD" DETAILING, AND FENCING

usually a high quality wood that was painted on all sides and edges prior to installation to prolong the life of the wood.

Wood is the primary skirting material on historic houses. Because houses were built above ground on posts and beams, a skirt was constructed from the floor level down to the ground. This skirting usually reflected the same siding profile as the house, was a wider horizontal board, or was a wood lattice, which allowed for ventilation. This wood lattice was commonly installed as a horizontal/vertical grid, rather than the wood lattice which is available today. Solid skirt materials must be vented to allow air to pass under the house and eliminate moisture from the foundation.

The following guidelines are recommended:

- Retain and repair wood siding and details.
- Replace missing or badly deteriorated wood features with wood of the same dimension and profile.
- Refrain from installing synthetic materials over existing wood materials because they frequently cause the historic material to rot.
- Refrain from replacing a deteriorated wood feature with another material.
- Explore the use of epoxy wood repair materials in lieu of replacing an entire wood member. This has proven effective on rotted column bases, window sills, sashes, etc.
- Replace rotted wood that is in contact with the ground with a chemically treated wood to prolong the life of the feature. This can be done on skirting and steps. Treated wood can be used to rebuild lattice



THIS SMOOTH SURFACE CAN ONLY BE ACHIEVED BY USING STUCCO



STUCCO CAN HAVE SCULPTED DETAILS



SMOOTH STUCCO COLUMNS AND TEXTURED STUCCO OF THE BAY WINDOW CONTRAST THE BRICK WALL



THE SMOOTH SURFACE OF STUCCO IN CONJUNCTION WITH THE TEXTURE OF STONE ARE CHARACTERISTICS OF ENGLISH STYLE HOUSES

## Stucco

Stucco, also called cement plaster, is a hardened cementitious paste which is applied over a wire mesh or lath. It creates an exterior wall surface that can be made smooth or can have a sculpted texture. Stucco has no dimension or shape of its own but can be used to form many shapes.

The historic district has several stucco houses. This would have been a building material of the 1920s and 1930s and appears on Tudor style houses, Prairie and Craftsman style, and as detail treatment on a few other examples.

Small cracks are an inherent property in stucco due to the shrinkage of the plaster. Small cracks can be concealed by applying an elastomeric paint, which has the ability to stretch and return to its shape. Large cracks can be repaired and deteriorated or missing stucco can be replaced with stucco that matches the texture and composition of the original material.

Stucco is a material to be used as the initial exterior wall surface of a building. It is not intended to be installed over another wall surface material. Installing stucco over a wood siding will cause the wood beneath to deteriorate and will change the overall appearance of the house by eliminating the original detail and shadows of the boards.

The following guidelines are recommended:

- Retain and maintain original stucco.
- Installing stucco over another material is prohibited.
- Repair deteriorated stucco and match the composition and texture.

### Synthetic Materials



NON-ORIGINAL SIDING BECOMES EVIDENT WHEN DETAILS, SUCH AS WINDOW TRIM, IS LOST



CORNER BOARDS AND WINDOW TRIM WERE RETAINED WHEN ASBESTOS SIDING WAS INSTALLED



THE INSTALLATION OF ASBESTOS SIDING WAS POPULAR IN THE 1940S



VINYL SIDING ON THE LOWER PORTION OF THE HOUSE DETRACTS FROM THE ORIGINAL CHARACTER

With the advent of plastics and modern methods of forming materials, which were not available until after World War II, home owners have been influenced by the promise of never having to paint or perform routine maintenance. In the late 1930s, asbestos shingles were the first modern no-maintenance products, followed by aluminum siding and vinyl siding for the main skin of a house. There are several houses in the historic districts which have asbestos-shingle siding and many with other, more recent synthetic siding materials.

Asbestos shingles that were installed over existing siding have not been detrimental to the siding underneath because they breathe. Asbestos siding is only hazardous if it is removed, and then special disposal precautions must be observed.

However, steel, aluminum, and vinyl are so air-tight they can trap moisture causing the material underneath to rot. The installation of a foam insulation before the vinyl causes even greater damage because all moisture is sealed into the siding envelope.

Houses within a historic district which may have a synthetic material applied to them may retain the synthetic material without penalty. However, they would not qualify individually for state or federal historic designation. As renovations occur, consider removing the synthetic siding and restore the original siding.

Stucco is not a synthetic material, except in the most recent advent of so-called synthetic stucco which is made as an insulating and finish system. This product



INSTALLATION OF SYNTHETIC SIDING ELIMINATES THE DETAIL OF A HOUSE, SUCH AS WINDOW TRIM AND TRADITIONAL CORNERBOARDS



VINYL SIDING CHANGES THE OVERALL CHARACTER OF A HOUSE

has proven to cause a great deal of damage when installed over original wood. Synthetic stucco does not appear to be a commonly used material, although there are a few examples. Synthetic stucco system brands are EIFS, TEIFS, etc.

The following standards apply:

- Retain and repair the original building material of a house.
- Replace only that material which is beyond repair.
- Replace deteriorated material with compatible new material.
- Installing any synthetic building material on top of original material is prohibited. It can also trap moisture in the insulation, which reduces the effectiveness of the insulation.
- Installing synthetic siding on top of existing siding as a means of “modernizing” the house or attempting to make the house more energy-efficient is prohibited. This changes the character of the original design and frequently destroys the character-defining features of the house and neighborhood.
- Installing stucco over existing materials is prohibited.
- The use of synthetic stucco materials (EIFS, TEIFS, etc.) as an additional layer over existing and original sheathing materials is prohibited.
- Avoid installing “wood grained” materials in historic districts. Wood used in historic houses was smoothly sanded with no obvious grain.

## Glossary



APPURTENANT FEATURES OF THIS HOUSE INCLUDE THE PORTICO, BALUSTRADE, PORCH RAILING, AND URNS



ARCH



ASBESTOS ROOF SHINGLES



ASHLAR MASONRY

**Addition** – any new construction which increases the height or floor area of an existing building or adds to a building such as a porch or garage.

**Alteration** – construction in a building which may change the structural parts, mechanical equipment, or location of openings but does not increase the overall area dimensions of the building.

**Anchor** – a device such as a metal rod, wire, or strap for affixing one object to another, such as specially formed metal connectors used to fasten together timbers, masonry, trusses, etc.

**Appurtenant features** – accessories which define the design of a building or property. These include porches, railings, columns, shutters, steps, fences, attic vents, sidewalks, driveways, garages, carports, outbuildings, gazebos, arbors, ponds, and pools.

**Arcade** – a line of counterthrusting arches raised on columns or piers; a covered walk with a line of arches along one or both sides.

**Arch** – a curved opening in a wall, usually constructed of stone or brick, as in the top of a window opening.

**Asbestos shingle** – a dense, rigid roofing shingle containing a high percentage of asbestos fiber (a noncombustible, flexible fiber able to withstand high temperatures) bonded with Portland cement, known for distinctive patterns.

**Ashlar masonry** – masonry composed of rectangular units of stone, generally larger in size than brick and having sawn, dressed, or squared sides laid in mortar.

**Attic** – a low story or wall above the main building, immediately below the roof.



AWNINGS OVER THE WINDOWS



BALUSTRADE COMPOSED OF MANY BALUSTERS



BARGEBOARD WITH A FINIAL AT ROOF RIDGE



BUILDING HAS 5 BAYS



BAY WINDOW

**Awning** – a roof-like covering of canvas or rigid material over a window or a door to provide protection. Similar to a canopy providing a covered area.

**Awning window** – type of window consisting of top-hinged horizontal sash with the bottom edges swinging outward.

**Band course** – a horizontal element, usually of masonry, dividing upper and lower portions of the building but unifying the facade.

**Baluster** – one of a number of short vertical members, often circular in section, used to support a stair handrail or a coping, forming a balustrade.

**Balustrade** – an entire railing system (as along the edge of a balcony or porch) including a top rail and its balusters, and sometimes a bottom rail.

**Bargeboard** – sloped boards at the edge of a projecting overhang at the gable end; often decoratively carved or scrolled.

**Base** – lower part of a column or pier, wider than the shaft, and resting on a plinth, pedestal, or podium.

**Base course** – a foundation or footing course, as the lowest course in a masonry wall.

**Bay** – a regularly repeated space created by the structure of a building.

**Bay window** – a window forming a recess in a room and projecting outwards from the wall.

**Beaded board** – a 4” or 6” wide tongue-and-groove wood finish with a milled bead along the centerline and along the edge adjoining the tongues.



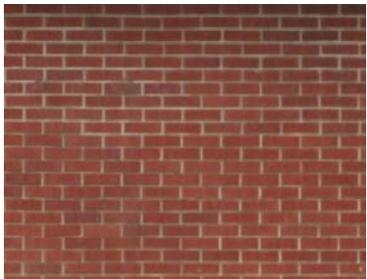
BOXED EAVE



BRACKETS



BOX COLUMN ON A BRICK BASE



BRICK COURSE / PATTERN



BULKHEAD

**Bearing wall** – a wall capable of supporting more than its own weight, such as a roof or floor.

**Belvedere** – a rooftop pavilion from which a vista can be enjoyed.

**Blanker Panels** - a window covered by a temporary weather tight covering constructed from painted fiber-cement board or other similar material, which has been sealed off but is still visible; intended to be a temporary solution to make a damaged opening weather tight.

**Board and batten siding** – a siding consisting of long vertical boards and thin strips, or battens; the battens are used to conceal the gaps between the siding boards.

**Bond** – an arrangement of masonry units to provide strength, stability, and beauty through setting a pattern by lapping units over one another.

**Bow window** – a rounded bay window that projects from the wall.

**Box column** – a hollow, built-up column constructed of wood and rectangular in shape.

**Boxed eave or box cornice** – a hollow cornice built up of boards, moldings, shingles, etc.

**Brackets** – projecting support members found under eaves or other overhangs; may be plain or decorated.

**Brick course/ pattern** – the way in which brick is laid in a building.

**Building** – a more or less enclosed and permanent structure.

**Built-up roof** – a roofing system covering a relatively flat roof, consisting of several layers of a saturated felt where each layer is mopped with



BUNGALOW

hot tar or asphalt finished with a mineral or rock covering.

**Bulkhead** – base panels just below display windows on storefronts, also referred to as kick plates.

**Bungalow** – a one-story frame house, or a summer cottage, often surrounded by a covered veranda, usually expressing materials in their natural state. The forms are usually low and broad and lack applied ornament.

**Canopy** – a horizontal cover which extends from the wall of a building, protecting an entrance.

**Cantilever** – a projecting bracket used for carrying the cornice or the extended eaves of a building; a beam, girder, or other structural member which projects beyond its supporting wall or column.

**Capital** – the topmost member of a column, usually decorative.

**Carriage blocks** – a stone block originally used to step into a carriage or used in mounting a horse.

**Casement window** – a window having at least one sash which swings open along its entire height; usually on hinges fixed to the sides of the opening into which it is fitted.

**Carved stone** – rough natural stone shaped by the controlled removal of stone pieces with tools to create decorative detailing.

**Cast iron storefront** – the front of a commercial building that is made up of prefabricated cast iron parts.

**Cast stone** – a mixture of stone chips or fragments, usually embedded in mortar, cement, or plaster, treated to simulate stone; also known as “artificial stone.”



CANOPY



CASEMENT WINDOW



CAST IRON STOREFRONT



COLUMN CAPITAL OF CUT STONE



CAST STONE BUILDING SIGNAGE



CLADDING



CLASSICAL ORDER COLUMNS



CLERESTORY WINDOWS



CLIPPED GABLE

**Caulking** – a resilient compound of silicone, bituminous material, or rubber base used to seal cracks and fill joints.

**Certificate of Appropriateness (COA)** – a certificate received from a historic review commission which states that specified exterior work on a building can be conducted because it is an appropriate application.

**Certified Local Government (CLG)** – a program established through the 1980 amendment to the National Historic Preservation Act of 1966 that encourages the participation of local government in the identification, evaluation, registration, and preservation of historic properties within their jurisdiction and promotes the integration of local preservation interest and concerns into local planning and decision-making processes. The CLG program is a partnership among local governments, the State Historic Preservation Office (SHiPO), and the National Park Service.

**Chamfer** – a beveled edge, usually at a 45° angle at the edge of a board or masonry surface.

**Cladding** – a finish covering the exterior wall of a building.

**Clapboard siding** – a wood siding commonly used as an exterior covering on a building of frame construction; applied horizontally and overlapped, with the grain running lengthwise; thicker along the lower edge than along the upper.

**Classical order** – a particular style of column with its entablature having standardized details; Greek order includes the Doric, Ionic, and Corinthian and the Roman order includes the Tuscan and Composite.

**Clerestory window** – an upper window that admits light to the center of a lofty room.

**Clipped gable** – end of a roof when it is formed



COMBINATION HIP ROOF



COMPOSITION SHINGLE ROOF



CONSOLE

into a sharp intermediate between a gable and a hip.

**Coffering** – ceiling with deeply recessed panels, often highly ornamented.

**Column** – a vertical structural member such as a post or pillar.

**Combination hip roof** – a composition of more than one hipped element at the roof or a combination of hipped and gable roof forms.

**Composition shingles** – shingles made from a mixture of binder materials with fibers, also called asphalt shingles.

**Conservation** – the skilled repair and maintenance of cultural artifacts, including buildings and historic or artistic materials, with the aim of extending their longevity and aesthetic qualities.

**Console** – a decorative bracket in the form of a vertical scroll, projecting from a wall to support a cornice, a door, or window head, etc.

**Construction** – all the on-site work done in building or altering structures, from land clearance through completion, including excavation, erection, and the assembly and installation of components and equipment.

**Contemporary** – happening, existing, living, or coming into being during the same period of time. Contemporary denotes characteristics that illustrate that a building, structure, or detail was constructed in the present rather than being imitative or reflective of a historic design.

**Context** – the setting in which something exists or occurs.

**Contributing property** – a property that is 50 years old or older which contributes to a district's historical significance through location, setting, design, construction, workmanship, or association with historical persons or events, based on guidelines set forth by the National Park Service in



CORBEL

the National Register of Historic Places Criteria for Evaluation.

**Coping** – A protective cap, top, or cover of a wall, parapet, pilaster, or chimney. May be flat, but commonly sloping, double beveled, or curved to shed water so as to protect masonry below from penetration of water above.



CORBELLED CHIMNEY CAP

**Corbel** – in masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height anchored in a wall, story, column, or chimney.

**Corbelled chimney cap** – a brick or stone capping at the top of a chimney that has a series of projections, each stepping out farther than the one below it.



CORINTHIAN COLUMNS

**Corinthian order** – the most ornate of the classical orders, characterized by a bell-shaped capital with scrolls and acanthus leaves.

**Corner block** – a square block used to trim casing at the upper corners of door or window surrounds; typically decorated with a milled bull's eye known as a rosette.

**Corner board** – a trim board used at an exterior corner of a wood-frame structure.



CORNICE

**Cornerstone** – a stone which is located near the base of a corner in a building and displays information recording the dedicatory ceremonies; a foundation stone.

**Cornice** – a molded projection or masonry which crowns or finishes the top of a building wall.



CRAFTSMAN STYLE HOUSE

**Craftsman** – an architectural style, inspired by the Arts and Crafts movement of the early 20th century, reflecting attention to detail. The low-pitched roof forms have wide exposed overhangs and roof rafters. Porches with box columns or tapered box columns extend one full side or wrap a corner of the house.



DENTILS

**Cresting** – a decorative element located at the top of a parapet or roof ridge.

**Cross gable** – a gable that is set parallel to the ridge of the roof.

**Cupola** – a dome-shaped roof on a circular base, often set on the ridge of a roof.

**Cut stone** – finished stone block which has been shaped by cutting.

**Demolition** – the intentional destruction of all or part of a building or structure, may include removal of structural elements, partitions, mechanical equipment, and electrical wiring and fixtures.

**Demolition by neglect** – the destruction of a structure caused by failure to perform maintenance over a long time period.

**Dentil** – one of a band of small, square, tooth-like blocks found in a series on cornices, molding, etc.

**Design Guidelines** – recommendations for control of new construction, as well as alterations and additions, to existing buildings and structures in historic districts that are typically adopted and published by the local regulating agency.

**Design Standards** – a list of recommendations for control of new construction, as well as alterations and additions, to existing buildings and structures in historic towns or districts that are typically adopted and published by the local regulating agency.

**District** – an area designated by the City of Paris possessing a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.



DIVIDED LIGHT SASH



DORIC COLUMNS



DORMER



DROP SIDING



ENGAGED COLUMNS AT THE BACK OF THE PORCH

**Divided light sash** – a window with glass divided into small panes.

**Doric order** – the simplest of the classical orders, sturdy in proportion, with a simple cushion capital.

**Dormer** – a vertical window which projects from a sloping roof.

**Double hung window** – a window having two vertically sliding sashes, each closing a different part of the window; the weight of each sash is counterbalanced for ease of opening and closing.

**Double glazed window** – a window with an inner and outer pane of glass with an airspace in between.

**Drainage beds** – stone lined ditch used to transport water runoff.

**Drop siding** – a type of wood cladding characterized by overlapping boards with varying profiles.

**Dropped ceiling** – a nonstructural ceiling suspended below the overhead structural slab or from the structural elements of a building and not bearing on walls.

**Eave** – the lower edge of a sloping roof that projects beyond the wall.

**Ell** – a building form that creates an L-shaped floor plan.

**Engaged column** – a column partially built into a wall, not free-standing.

**Entablature** – in classical architecture, the elaborate beam member carried by the columns.

**Escutcheon** – a protective or ornamental cover



ENTABLATURE



ESCUTCHEON PLATE



FABRICATED METAL COLUMN



FASCIA BOARDS



FLAT ARCH

plate, attached to a wall with a hook or eye to hold a canopy support or anchor a tie rod.

**Exterior features** – the architectural style, general design, and general arrangement of the exterior of a building or other structure, including the kind and texture of the building material and the type and style of all windows, doors, light fixtures, signs, other appurtenant features, and significant trees. For signs, the term exterior features refer to the style, material, size, and location of all signs.

**Fabricated metal** – any kind of building component manufactured of metal, often decorative in nature and frequently used as columns and railings.

**Facade** – the exterior face of a building.

**Fanlight** – a semi-circular window over the opening of a door with radiating bars in the form of an open fan.

**Fascia** – flat, vertical member that forms the trim of a roof.

**Fenestration** – the arrangement and design of openings in a building.

**Finial** – a pointed symmetrical ornament that is circular and found at the peak of a roof.

**Fixed light** – a window or an area of a window which does not open.

**Flashing** – a waterproof material such as metal used to make a water-tight transition between roofing materials and elements such as chimneys and dormers that break the roof plane.

**Flat arch** – an arch that is horizontal or nearly horizontal; also called a jack arch.

**Fluting** – shallow concave grooves running vertically on the shaft of a column.



FLUTING

**Font** – an assortment or set of type or characters all of one style.

**Footing** – the portion of the foundation which transfers loads directly to the soil; a widened part of a wall or column at or below the ground to spread the load directly to the soil.

**Foundation** – any part of a structure that serves to transfer the load to the earth or rock, usually below ground level; the lowest exposed portion of the building wall.



FRETWORK

**French doors** – a pair of doors having top rails, bottom rails, and stiles, with glass panes throughout the entire length.

**French window** – a casement window extending down to the floor.

**Fretwork** – ornamental wood which is usually carved or turned and installed over doorways and other openings.



FRONT FACING GABLE WITH GABLE END WALLS

**Front facing gable** – the end wall of a building with a gable roof that faces the street.

**Gable end** – an end wall having a gable.

**Gable roof** – a roof that slopes on two sides from the ridge.



GLASS BLOCK IN SIDEWALK

**Gambrel roof** – a ridged roof with two slopes on both sides.

**Garden loop fence** – a woven wire fencing which is distinguished by the loop at the top and mid height.



GAMBREL ROOF

**Glass block** – a hollow block of glass, usually translucent and often with textured faces, used for decorative purposes in non-load-bearing walls and in sidewalks to permit light transfer to basement floors.

**Glazing** – setting glass in an opening.



HIP ROOF

**Grade** – the height of the surface of the ground in relationship to a structure (building).

**Hip roof** – a roof which slopes upward from all four sides of a building.

**Historic District** – a definable geographic area that contains a number of related historic sites, buildings, structures, features, or objects united by past events or aesthetically by plan or physical development, and that has been designated on local, state, or national registers.

**Historic Property** – any site, building, structure, or object determined to be historically significant.

**Hood mold** – a projecting molding over a door or a window.



HOOD MOLDING OVER WINDOW

**Hopper window** – a window which opens inward and is hinged at the bottom.

**Ionic** – the classical order of architecture characterized by its capital with large scrolls, less heavy than the Doric and less elaborate than the Corinthian.

**Infill** – the development of property or the construction of buildings on land that is adjacent to existing buildings.

**Joint** – the material between brick or stone.

**Jalousie window** – a window consisting of a series of overlapping horizontal glass louvers which pivot simultaneously.

**Keystone** – in masonry, the center piece of an arch, often of contrasting material.



IONIC COLUMN

**Landmark** – any building, structure, or place which has a special character or special historical or aesthetic interest or value as part of the development, heritage, or cultural characteristics of a city, state, or nation.



KEYSTONE



WINDOWS WITH MULTIPLE LIGHTS  
12/12



CAST STONE LINTEL ABOVE WINDOW



LOGGIA



LOUVER

**Landscape** – the whole of the exterior environment of a site, district, or region, including landforms, trees and plants, rivers and lakes, and the built environment.

**Lattice** – a network, often diagonal, of strips of metal or wood, used as screening or ornamental construction.

**Light** – a single pane of glass in a window or door.

**Lintel** – a structural member installed in a wall to create an opening for a door or window.

**Load bearing wall** – a wall capable of supporting an imposed load in addition to its own weight. These walls frequently run the full height of a building from foundation to roof.

**Local historic district or districts** – a geographically and locally defined area which possesses a significant concentration, linkage, or continuity of buildings, objects, sites, or structures united by past events or periods or styles of architecture, and which, by reason of such factors, constitutes a distinct section of the city. All sites, buildings, and structures within a district, whether contributing properties or not, are subject to the regulations of the district.

**Local historic landmark or landmarks** – any site, including a significant tree, building, or structure, of historic or aesthetic significance to the city, the state, or the nation.

**Loggia** – an arcaded or colonnaded structure, open on one or more sides.

**Louver** – an assembly of sloping, overlapping blades or slats, fixed or adjustable, designed to admit air and/or light in varying degrees and to exclude rain and snow.



MARQUEE

BRICK AND CAST STONE  
MASONRY BONDED WITH MORTAR

MOLDING



MODERN MINIMALIST HOUSE

**Mansard roof** – a roof with a double slope on all four sides, with the lower slope being much steeper.

**Marker** – a plaque located on or near a historic site, building, structure, or object; usually put in place by a government agency or a private organization.

**Marquee** – a projecting exterior structure placed over the entrance of a building, common for theaters and hotels, that displays the name of the building and/or relative information typically in a large font and surrounded by lights.

**Masonry** – stone, brick, concrete blocks, etc. used to form walls and other parts of a building.

**Materials** – the substance of which something is composed or constructed.

**Meeting rail** – either the bottom rail of the top sash or the top rail of the bottom sash; closes the joint completely when the window is shut.

**Modillion** – a horizontal bracket that supports a cornice on its underside, often has the form of a scroll; called a block modillion when a flat block.

**Molding** – linear decorative trim in various geometric profiles.

**Modern Minimalist** – housing built from 1935 to 1950, largely constructed immediately following World War II, in large tract-housing developments. The houses are relatively small one-story structures with low or intermediate roof pitches with the eave or rake near the exterior wall. There is a lack of decorative detailing and typically a front facing gable.

**Mortar** – a paste-like mixture installed between masonry units such as brick or stone. It is usually made of cement, lime, water, and sand.



MOSAIC TILE DETAILING

**Mosaic** – a pattern formed by inlaying small pieces of stone, glass, tile, or enamel into a cement, mortar, or plaster mix.

**Mullion** – a vertical element between two window or door frames, typically not a structural support for the building.

**Muntin** – one of the small framing members within a single window sash that hold the individual pieces of glass in place.



MULLION BETWEEN THE WINDOWS

**National Register of Historic Places** – a list of U.S. places of significance in American history, architecture, archeology, engineering, and culture on a national, state, or local level. The register was established in 1935 by act of Congress and expanded upon by the National Historic Preservation Act of 1966.

**New construction** – the process, or completed product, of building a new structure or building, or portion thereof, to an existing building neighborhood or district.

**Niche** – a recessed space in a wall typically semicircular in plan and commonly used for the placement of statuary.

**Non-contributing property** – a property which is less than 50 years old and/or does not meet the conditions required of a contributing property.

**Oculus** – a round or oval panel or aperture. The aperture may be glazed, open, or louvered.

**One-over-one configuration** – a window with a single sheet of glass in the top sash and a single sheet in the bottom sash.

**Orientation** – the relationship of a structure to the compass points or a site feature such as a street or the direction a facade faces.



MUNTINS



OCULUS



PALLADIAN WINDOW

**Outbuilding** – a building detached from the main house or structure but located on the same lot.

**Palladian window** – a Classical Revival style window with a center window, often with an arched top and flanked by two rectangular windows.



PARAPET

**Paneled door** – a wood door composed of flat and raised panels or pieces.

**Parapet** – an exterior wall which projects above the roof structure.



PARKWAY

**Parkways** – the space between the curb and sidewalk, usually green space.

**Parting strip** – any thin element used to separate two adjoining members.



PEDIMENT

**Partition wall** – a dividing wall within a building which may be load bearing or non-load bearing.

**Pediment** – a triangular roof form of a building or an ornament or hood mold over a door or window.

**Pier and beam** – a foundation system consisting of rows of posts spaced at appropriate intervals and supporting beams which form a base or which a building is built.



PILASTERS AROUND THE ENTRY

**Pilaster** – a projection from the wall construction, like a half column, often decorated or accentuated with a half capital.

**Pillars** – a simple, massive, vertical structural support such as a column or post.

**Pinnacle** – a turret or part of a building elevated above the main building.



PITCHED ROOF

**Pitch** – the slope of a roof that is not flat or horizontal.



PORCH

**Pitched roof** – a roof that has a slope and is not flat or horizontal.

**Pivoted window** – a window having a sash which rotates about fixed vertical or horizontal pivots, or points, located at or toward the center, in contrast to one hung on hinges along an edge.



PORTE COCHERE

**Plaque** – a decorative or commemorative flat plate attached to a wall or surface.

**Plaster** – a paste-like substance of sand, water, and lime installed over another material to provide a finished surface.



PORTICO

**Plinth block** – a small, slightly projecting block at the bottom of the door trim, extending to the finished floor.

**Porch** – a structure attached to a building to shelter an entrance or to serve as a semi-enclosed space; usually roofed and generally open-sided. It may also be called a veranda.

**Porte cochère** – a covered area over a driveway at a building entrance.



PRESSED METAL CEILING

**Portico** – a columned porch forming the entrance and centerpiece of the facade of a building.

**Preservation** – the act of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site.

**Pressed metal** – metal that has been pressed into a decorative shape or pattern.



PRESSED METAL SHINGLE ROOFING

**Pressed metal shingle roofing** – a roofing unit or shingle which is pressed from sheet metal and frequently has a decorative pattern.

**Profile** – the outline of a building or an element of that building that is usually shown as a cross



QUOINS

section.

**Proportion** – the relationship of the size, shape, and location of one building element to all the other elements; each architectural style typically has its own rules of proportion.

**Purlin** – a piece of timber, board, or metal laid horizontally on the principle rafters of a roof to provide support for the common rafters on which the roof covering is laid.

**Quoin** – a large stone or block of brick used to reinforce an external corner or edge of a wall and often distinguished decoratively from adjacent masonry.

**Rabbet** – a groove cut into one piece of wood to receive the projection or tongue of another.

**Reconstruction** – the act of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

**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 of features of the property which are significant to its historical, architectural and cultural values.

**Repointing** – the removal of mortar from between the joints of masonry units and the replacing of it with new mortar. Mortar should match the original in composition.

**Restoration** – the process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.



RETAINING WALL



RETRACTABLE AWNING



TILE ROOF WITH A TILE RIDGECAP



RUBBLE STONE WALL

**Retaining wall** – a wall, freestanding or laterally braced, that bears against an earth or other fill surface and resists lateral and other forces from the material in contact with the side of the wall.

**Retractable awning** – a roof-like covering of canvas or rigid material over a window or door that is movable and can be opened and closed.



RIBBON DRIVEWAY

**Ribbon driveway** – a drive providing access between the street and onsite parking that consists of two parallel strips of paving with grass between.

**Ribbon window** – one of a horizontal series of windows, separated only by mullions, which form a horizontal band across the facade of a building.



R-PANEL METAL ROOFING

**Ridge** – the highest point of a pitched roof.

**Ridgecap** – any covering (such as metal, wood, shingle, etc.) used to cover the ridge of a roof.

**R-panel metal roofing** – a galvanized or painted metal roofing material with a ribbed profile used primarily in commercial applications.

**Rubble** – rough irregular stone which may vary in size, used in wall construction.



RUSTICATED STONE

**Rusticated** – stone with an intentionally rough face.

**Sash** – the part of a window that moves or opens and contains the glass.

**Scale** – the proportions of the elements of a building to one another and the whole and to adjacent buildings.

**Score** – the cut of a channel or groove in a material with a hand tool or circular saw to decorate a surface.



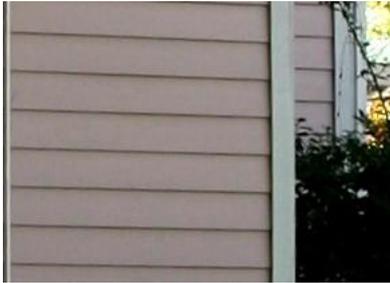
SCUPPER



SHINGLES

**Scupper** – an opening in a wall or parapet that directs water to drain from a roof.

**Setting** – the physical environment encompassing a historic property which may include other onsite buildings and structures, natural and built landscape features, and the relationship to the street or nearby buildings.



SHIPLAP SIDING

**Shed roof** – a roof shape sloping in only one plane or direction.

**Shingles** – thin, overlapping pieces of wood, asphalt material, slate, tile, clay, or other material cut to stock lengths, widths, and thicknesses used as an exterior covering on a sloping roof or wall.



SIDE LIGHTS AT FRONT ENTRY

**Shiplap** – horizontal wood sheathing which butts together. When used on the interior walls, it was frequently covered with cheesecloth and wallpaper.

**Shotgun house** – housing first built in New Orleans in the 1830s that spread across the country through the early 1900s. The housing was affordable to build and provided the necessary living requirements at a minimal cost. The structures are narrow (12'-0" wide), rectangular forms with a flat or gable roof with a linear room arrangement consisting of a living room, bedroom(s), and kitchen. The houses were typically built on narrow lots and located close to the street without a porch.

**Side light** – a narrow window adjacent to a door or wider window, and the height the door or window, most often one of a pair flanking an entrance door.

**Siding** – the finish covering of an exterior wall on a frame building.

**Sign/ signage** – a permanent or fixed graphic or display that provides information. It may be freestanding or integrated into the building.



CAST STONE WINDOW SILL



SKIRT



SOFFIT



SPINDLES



SPIRE

**Significant trees** – trees which measure twenty-four caliper inches four feet above the ground, or those which are identified with historic personages or important events in local, state, or national history and protected by local ordinance.

**Sill** – the bottom portion of a window which often contrasts with the material of the wall.

**Single hung window** – a window having a single movable sash.

**Site** – the land on which a building is located. For historic purposes, the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined or vanished, where the location itself maintains historical or architectural value regardless of the value of any existing structure.

**Skirt** – an element used to cover a foundation or the space between the main house and ground level.

**Slate** – a hard, brittle metamorphic rock that is split into thin sheets for flooring and roofing panels and chalkboards.

**Sliding window** – a window which moves horizontally in grooves or between runners.

**Slope** – the amount of degree of incline.

**Soffit** – the exposed, often flat, underside of a roof overhang.

**Spindles** – one of a series of thin, vertical, round elements of railing often part of a balustrade.

**Spire** – a steep pointed roof form common on church towers.

**Splash block** – a small masonry block laid on the ground below a downspout to prevent soil



SQUARE WOODEN POST COLUMNS



STANDING SEAM METAL ROOF



STREETSCAPE



STUCCO WALL SURFACE

erosion.

**Square wooden baluster** – a short, wooden vertical member, rectangular in shape, used to support a stair handrail or a porch railing.

**Square wooden post** – any wooden vertical member, rectangular in shape, used to support the structure.

**Stabilization** – the process of temporarily protecting a historic building or structure until rehabilitation or restoration efforts can begin. This process typically includes making the building weather-tight, structurally sound, and secure against intruders.

**Standing seam metal roofing** – a sheet metal roofing with vertical folded seams running parallel along the slope.

**Stile and rail door** – components of a door; the stiles are the upright structural members and the rails are the horizontal framing members at top, middle and bottom of the door.

**Streetscape** – the built environment encompassing a street or road, including sidewalk and roadway paving, street furniture, buildings, landscaping, signage, etc.

**Structure** – any kind of human construction.

**Stucco** – a paste-like substance used as an exterior finish, composed of Portland cement, lime, sand, and water.

**Style** – a type of architecture distinguished by special characteristics of structure and ornament and often related in time.

**Sympathetic redesign** – new work that has an appropriate relationship to the existing historic architecture and character of the surrounding area, based on rhythm, proportion, and scale.



TERRA COTTA

**Tapered box column** – a hollow, built-up column, constructed of wood, which is frequently seen in Craftsman style houses.

**Terra cotta** – fired clay used for ornamental elements.



TERRAZZO FLOORING

**Terrazzo** – a floor finish of stone chips laid in a mortar bed, ground and polished smooth, often with brass dividers, used as a floor surface.

**Tongue and groove** – a joint composed of a rib (tongue) received by a groove, frequently seen in wood flooring and paneling.



TRANSOMS ABOVE FRENCH WINDOWS AND DOOR

**Tooling** – compressing and shaping the face of a mortar joint.

**Tower** – a portion of a building characterized by its relatively great height in relation to the rest of the structure.

**Transom window** – a high window separated by a horizontal member of a door frame, window, or canopy.



TRIM AROUND THE WINDOWS

**Trim** – the visible woodwork or moldings of a building.

**Triple hung window** – a window with three vertically sliding slashes that allow the window to open to two-thirds of its height often used for access to porches or balconies.

**Turn buckle** – a device for connecting and tightening a rod as for a canopy support.

**Turned wood baluster** – a decorative picket used to support a handrail, part of a balustrade.

**Turned wood post** – a round, wooden support with a decorative profile that has been turned on a lathe.



TURNED WOOD POST

**Turned wood railing** – a railing whose architectural components are turned on a lathe to create a spindle.

**Turret** – a diminutive tower, characteristically corbelled from a corner.

**Two part commercial block** – a typical 2 - 4 story building with commercial activity on the ground floor and more private uses on the upper floor, i.e. offices or residential.



TWO PART COMMERCIAL BLOCK

**Valley** – the trough or gutter formed by the intersection of two inclined planes of a roof.

**V-crimp roofing** – sheet metal roofing which is folded to create a “V” in profile and laps at a “V” joint.



V-CRIMP METAL ROOF

**Veneer** – a thin layer of material applied over a structural backing such as brick, stone, etc.

**Veranda** – a covered porch or balcony, extending along the outside of a building.

**Vergeboard** – a board which hangs from the projecting end of a roof, covering the gables, often elaborately carved and ornamented, same as bargeboard.

**Vernacular** – a building whose form reflects the local influences, materials, and tradition.

**Vestibule** – a small enclosed space between outer and inner doors.



VERANDA

**Wainscot** – a decorative paneling applied to the lower portion of an interior wall.

**Water table** – a horizontal exterior band or ledge or projecting molding on a wall, often sloped to prevent water from running down the face of the lower portion.



WATER TABLE



WOOD SASH WINDOW

**Welded wire fencing** – a wire fencing composed of square or rectangular openings, also known locally as “hog wire” or “goat wire.” An acceptable alternative for chain link fencing in historic neighborhoods.

**Wood sash window** – a window where the frame work is constructed of wood; may be movable or fixed.

## Resources

# Historic Preservation Resources

## General Resources

### Print Resources

National Trust for Historic Preservation: Information Series

[www.preservationbooks.org](http://www.preservationbooks.org)

- Maintaining Community Character: How to Establish a Local Historic District
- Design Review in Historic Districts
- Reviewing New Construction Projects in Historic Districts
- Basic Preservation Procedures
- Buyer's Guide to Older and Historic Houses
- Getting to Know Your 20<sup>th</sup> Century Neighborhood

Brand, Stewart. *How Buildings Learn: What Happens After They're Built*. New York: Penguin Books, 1994.

O'Donnell, Eleanor. *Researching a Historic Property*. Washington, D.C.: National Park Service, rev. 1998.

*Preservation Yellow Pages: The Complete Information Source for Homeowners, Communities and Professionals*. Washington, D.C.: National Trust for Historic Preservation, 1997.

*Remembering Texas: Guidelines for Historical Research*. Texas Historical Commission.

*Researching a Historic Property*. U.S. Department of the Interior. National Park Service.

Weeks, Kay and Anne Grimmer, eds. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings*. Washington, D.C.: Superintendent of Documents, Government Printing Office, 1995.

### Electronic Resources

African American Heritage Preservation Foundation

[www.aahpf.org](http://www.aahpf.org)

African American Studies at Columbia University  
[www.cc.columbia.edu/cu/libraries/subjects/afam/afambibl.html](http://www.cc.columbia.edu/cu/libraries/subjects/afam/afambibl.html)

Advisory Council on Historic Preservation  
[www.achp.gov](http://www.achp.gov)

American Association for State and Local History  
[www.aaslh.org](http://www.aaslh.org)

Arkansas Historic Preservation Program Youth Education  
[www.arkansaspreservation.org/preservation-services/youth-education/default.asp](http://www.arkansaspreservation.org/preservation-services/youth-education/default.asp)

Colorado Preservation, Inc.  
[www.coloradopreservation.org](http://www.coloradopreservation.org)

Cultural Resources Management, Online Archive of Past Issues  
<http://crm.cr.nps.gov/index.htm>

ePreservation  
[www.epreservation.net](http://www.epreservation.net)

The Handbook of Texas Online  
[www.tshaonline.org/](http://www.tshaonline.org/)

Heritage Preservation: The National Institute for Conservation  
[www.heritagepreservation.org](http://www.heritagepreservation.org)

Heritage Preservation Services Free Bookshelf, National Park Service  
[www.nps.gov/history/freepubs.htm](http://www.nps.gov/history/freepubs.htm)

Historic American Buildings Survey/Historic American Engineering Record/Historic American Landscapes Survey  
[www.nps.gov/hdp/](http://www.nps.gov/hdp/)

Institute of Texan Cultures  
[www.texancultures.utsa.edu](http://www.texancultures.utsa.edu)

The National Association for Interpretation  
[www.interpnet.com](http://www.interpnet.com)

National Center for Preservation Technology and Training  
[www.ncptt.nps.gov](http://www.ncptt.nps.gov)

National Conference of State Historic Preservation Officers  
[www.ncshpo.org](http://www.ncshpo.org)

National Council on Public History  
[www.ncph.org](http://www.ncph.org)

National Main Street Center  
[www.mainst.org](http://www.mainst.org)

National Park Service Preservation Programs  
[www.nps.gov/history](http://www.nps.gov/history)

National Preservation Institute  
[www.npi.org](http://www.npi.org)

National Trust for Historic Preservation  
[www.nationaltrust.org](http://www.nationaltrust.org)

Office of the Governor, Economic Development and Tourism  
[www.txed.state.tx.us](http://www.txed.state.tx.us)

Partners for Sacred Places  
[www.sacredplaces.org](http://www.sacredplaces.org)

Partnership Notes, National Park Service  
[www.nps.gov/hps/pad/partnership/index.htm](http://www.nps.gov/hps/pad/partnership/index.htm)

- Local Preservation Reference Shelf
- Zoning and Historic Preservation
- Subdivision Regulation and Historic Preservation
- Issues Paper: Conservation Districts

Preservation Directory  
[www.preservationdirectory.com](http://www.preservationdirectory.com)

Preservation Texas  
[www.preservationtexas.org](http://www.preservationtexas.org)

Preserve/Net

[www.preservenet.cornell.edu](http://www.preservenet.cornell.edu)

The Recent Past Preservation Network

[www.recentpast.org](http://www.recentpast.org)

Scenic America

[www.scenic.org](http://www.scenic.org)

Secretary of the Interior's Standards for the Treatment of Historic Properties

[www.nps.gov/history/hps/tps/standguide](http://www.nps.gov/history/hps/tps/standguide)

Texas Historical Commission

[www.thc.state.tx.us](http://www.thc.state.tx.us)

Texas History, Texas Culture - Humanities Interactive

[www.humanities-interactive.org](http://www.humanities-interactive.org)

Texas Parks and Wildlife

[www.tpwd.state.tx.us](http://www.tpwd.state.tx.us)

Texas State Historical Association

[www.tshaonline.org](http://www.tshaonline.org)

Texas State Preservation Board

[www.tspb.state.tx.us](http://www.tspb.state.tx.us)

## Affordable Housing

Affordable Housing Design Advisor

[www.designadvisor.org](http://www.designadvisor.org)

Austin Housing Finance Corporation – S.M.A.R.T. Housing

[www.ci.austin.tx.us/ahfc/smart.htm](http://www.ci.austin.tx.us/ahfc/smart.htm)

The Campaign for Affordable Housing

[www.tcah.org](http://www.tcah.org)

The Low Income Housing Tax Credit Program

[www.hud.gov/offices/cpd/affordablehousing/training/web/lihtc/basics/](http://www.hud.gov/offices/cpd/affordablehousing/training/web/lihtc/basics/)

National Community Reinvestment Coalition

[www.ncrc.org/](http://www.ncrc.org/)

National Low Income Housing Coalition

[www.nlihc.org](http://www.nlihc.org)

Texas Low Income Housing Information Service

[www.texashousing.org/about/about.html](http://www.texashousing.org/about/about.html)

TIF Housing Program – Rock Island, Illinois

[www.rigov.org/citydepartments/ced/tifhousingprogram.html](http://www.rigov.org/citydepartments/ced/tifhousingprogram.html)

## Archeology

### Print Resources

—Archeology and the Federal Government,” *Cultural Resource Management* 17, No. 6 (1994).

—Archeology and the Public,” *Cultural Resource Management* 18, No. 3 (1995).

Cushman, David W., ed. —The Power to Preserve: Public Archeology and Local Government,” *Cultural Resource Management* 21, No. 11 (1998).

Lerner, Shereen. *Archeology and Historic Preservation*. Washington, D.C.: National Trust for Historic Preservation, 1995.

### Electronic Resources

Archaeological Institute of America

[www.archaeological.org](http://www.archaeological.org)

Archeology and Historic Preservation: Secretary of the Interior’s Standards and Guidelines

[www.nps.gov/history/local-law/arch\\_stnds\\_0.htm](http://www.nps.gov/history/local-law/arch_stnds_0.htm)

ArchNet, Online Archaeological Library

<http://archnet.asu.edu>

Society for American Archeology

[www.saa.org](http://www.saa.org)

Society for Commercial Archeology

[www.sca-roadside.org](http://www.sca-roadside.org)

Society for Historical Archaeology

[www.sha.org](http://www.sha.org)

Strategies for Protecting Archeological Sites on Private Land, National Park Service

<http://tps.cr.nps.gov/pad/main.cfm>

Texas Archaeological Research Laboratory, University of Texas at Austin

[www.utexas.edu/research/tarl](http://www.utexas.edu/research/tarl)

Texas Archeological Society

[www.txarch.org](http://www.txarch.org)

Texas Beyond History, Texas Archaeological Research Laboratory

[www.texasbeyondhistory.net/index.html](http://www.texasbeyondhistory.net/index.html)

Texas Historical Commission, Archeology Division

[www.thc.state.tx.us/archeology/aadefault.shtml](http://www.thc.state.tx.us/archeology/aadefault.shtml)

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### Guidebooks and Dictionaries

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Carley, Rachel. *The Visual Dictionary of American Domestic Architecture*. New York: Henry Holt and Co., 1994.

Greene, Fayal. *The Anatomy of a House*. New York: Doubleday, 1991.

Harris, Cyril. *Dictionary of Architecture and Construction*. New York: McGraw-Hill, 1993.

Howard, Hugh. *How Old is This House?: A Skeleton Key to Dating and Identifying Three Centuries of American Houses*. New York: The Noonday Press of Farrar, Straus and Giroux, 1989.

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Handlin, David. *The American Home: Architecture and Society, 1815-1915*. Boston: Little, Brown and Co., 1979.

Jackson, Kenneth. *Crabgrass Frontier: The Suburbanization of the United States*. New York: Oxford University Press, 1985.

Schrenk, Lisa (foreword). *Your Future Home: The Architects' Small House Service Bureau*. Washington, D.C.: American Institute of Architects, 1992.

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Wright, Gwendolyn. *Building the Dream: A Social History of Housing in America*. Cambridge, MIT Press, 1993.

### **Print Resources for Non-Domestic Building Types**

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Humstone, Mary and Dexter W. Johnson. *Using Old Farm Buildings*. Washington, D.C.: National Trust for Historic Preservation, 2000.

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American Architecture, A Style Guide

[www.realviews.com](http://www.realviews.com)

American Institute of Architects

[www.aia.org](http://www.aia.org)

BARN AGAIN! National Trust for Historic Preservation

[www.preservationnation.org/issues/rural-heritage/barn-again](http://www.preservationnation.org/issues/rural-heritage/barn-again)

Historic House Architecture

[www.ragtime.org/arch](http://www.ragtime.org/arch)

Partner for Sacred Places

[www.sacredplaces.org](http://www.sacredplaces.org)

Roadside Architecture

[www.roadsidepeek.com/archit/index.htm](http://www.roadsidepeek.com/archit/index.htm)

Society of Architectural Historians

[www.sah.org](http://www.sah.org)

Texas Historical Commission, Historic Properties

[www.thc.state.tx.us/historicprop/hpdefault.shtml](http://www.thc.state.tx.us/historicprop/hpdefault.shtml)

Texas Society of Architects  
<http://texasarchitect.org>

Theatre Historical Society of America  
[www.historictheatres.org](http://www.historictheatres.org)

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### Electronic Resources

Heritage Preservation Services Free Bookshelf, National Park Service  
[www.nps.gov/history/freepubs.htm](http://www.nps.gov/history/freepubs.htm)

Preservation Links – National Alliance of Preservation Commissions  
[www.uga.edu/napc/programs/napc/links.htm](http://www.uga.edu/napc/programs/napc/links.htm)

Partnership Notes, National Park Service – Local Preservation Reference Shelf  
[www.nps.gov/hps/pad/partnership/index.htm](http://www.nps.gov/hps/pad/partnership/index.htm)

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### Print Resources

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Frazier, Kathleen O. and William T. Frazier. —Virginia Historic District Design Guidelines Research Project.” *Historic Preservation Forum*, Spring 1996: 4-11.

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Pregliasco, Janice. *Developing Downtown Design Guidelines*. Sacramento: California Main Street Program, 1988.

### **Electronic Resources**

City of Fort Worth Urban Design Standards

[www.dfwf.org](http://www.dfwf.org)

City of Grapevine Design Guidelines

[www.grapevintexas.gov/IndividualDepartments/HistoricPreservation/DesignGuidelines/tabid/661/default.aspx](http://www.grapevintexas.gov/IndividualDepartments/HistoricPreservation/DesignGuidelines/tabid/661/default.aspx)

City of Wichita Architectural Design Guidelines

[www.wichita.gov/CityOffices/Planning/Preservation/old\\_town\\_design\\_guidelines.htm](http://www.wichita.gov/CityOffices/Planning/Preservation/old_town_design_guidelines.htm)

Creating and Using Design Guidelines, National Park Service

[www.nps.gov/history/hps/workingonthepast/writingsteps.htm](http://www.nps.gov/history/hps/workingonthepast/writingsteps.htm)

City of Georgetown Design Guidelines for the Downtown Overlay District

<http://files.georgetown.org/downtown-design-guidelines/>

Design Guidelines for Downtown Greenville

[www.ci.greenville.tx.us/index.aspx?nid=353](http://www.ci.greenville.tx.us/index.aspx?nid=353)

Historic Preservation in Salisbury, North Carolina

[www.salisburync.gov/Im%26d/historic/historic.html](http://www.salisburync.gov/Im%26d/historic/historic.html)

Historic Rockville Technical Guides for Exterior Alterations

[www.rockvillemd.gov/historic/tech-guides.html](http://www.rockvillemd.gov/historic/tech-guides.html)

Town of Truckee Historic Design Guidelines

[www.truckee2025.org/planning/hdgcont.htm](http://www.truckee2025.org/planning/hdgcont.htm)

Urban Design Standards

<http://winter.phpwebhosting.com/~cspivey/APA/Urban%20Design.htm>

## Economic Development and Entrepreneurship

Center for Rural Entrepreneurship

[www.ruraleship.org/](http://www.ruraleship.org/)

Center for the Study of Rural America

[www.kansascityfed.org/RuralCenter/RuralMain.htm](http://www.kansascityfed.org/RuralCenter/RuralMain.htm)

Let's Talk Business: Ideas for Expanding Retail and Services

[www.uwex.edu/ces/cced/publicat/letstalk.html](http://www.uwex.edu/ces/cced/publicat/letstalk.html)

National Business Incubation Association

[www.nbia.org](http://www.nbia.org)

National Main Street Center

[www.mainst.org](http://www.mainst.org)

Texas Center for Rural Entrepreneurship

[www.tcre.org](http://www.tcre.org)

Texas Enterprise Zone Program

[www.window.state.tx.us/taxinfo/enterprise\\_zone/ez\\_program.html](http://www.window.state.tx.us/taxinfo/enterprise_zone/ez_program.html)

USDA Rural Business-Cooperative Service

[www.rurdev.usda.gov/rbs/busp/bprogs.htm](http://www.rurdev.usda.gov/rbs/busp/bprogs.htm)

## Financial Incentives and Economic Benefits

### Print Resources

*Affordable Housing Through Historic Preservation: A Case Study Guide to Combining the Tax Credits.* Washington, D.C.: National Trust for Historic Preservation and the National Park Service, 1995.

*The Economic Benefits of Preserving Community Character: A Practical Methodology.* Washington, D.C.: National Trust for Historic Preservation, 1991.

*Historic Preservation at Work for the Texas Economy.* The Texas Historical Commission, Preservation Dallas, the City of Abilene, the City of Fort Worth, the City of Grapevine, the City of Laredo, the City of Lubbock, the City of Nacogdoches, the City of San Antonio and the Grapevine Heritage Foundation, 1999. Available on the THC web site.

Leith-Tetrault, John and Erica Stewart. —Historic Texas Credits: Expanding Their Use on Main Street.” *MainStreet News*, May 2002: 1-5, 10-12.

*Preservation Tax Incentives for Historic Buildings.* National Park Service and National Conference of State Historic Preservation Officers, 1987.

## **Electronic Resources**

ADA Tax Credits, United States Department of Justice

[www.ada.gov/taxpack.htm](http://www.ada.gov/taxpack.htm)

[www.ada.gov/taxcred.htm](http://www.ada.gov/taxcred.htm)

Certified Local Government Grants

[www.thc.state.tx.us/grantsincent/graclg.shtml](http://www.thc.state.tx.us/grantsincent/graclg.shtml)

City of Dallas Historic Preservation Tax Incentives

[www.dallascityhall.com/](http://www.dallascityhall.com/)

City of Waxahachie Historic Building Restoration Program and Incentives

[www.waxahachie.com/c3web/incentives\\_page.htm](http://www.waxahachie.com/c3web/incentives_page.htm)

Community Development Block Grant Programs

[www.hud.gov/offices/cpd/communitydevelopment/programs/index.cfm](http://www.hud.gov/offices/cpd/communitydevelopment/programs/index.cfm)

Federal Financial Assistance for Rural Buildings

[www.rurdev.usda.gov/rhs](http://www.rurdev.usda.gov/rhs)

The Foundation Center, Finding Funding

<http://fdncenter.org>

Funding for Historic Preservation, National Trust for Historic Preservation

[www.nationaltrust.org/help/funding.html](http://www.nationaltrust.org/help/funding.html)

Historic Preservation at Work for the Texas Economy

[www.thc.state.tx.us/publications/reports/EconImpact.pdf](http://www.thc.state.tx.us/publications/reports/EconImpact.pdf)

Incentives! A National Park Service Guide  
[www.nps.gov/history/tax.htm](http://www.nps.gov/history/tax.htm)

Keep Texas Beautiful  
[www.ktb.org/](http://www.ktb.org/)

Local Incentives for Preservation  
[www.preservationtexas.org/newsletter/preservation\\_newsletter\\_incentives.html](http://www.preservationtexas.org/newsletter/preservation_newsletter_incentives.html)

The Low Income Housing Tax Credit Program  
[www.hud.gov/offices/cpd/affordablehousing/training/web/lihtc/basics/](http://www.hud.gov/offices/cpd/affordablehousing/training/web/lihtc/basics/)

Main Street Brenham  
[www.ci.brenham.tx.us/ComDev\\_MainStreet.cfm](http://www.ci.brenham.tx.us/ComDev_MainStreet.cfm)

National Main Street Center  
[www.mainst.org](http://www.mainst.org)

National Park Service: Grants, Tax Credit, and Other Assistance  
[www.nps.gov/history/grants.htm](http://www.nps.gov/history/grants.htm)

National Trust Community Investment Fund  
[www.ntcicfunds.com/](http://www.ntcicfunds.com/)

National Trust Loan Funds  
[www.preservationnation.org/resources/find-funding/loans/national-trust-loan-fund](http://www.preservationnation.org/resources/find-funding/loans/national-trust-loan-fund)

Rehabilitation Mortgage Loan Insurance  
[www.hud.gov/offices/hsg/sfh/203k/203kmenu.cfm](http://www.hud.gov/offices/hsg/sfh/203k/203kmenu.cfm)

Rehabilitation Tax Credit Guide, National Trust for Historic Preservation  
[www.preservationnation.org/issues/rehabilitation-tax-credits/](http://www.preservationnation.org/issues/rehabilitation-tax-credits/)

Small Deal Fund, National Trust for Historic Preservation  
[www.preservationnation.org/resources/find-funding/nonprofit-public-funding.html](http://www.preservationnation.org/resources/find-funding/nonprofit-public-funding.html)

Sources of Financial Assistance for Historic Preservation Projects, Advisory Council on Historic Preservation  
[www.achp.gov/funding.html](http://www.achp.gov/funding.html)

Texas Center for Rural Entrepreneurship

[www.tcre.org](http://www.tcre.org)

Texas Department of Agriculture, Rural Economic Development

[www.agr.state.tx.us/agr/program\\_render/0,1987,1848\\_6052\\_0\\_0,00.html?channelId=6052](http://www.agr.state.tx.us/agr/program_render/0,1987,1848_6052_0_0,00.html?channelId=6052)

Texas Historical Commission, Grants and Incentives

[www.thc.state.tx.us/grantsincent/gradefault.shtml](http://www.thc.state.tx.us/grantsincent/gradefault.shtml)

Texas Parks and Wildlife, Recreation Grants Program

[www.tpwd.state.tx.us/grants/](http://www.tpwd.state.tx.us/grants/)

Texas Tax Increment Financing Zone Registry

[www.window.state.tx.us/taxinfo/proptax/registry/zone.html](http://www.window.state.tx.us/taxinfo/proptax/registry/zone.html)

Texas Yes!

[www.texasyes.org](http://www.texasyes.org)

Web-Available Studies on the Economic Impacts of Historic Preservation

[www.achp.gov/economicstudies.html](http://www.achp.gov/economicstudies.html)

## Heritage Tourism

### Print Resources

Baker, Priscilla. *Touring Historic Places*. National Trust for Historic Preservation and National Tourism Association, 1995.

Fleming, Ronald Lee. *If Walls Could Talk: Telling the Story of a Historic Building to Create a Market Edge*. Washington, D.C.: National Trust for Historic Preservation, 1989.

Geiger, Debbie. *Public Relations Strategies for Historic Sites and Communities: Offering a Media Tour*. Washington, D.C.: National Trust for Historic Preservation, 1998.

Levy, Barbara Abramoff, Sandra Mackenzie Lloyd, and Susan Porter Schreiber. *Great Tours!: Thematic Tours and Guide Training for Historic Sites*. AltaMira Press, 2002.

*Share Your Heritage: Cultural Heritage Tourism Success Stories*. Washington, D.C.: National Trust for Historic Preservation, 2001.

## **Electronic Resources**

Alliance of National Heritage Areas

[www.nationalheritageareas.com](http://www.nationalheritageareas.com)

Association of Travel Marketing Executives, Marketing Toolkit

[www.atme.org/pubs/members/75\\_310\\_1324.cfm](http://www.atme.org/pubs/members/75_310_1324.cfm)

Destination Texas

[www.destinationtexas.cc](http://www.destinationtexas.cc)

Historic Accommodations of Texas

[www.hat.org](http://www.hat.org)

Historic Travel, National Trust for Historic Preservation

[www.preservationnation.org/travel-and-sites](http://www.preservationnation.org/travel-and-sites)

National Register Travel Itineraries

[www.cr.nps.gov/nr/travel](http://www.cr.nps.gov/nr/travel)

National Scenic Byways

[www.byways.org](http://www.byways.org)

National Tour Association

[www.ntaonline.com](http://www.ntaonline.com)

Preserve America

[www.preserveamerica.gov](http://www.preserveamerica.gov)

Trails and Rails Partnership Program, National Park Service

[www.nps.gov/trails&rails](http://www.nps.gov/trails&rails)

Rivers, Trails and Conservation Assistance Program – Community Toolbox

[www.nps.gov/phso/rtcatoolbox/index\\_comtoolbox.htm](http://www.nps.gov/phso/rtcatoolbox/index_comtoolbox.htm)

Rural Information Center Resources

[www.nal.usda.gov/ric/ruralres/tourism.htm](http://www.nal.usda.gov/ric/ruralres/tourism.htm)

Statewide Arts and Cultural Events

[www.arts.state.tx.us/caltca/calregions.cfm](http://www.arts.state.tx.us/caltca/calregions.cfm)

Texas Historical Commission, Heritage Travel  
[www.thc.state.tx.us/heritagetourism/htprogram.shtml](http://www.thc.state.tx.us/heritagetourism/htprogram.shtml)

Texas Parks and Wildlife  
[www.tpwd.state.tx.us](http://www.tpwd.state.tx.us)

Texas Travel Industry Association  
[www.ttia.org](http://www.ttia.org)

Tour Texas  
[www.tourtexas.com](http://www.tourtexas.com)

Travel Industry Association of America  
[www.tia.org](http://www.tia.org)

TravelTex.com, the Official Site of Texas Tourism  
[www.traveltex.com](http://www.traveltex.com)

Utah Heritage Tourism Toolkit  
<http://history.utah.gov/httoolkit>

## Historic Districts

### Print Resources

Ames, David L. and Linda Flint McClelland. *Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places*. National Register Bulletin, September 2002.

Beasley, Ellen. *Design and Development: Infill Housing Compatible with Historic Neighborhoods*. Washington, D.C.: National Trust for Historic Preservation, 1989.

Cassity, Pratt. *Maintaining Community Character: How to Establish a Local Historic District*. Washington, D.C.: National Trust for Historic Preservation, 1992.

*Guidelines for Drafting Historic Preservation Ordinances and Model Ordinance*. Local Government Assistance Series, No. 1. Certified Local Government Program.

Headley, Hope. *Historic Districts: An Introduction to Information Resources*. Information Sheet No. 35. The Preservation Press, 1983.

Roddewig, Richard J. *Preparing a Local Preservation Ordinance*. Planning Advisory Report, No. 374. Chicago: American Planning Association, 1983.

Skelly, Christopher. —Promoting Innovative Historic Preservation Ordinances.” *Zoning News*, January 2002.

Wright, Russell. *A Guide to Delineating Edges of Historic Districts*. The Preservation Press, 1976.

### **Electronic Resources**

Partnership Notes, National Park Service – Conservation Districts  
[www.nps.gov/hps/pad/partnership/index.htm](http://www.nps.gov/hps/pad/partnership/index.htm)

Working on the Past in Local Historic Districts, National Park Service  
[www.nps.gov/history/hps/workingonthepast](http://www.nps.gov/history/hps/workingonthepast)

## **Historic District Boards and Commissions**

### **Print Resources**

*Certified Local Governments in the National Historic Preservation Program*. Washington, D.C.: National Park Service.

Peters, Rober, ed. *A Comprehensive Program for Historic Preservation in Omaha, Nebraska*. Omaha: Landmarks Heritage Preservation Commission, December 1980.

*Procedural Due Process in Plain English: A Guide for Preservation Commissions*. Washington, D.C.: National Trust for Historic Preservation, 2004.

### **Electronic Resources**

National Alliance of Preservation Commissions  
[www.uga.edu/napc/](http://www.uga.edu/napc/)

Working on the Past in Local Historic Districts, National Park Service  
[www.nps.gov/history/hps/workingonthepast](http://www.nps.gov/history/hps/workingonthepast)

# Historic Landscapes

## Print Resources

Birnbaum, Charles. *Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes*. Preservation Brief 36, National Park Service, 1994.

*Focus on Landscape Preservation*. National Trust for Historic Preservation, Historic Preservation Forum (May/June 1993, Volume 7, Number 3).

## Electronic Resources

The Alliance for Historic Landscape Preservation

[www.ahlp.org](http://www.ahlp.org)

American Society of Landscape Architects

[www.asla.org](http://www.asla.org)

The Cultural Landscape Foundation

[www.tclf.org](http://www.tclf.org)

Family Land Heritage Program, Texas Department of Agriculture

[www.agr.state.tx.us](http://www.agr.state.tx.us)

Historic Landscape Initiative, National Park Service

[www.nps.gov/history/hps/hli/](http://www.nps.gov/history/hps/hli/)

Institute for Cultural Landscape Studies

[www.icls.harvard.edu](http://www.icls.harvard.edu)

# Historic Preservation Easements

## Print Resources

Coughlin, Thomas. *Appraising Easements*. Land Trust Alliance, 1984.

Watson, Elizabeth and Stefan Nagel. *Establishing an Easement Program to Protect Historic, Scenic, and Natural Resources*. Washington, D.C.: National Trust for Historic Preservation, 1980.

## **Electronic Resources**

The Facts about Preservation Easements

[www.preservationnation.org/resources/legal-resources/easements/](http://www.preservationnation.org/resources/legal-resources/easements/)

Historic Preservation Easements, National Park Service

[www.nps.gov/history/hps/tps/tax/easement.htm](http://www.nps.gov/history/hps/tps/tax/easement.htm)

Preservation Easement Trust

[www.preservationeasement.org/home](http://www.preservationeasement.org/home)

## **Land Trusts and Conservation Easements**

### **Print Resources**

Diehl, Janet and Thomas S. Barrett. *The Conservation Easement Handbook*. Alexandria, VA: Land Trust Alliance and Trust For Public Land, 1988.

*Doing Deals: A Guide to Buying Land for Conservation*. Land Trust Alliance and The Trust for Public Land, 1998.

Lind, Brenda. *The Conservation Easement Stewardship Guide*. Land Trust Alliance, 1991.

Small, Stephen J. *Preserving Family Lands*. Boston: Landowner Planning Center, 1992.

*The Standards and Practices Guidebook*. Land Trust Alliance, 1989.

### **Electronic Resources**

American Farmland Trust

[www.farmland.org](http://www.farmland.org)

Conservation Fund

[www.conservationfund.org](http://www.conservationfund.org)

Hill Country Conservancy

[www.hillcountryconservancy.org](http://www.hillcountryconservancy.org)

Land Trust Alliance

[www.lta.org](http://www.lta.org)

Legacy Land Trust  
[www.llt.org](http://www.llt.org)

Native Prairies Association of Texas  
[www.texasprairie.org](http://www.texasprairie.org)

Natural Area Preservation Association  
[www.napa-texas.org](http://www.napa-texas.org)

The Nature Conservancy, Texas Chapter  
<http://nature.org/wherework/northamerica/states/texas>

Texas Land Trusts  
[www.texaslandtrustcouncil.org/](http://www.texaslandtrustcouncil.org/)

Trust for Public Land  
[www.tpl.org](http://www.tpl.org)

## Legal Issues

### Print Resources

Duerksen, Christopher J., editor. *A Handbook on Historic Preservation Law*. The Conservation Foundation and the National Center for Preservation Law, 1983.

Duerksen, Christopher and Richard Roddewig. *Takings Law in Plain English*. Washington, D.C.: National Trust for Historic Preservation, 1994.

Miller, Julia. *Layperson`s Guide to Preservation Law: Federal, State, and Local Laws Governing Historic Resource*. Washington D.C.: National Trust for Historic Preservation, 1997.

*Preservation Law Reporter*. A monthly publication covering federal, state and local developments in preservation law. Washington, D.C.: National Trust for Historic Preservation.

*Preservation Law Updates*. Twice-monthly newsletters on matters of preservation law. Washington, D.C.: National Center for Preservation Law.

Roddewig, Richard J. and Christopher J. Duerksen. *Responding to the Takings Challenge*. Planning Advisory Service Report No. 416. Chicago: American Planning Association, 1989.

### **Electronic Resources**

Land Use and Planning, McTex Law  
[www.mctexlaw.com/atf-land.asp](http://www.mctexlaw.com/atf-land.asp)

Legal Advocacy, National Trust for Historic Preservation  
[www.preservationnation.org/resources/legal-resources](http://www.preservationnation.org/resources/legal-resources)

Preservation Action  
[www.preservationaction.org](http://www.preservationaction.org)

Preservation Texas  
[www.preservationtexas.org/advocacy/index.htm](http://www.preservationtexas.org/advocacy/index.htm)

## **Local Preservation Planning**

### **Print Resources**

Ames, David L. and Linda Flint McClelland. *Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places*. National Register Bulletin, September 2002.

Arendt, Randall. *Conservation Design for Subdivisions: A Practical Guide to Creating Open Space Networks*. Washington, D.C.: Island Press, 1996.

Beaumont, Constance Epton. *A Citizen's Guide to Protecting Historic Places: Local Preservation Ordinances*. Washington, D.C.: National Trust for Historic Preservation, 1992.

Beaumont, Constance. *How Superstore Sprawl Can Harm Communities: And What Citizens Can Do About It*. Washington, D.C.: National Trust for Historic Preservation, 1994.

Beaumont, Constance Epton and A. Bruce Dotson. *Preservation Planning and Growth Management in Four States*. Washington, D.C.: National Trust for Historic Preservation, revised 1992.

Campoli, Julie, Elizabeth Humstone, and Alex MacLean. *Above and Beyond*. Chicago: Planners Press, 2002.

Collins, Richard C., Elizabeth B. Waters, and A. Bruce Dotson. *America's Downtowns: Growth, Politics and Preservation*. Washington, D.C.: The Preservation Press, 1991.

Currier, Ross and Deidre Schmidt. —Restoring Historic Buildings to Their Communities.” *Historic Preservation Forum*, Spring 1996: 14-21.

Derry, Anne, Ward Jandl, Carol D. Shull, and Jan Thorman (revised by Patricia Parker). *Guidelines for Local Surveys: A Basis for Preservation Planning* (formerly National Register Bulletin 24), 1985.

Duany, Andres. —A Long-Range Vision for Cities, and for Preservation.” *Forum Journal*, Winter 2003: 37-42.

Duany, Andres and Elizabeth Plater-Zyberk. *Towns and Town-Making Principles*. New York: Rizzoli, 1990.

Duerksen, Christopher J. *Aesthetics and Land Use Controls: Beyond Ecology and Economics*. Planning Advisory Service Report No. 399. Chicago: American Planning Association, 1986.

Fleming, R.L. *Saving Face: How Corporate Franchise Design Can Respect Community Identity*. Planning Advisory Service, No. 629. Washington, D.C.: American Planning Association, 1993.

Gratz, Roberta Brandes. *Cities Back from the Edge: New Life from Downtown*. Washington, D.C.: The Preservation Press, 1998.

Gratz, Roberta Brandes. *The Living City: How America's Cities Are Being Revitalized by Thinking Small in a Big Way*. Washington, D.C.: The Preservation Press, 1994.

Herr, Philip B. *Saving Place: a Guide and Report Card for Protecting Community Character*. Boston: National Trust for Historic Preservation, 1991.

Homsy, George. —Making Great Strips Happen.” *Planning*, December 2002: 24-27.

*Innovative Tools for Historic Preservation*. Washington, D.C.: National Trust for Historic Preservation and the American Planning Association, 1992.

Longstreth, Richard. *History on the Line: Testimony in the Cause of Preservation*. Ithaca, NY: Historic Urban Plans, Inc. 1998.

Mantell, Michael A., et al. *Creating Successful Communities: Resource Guide for Creating Successful Communities*. Washington, D.C.: Island Press, 1989.

Moe, Richard and Carter Wilkie. *Changing Places: Rebuilding Community in the Age of Sprawl*. New York: Henry Holt and Co, 1997.

Montgomery, Jim. "Where Caring Counts." *Planning*, November 2002: 14-16.

Oltmans, Rebecca. "Bedroom Communities." *Hastings Tribune*. January 2003.

Papasan, Wendy. "Building Communities and Economies Through Heritage Tourism." *Museline*, Summer 2003: 8-9.

Paseltiner, Ellen Kettler and Deborah Tyler. *Zoning and Historic Preservation: A Survey of Current Zoning Techniques in U.S. Cities to Encourage Historic Preservation*. Landmarks Preservation Council of Illinois, 1983.

"Preservation Planning: Ensuring a Future for our Past." *Cultural Resource Management* 23, No. 7 (2000).

Roddewig, Richard and Bradford White. "Preparing a Historic Preservation Plan." *PAS Report* No. 450, 1994.

*Secretary of the Interior's Standards and Guidelines for Preservation Planning*, September 1983.

Talarico, Wendy. "Harddowns Slowdown." *Preservation*, March/April 2003: 11-12.

Tassan, Vickie. "The Partnership Role of Banks in Historic Preservation." *Historic Preservation Forum*, Spring 1996: 22-29.

Vogel, Lisa and Pratt Cassity. "The Buck Stops... Where?" *Historic Preservation Forum*, Summer 1996: 15-22.

Waters, John C. *Maintaining a Sense of Place: A Citizen's Guide to Community Preservation*. Institution of Community and Area Development, 1983.

White, Bradford J. and Richard J. Roddewig. *Preparing a Historic Preservation Plan*. Chicago: American Planning Association, 1994.

## **Electronic Resources**

American Planning Association

[www.planning.org](http://www.planning.org)

American Planning Association, Texas Chapter

[www.txplanning.org](http://www.txplanning.org)

Context Sensitive Solutions

[www.contextsensitivesolutions.org](http://www.contextsensitivesolutions.org)

Historic Preservation Planning Program, National Park Service  
[www.nps.gov/history/hps/pad/](http://www.nps.gov/history/hps/pad/)

Livable Communities Task Force  
<http://blumenauer.house.gov/issues>

Partnership Notes, National Park Service  
[www.nps.gov/hps/pad/partnership/index.htm](http://www.nps.gov/hps/pad/partnership/index.htm)

- Local Preservation Reference Shelf
- Zoning and Historic Preservation
- Subdivision Regulation and Historic Preservation
- Issues Paper: Conservation Districts

Pedestrian and Bicycle Information Center  
[www.pedbikeimages.org](http://www.pedbikeimages.org)

Preserve America  
[www.preserveamerica.gov](http://www.preserveamerica.gov)

Secretary of the Interior's Standards for Preservation Planning  
[www.nps.gov/history/local-law/arch\\_stnds\\_1.htm](http://www.nps.gov/history/local-law/arch_stnds_1.htm)

Smart Growth America  
[www.smartgrowthamerica.org](http://www.smartgrowthamerica.org)

Texas Downtown Association  
[www.texasdowntown.org](http://www.texasdowntown.org)

Texas Historical Commission, Certified Local Government  
[www.thc.state.tx.us/certifiedlocgov/clgdefault.shtml](http://www.thc.state.tx.us/certifiedlocgov/clgdefault.shtml)

Texas Historical Commission, The Texas Main Street Program  
[www.thc.state.tx.us/mainstreet/msdefault.shtml](http://www.thc.state.tx.us/mainstreet/msdefault.shtml)

Texas Historical Commission, Visionaries in Preservation Program  
[www.thc.state.tx.us/visioninpres/vpdefault.shtml](http://www.thc.state.tx.us/visioninpres/vpdefault.shtml)

Walkable Communities, Inc.  
[www.walkable.org](http://www.walkable.org)

## Maps, Aerial Images and Photographs

Applying GPS to Historic Preservation and Architectural Surveys, National Park Service  
[www.nps.gov/history/hdp/standards/CRGIS/hist\\_pres\\_gps.htm](http://www.nps.gov/history/hdp/standards/CRGIS/hist_pres_gps.htm)

Cultural Resources Mapping and GIS, National Park Service  
[www.nps.gov/hdp/crgis/index.htm](http://www.nps.gov/hdp/crgis/index.htm)

The National Map (USGS maps and aerial photography)  
<http://seamless.usgs.gov/>  
Pedestrian and Bicycle Information Center  
[www.pedbikeimages.org](http://www.pedbikeimages.org)

TerraServer (Aerial photography)  
<http://terraserver.com/>

Texas Escapes  
<http://texasescapes.com/>

Texas General Land Office (archival map collection dating from the 1820s)  
[www.glo.state.tx.us/archives/mapscol.html](http://www.glo.state.tx.us/archives/mapscol.html)

Texas Natural Resources Information System (USGS maps and other collections)  
[www.tnris.org](http://www.tnris.org)

TexShare Databases for the Texas State Library and Archives Commission (Sanborn Fire Insurance Maps)  
[www.tsl.state.tx.us](http://www.tsl.state.tx.us)

TopoZone – The Web’s Topographic Map (USGS maps)  
<http://topozone.com/>

## Markers and Designations

### Print Resources

—Guidelines for Evaluating and Documenting Properties Associated with Significant Persons.” U.S. Department of the Interior. National Park Service.

—Guidelines for Listing Your Neighborhood in the National Register of Historic Places.” Texas Historical Commission.

- Historic Texas Cemetery Designation Guidelines and Application Form.” Texas Historical Commission.
- How to Apply the National Register Criteria for Evaluation.” U.S. Department of the Interior. National Park Service.
- How to Complete the National Register Registration Form.” U.S. Department of the Interior. National Park Service.
- Official Texas Historical Markers: Guidelines and Application Form.” Texas Historical Commission.

### **Electronic Resources**

National Register of Historic Places

[www.nps.gov/history/places.htm](http://www.nps.gov/history/places.htm)

THC Atlas – Database of Texas/State of Texas markers, National Register properties, data and survey records

<http://atlas.thc.state.tx.us/>

Texas Historical Commission, History Programs Division

[www.thc.state.tx.us/markersdesigs/madefault.shtml](http://www.thc.state.tx.us/markersdesigs/madefault.shtml)

## **Museums and Archives**

### **Print Resources**

Donnelly, Jessica Foy. *Interpreting Historic House Museums*. Altamira Press, 2002.

Heaver, Melissa. *Housekeeping for Historic Homes and House Museums*. Washington, D.C.: National Trust for Historic Preservation, 2000.

### **Electronic Resources**

American Association of Museums

[www.aam-us.org](http://www.aam-us.org)

Association for Living History, Farm, and Agricultural Museums

[www.alhfam.org](http://www.alhfam.org)

Institute of Museum and Library Services

[www.imls.gov](http://www.imls.gov)

Texas Association of Museums  
[www.io.com/~tam](http://www.io.com/~tam)

Texas Historical Commission, Museum Services  
[www.thc.state.tx.us/museums/musdefault.html](http://www.thc.state.tx.us/museums/musdefault.html)

Texas State Library and Archives Commission  
[www.tsl.state.tx.us](http://www.tsl.state.tx.us)

## Preservation Education

### Print Resources

Rubman, Kerri. *Heritage Education: An Introduction for Teachers, Group Leaders and Program Planners*. Washington, D.C.: National Trust for Historic Preservation, 1998.

White, Charles. *Curriculum Framework for Professional Training and Development*. Washington, D.C.: National Trust for Historic Preservation, 1995.

### Electronic Resources

Arkansas Historic Preservation Education Program  
[www.arkansaspreservation.org/preservation-services/youth-education/default.asp](http://www.arkansaspreservation.org/preservation-services/youth-education/default.asp)

Center for Understanding the Built Environment  
[www.cubekc.org](http://www.cubekc.org)

Heritage Education  
[www.ncptt.nps.gov/](http://www.ncptt.nps.gov/)

The Heritage Education Network  
<http://histpres.mtsu.edu/then/>

Kids and Community, American Planning Association  
[www.planning.org/kidsandcommunity](http://www.planning.org/kidsandcommunity)

National Council for Preservation Education  
[www.uvm.edu/histpres/ncpe](http://www.uvm.edu/histpres/ncpe)

Teaching with Historic Places, National Register of Historic Places  
[www.nps.gov/history/nr/twhp/index.htm](http://www.nps.gov/history/nr/twhp/index.htm)

Texas State Historical Association, Education Program  
[www.tshaonline.org/education/](http://www.tshaonline.org/education/)

## Preservation History

### Print Resources

Hosmer, Charles B. Jr. *Preservation Comes of Age: From Williamsburg to the National Trust, 1926-1949*. Charlottesville: University Press of Virginia, 1981.

Lee, Antoinette. —“From Tennis Shoes to Sensible Pumps: How Historic Preservation Went from a Passion to a Profession.” *History News*, Summer 2002: 18-21.

Morris, Marya. —“Innovative Tools for Historic Preservation.” American Planning Association, Planning Advisory Service, Report No. 438.

Rypkema, Donovan D. —“Historic Preservation: Where We’ve Been and Where We Need to Go.” *Forum Journal*, Winter 2003: 43-56.

Young, Dwight. —“Like an Old Shoe: The Cities of Tomorrow Need the Seasoned Places of Today.” *Preservation*, November/December 2002: 84.

## Small Towns and Rural Preservation

### Print Resources

Arendt, Randall, et al. *Rural by Design: Maintaining Small Town Character*. Chicago: American Planning Association, 1994.

Calderon, Richard. *Planning Approaches for Growth in Rural Areas*. Leesburg, Va.: Loudon County Planning Department, 1989.

Campoli, Julie, Elizabeth Humstone, and Alex MacLean. *Above and Beyond: Visualizing Change in Small Towns and Rural Areas*. Chicago: American Planning Association, 2002.

Daniels, Thomas L., John W. Keller, and Mark B. Lapping. *The Small Town Planning Handbook* (second edition). Chicago: Planners Press, 1995.

*Does Farmland Protection Pay? The Cost of Community Services in Three Massachusetts Towns.* American Farmland Trust. Northhampton: The Massachusetts Department of Food and Agriculture, 1992.

*Farmsteads and Market Towns: A Handbook for Preserving the Cultural Landscape.* Preservation League of New York State. Albany: Preservation League of New York State, 1982.

Glassie, Henry. —“The Rural Landscape.” *Forum Journal*, Winter 2003: 32-36.

Laskin, David. —“No West Order.” *Preservation*, July/August 2003: 11-12.

*Managing Change in Rural Communities.* National Endowment for the Arts and the U.S. Department of Agriculture, 1995.

McClelland, L., J.T. Keller, G. Keller, R. Melnick. n.d. *Guidelines for Evaluating and Documenting Rural Historic Districts.* National Register Bulletin, No. 30. Washington, D.C.: U.S. Department of the Interior, National Park Service.

Melnick, Robert Z. —“Capturing the Cultural Landscape.” *Landscape Architecture* 71, January 1981: 56-80.

*Rural Development Guidelines.* Dutchess County Department of Planning and Development. Albany: New York Planning Federation, 1994.

Stipe, Robert E., ed. *New Directions in Rural Preservation.* Washington, D.C.: U.S. Department of the Interior, 1980.

Stokes, Samuel, A. Elizabeth Watson, and Shelley S. Mastran. *Saving America's Countryside: A Guide to Rural Conservation.* Baltimore: Johns Hopkins University Press, 1997.

*Urbanizing Farmland: Dynamics of Land Use Change in Fast-Growth Counties.* U.S. Department of Agriculture Information Bulletin, No. 629. Rockville, MD: Economic Research Service, 1991.

*Village Planning Handbook.* Doylestown, PA: Bucks County Planning Commission, 1989.

Zube, E.H. and M. Zube, eds. *Changing Rural Landscapes.* Amherst: University of Massachusetts Press, 1977.

## **Electronic Resources**

American Farmland Trust  
[www.farmland.org](http://www.farmland.org)

Association for Living History Farm, and Agricultural Museums  
[www.alhfam.org](http://www.alhfam.org)

BARN AGAIN! National Trust for Historic Preservation  
[www.preservationnation.org/issues/rural-heritage/barn-again](http://www.preservationnation.org/issues/rural-heritage/barn-again)

Center for the Study of Rural America  
[www.kansascityfed.org/RuralCenter/RuralMain.htm](http://www.kansascityfed.org/RuralCenter/RuralMain.htm)

Conservation Fund  
[www.conservationfund.org](http://www.conservationfund.org)

Land Trust Alliance  
[www.lta.org](http://www.lta.org)

Rural Heritage Program, National Trust for Historic Preservation  
[www.preservationnation.org/issues/rural-heritage](http://www.preservationnation.org/issues/rural-heritage)

## Surveys of Historic Resources

### **Electronic Resources**

Applying GPS to Historic Preservation and Architectural Surveys, National Park Service  
[www.nps.gov/history/hdp/standards/CRGIS/hist\\_pres\\_gps.htm](http://www.nps.gov/history/hdp/standards/CRGIS/hist_pres_gps.htm)

Discover Dallas! A Survey of Dallas' Historic and Architectural Properties  
[www.preservationdallas.org/new\\_site/survey/about.php](http://www.preservationdallas.org/new_site/survey/about.php)

Guidelines for Local Surveys: A Basis for Preservation Planning  
[www.nps.gov/history/nr/publications/bulletins/nrb24/](http://www.nps.gov/history/nr/publications/bulletins/nrb24/)

Historic Resource Surveys, Texas Historical Commission  
[www.thc.state.tx.us/survey/surdefault.shtml](http://www.thc.state.tx.us/survey/surdefault.shtml)

# Technical Assistance

## Print Resources

Auer, Michael, Charles Fisher, and Anne Grimer, eds. *Interiors Handbook for Historic Buildings*. Historic Preservation Education Foundation and National Park Service, 1988.

Auer, Michael, Charles Fisher, Thomas Jester, and Marilyn Kaplan, eds. *Interiors Handbook for Historic Buildings, Volume II*. Historic Preservation Education Foundation and National Park Service, 1993.

*Caring for Your Historic House*. Heritage Preservation and National Park Service. New York: Harry N. Abrams, Inc., 1998.  
Fisher, Charles, ed. *The Windows Handbook: Successful Strategies for Rehabilitating Windows in Historic Buildings*. Historic Preservation Education Foundation.

Foulks, William, ed. *Historic Building Facades: The Manual for Maintenance and Rehabilitation*. New York: Preservation Press (John Wiley & Sons, Inc.), 1997.

Jester, Thomas, ed. *Twentieth Century Building Materials*. New York: McGraw-Hill, 1995.

Kitchen, Judith L., *Respectful Rehabilitation – Caring for Your Old House, A Guide for Owners and Residents*. New York: John Wiley & Sons, 1991.

*Preserving the Recent Past*. Historic Preservation Education Foundation, 1995.

*Preserving the Recent Past II*. Historic Preservation Education Foundation and National Park Service, 2000.

*Respectful Rehabilitation: Answers to Your Questions about Old Buildings*. Washington, D.C.: Preservation Press, 1990.

*Roofing Handbook for Historic Buildings*. Historic Preservation Education Foundation and National Park Service, 1999.

Weaver, Martin. *Conserving Buildings: A Manual of Techniques and Materials*. New York: Preservation Press (John Wiley & Sons Inc.), 1997.

*Window Rehabilitation Guide for Historic Buildings*. Historic Preservation Education Foundation and National Park Service, 1997.

## Electronic Resources

Association for Preservation Technology

[www.apti.org](http://www.apti.org)

Conservation and Art Materials Encyclopedia Online (CAMEO)

[www.mfa.org/cameo](http://www.mfa.org/cameo)

Historic Preservation Technical Procedures, General Services Administration

<http://w3.gsa.gov/web/p/hptp.nsf>

Old House Journal

[www.oldhousejournal.com](http://www.oldhousejournal.com)

This Old House Online

[www.thisoldhouse.com](http://www.thisoldhouse.com)

Preservation Briefs, National Park Service

[www.nps.gov/history/hps/tps/briefs/presbhom.htm](http://www.nps.gov/history/hps/tps/briefs/presbhom.htm)

Preservation Tech Notes, National Park Service

[www.nps.gov/history/hps/tps/technotes/tnhome.htm](http://www.nps.gov/history/hps/tps/technotes/tnhome.htm)

Preservation Trades Network

[www.ptn.org](http://www.ptn.org)

Preservation Web

[www.alex.com/siteinfo/www.preservationweb.com/](http://www.alex.com/siteinfo/www.preservationweb.com/)

Secretary of the Interior's Standards for the Treatment of Historic Properties

[www.nps.gov/history/standards.htm](http://www.nps.gov/history/standards.htm)

Technical Preservation Services for Historic Buildings

[www.nps.gov/hps/tps/](http://www.nps.gov/hps/tps/)

Traditional Building

[www.traditional-building.com](http://www.traditional-building.com)

## Transportation

### Print Resources

Marriott, Paul Daniel. *Saving Historic Roads: Design and Policy Guidelines*. New York: John Wiley & Sons, Inc., 1998.

*Community Guide to Planning and Managing a Scenic Byway*. U.S. Department of Transportation.

## **Electronic Resources**

Context Sensitive Solutions

[www.contextsensitivesolutions.org](http://www.contextsensitivesolutions.org)

National Transportation Enhancements Clearinghouse

[www.enhancements.org](http://www.enhancements.org)

Pedestrian and Bicycle Information Center

[www.pedbikeimages.org](http://www.pedbikeimages.org)

Rails to Trails Conservancy

[www.railstotrails.org](http://www.railstotrails.org)

Reconnecting America

[www.reconnectingamerica.org](http://www.reconnectingamerica.org)

Surface Transportation Law, TEA-21

[www.fhwa.dot.gov/tea21/](http://www.fhwa.dot.gov/tea21/)

Texas Department of Transportation

[www.txdot.state.tx.us](http://www.txdot.state.tx.us)

Transportation, National Trust for Historic Preservation

[www.nationaltrust.org/issues/transportation/](http://www.nationaltrust.org/issues/transportation/)

Walkable Communities, Inc.

[www.walkable.org](http://www.walkable.org)

## **Periodicals**

**American Bungalow**

Self-Print

**Antique Homes Magazine**

Self-Print

**Cultural Resource Management**

Printed by the U.S. Department of the Interior, National Park Service

**Historic Preservation Forum**

Printed by the National Trust for Historic Preservation

**History News**

Printed by the American Association for State and Local History

**Journal of the Association for Preservation Technology**

Printed by the Association for Preservation Technology

**Journal of the Society of Architectural Historians**

Printed by the Society of Architectural Historians

**Main Street News**

The monthly periodical of the National Trust's National Main Street Center

**The Medallion**

Printed by the Texas Historical Commission

**Old House Journal**

Printed by Restore Media, LLC

**Planning**

Printed by the American Planning Association

**Platform**

Printed by the University of Texas School of Architecture

**Preservation**

The official magazine for members of the National Trust for Historic Preservation

**This Old House**

Printed by Time Publishing Ventures

## **Traditional Building: The Professional's Source for Historical Products**

Printed by Restore Media, LLC

## **Zoning News**

Printed by the American Planning Association

## **Preservation Partners International Organizations**

International Council on Monuments and Sites

US/ICOMOS

National Building Museum

401 F Street NW, Suite 311

Washington, D.C. 20001

202/842-1866

[info@usicomos.org](mailto:info@usicomos.org)

[www.icomos.org/usicomos](http://www.icomos.org/usicomos)

International Centre for the Study of the Preservation and Restoration of Cultural Property

Via di San Michele 13

I-00153 Rome, Italy

+39 06 585531

[iccrom@iccrom.org](mailto:iccrom@iccrom.org)

[www.iccrom.org](http://www.iccrom.org)

## **National Organizations**

Advisory Council for Historic Preservation

1100 Pennsylvania Ave. NW, Suite 809, Washington, D.C. 20004, 202/606-8503

[www.achp.gov](http://www.achp.gov)

National Center for Preservation Technology and Training

645 College Ave.

Natchitoches, LA 71457

318/356-7444

[www.ncptt.nps.gov](http://www.ncptt.nps.gov)

National Park Service, 1849 C Street NW, Washington, D.C. 20240, 202/208-6843

[www.nps.gov](http://www.nps.gov)

National Trust for Historic Preservation — National Office, 1785 Massachusetts Ave. NW, Washington, D.C. 20036-2117  
202/588-6000, [www.nationaltrust.org](http://www.nationaltrust.org)

U.S. Department of the Interior, 1849 C Street NW, Washington, D.C. 20240, 202/208-3100  
[www.doi.gov](http://www.doi.gov)

USDA Forest Service, 1400 Independence Ave. SW, Washington, D.C. 20250-0003, 202/205-8333  
[www.fs.fed.us](http://www.fs.fed.us)

## State Organizations

Bob Bullock Texas State History Museum, P.O. Box 12874, Austin, TX 78711, 512/936-8746  
[www.thestoryoftexas.com](http://www.thestoryoftexas.com)

Friends of the Texas Historical Commission, Inc., P.O. Box 13497, Austin, TX 78711, 512/936-2241  
[www.thc.state.tx.us/friends/fredefault.shtml](http://www.thc.state.tx.us/friends/fredefault.shtml)

Preservation Texas  
Julianne Fletcher, Executive Director  
P.O. Box 12832  
Austin, TX 78711  
512/472-0102  
[www.preservationtexas.org](http://www.preservationtexas.org)

Texas African American Heritage Organization, Dr. David A. Williams, P.O. Box 141038, Austin, TX 78714, 512/837-1405

Texas Commission on the Arts, P.O. Box 13406, Austin, TX 78711-3406, 512/463-5535  
[www.arts.state.tx.us](http://www.arts.state.tx.us)

Texas Historical Commission, P.O. Box 12276, Austin, TX 78711-2276, 512/463-6100  
[www.thc.state.tx.us](http://www.thc.state.tx.us)

Texas Historical Foundation, P.O. Box 50314, Austin, TX 78763, 512/453-2154

Visionaries in Preservation, Texas Historical Commission  
Josh Lasserre, P.O. Box 12276, Austin, TX 78711-2276, 512/463-3345  
[josh.lasserre@thc.state.tx.us](mailto:josh.lasserre@thc.state.tx.us)  
[www.thc.state.tx.us/visioninpres/vpdefault.shtml](http://www.thc.state.tx.us/visioninpres/vpdefault.shtml)

## State University Resources

Steven F. Austin State University

Dr. Archie P. McDonald, P.O. Box 6223-SFA Station, Nacogdoches, TX 75962,  
936/468-2190

[www.sfasu.edu](http://www.sfasu.edu)

Texas A&M University

Dr. Robin F. Abrams, A-405 Langford A, Department of Architecture, College of Architecture, College Station, TX 77843-3137  
979/845-7050

[www.tamu.edu](http://www.tamu.edu)

Texas State University

James Kimmel, 601 University Drive, San Marcos, TX 78666, 512/245-3201

[www.txstate.edu](http://www.txstate.edu)

Texas Tech University

James E. White, P.O. Box 42091, Lubbock TX 79409, 806/742-3169

[www.ttu.edu](http://www.ttu.edu)

University of Texas at Austin

Dr. Christopher Long, Historic Preservation Program, Goldsmith Hall 2.208 B7500, Austin, TX 78712, 512/471-1922

[www.utexas.edu](http://www.utexas.edu)