



Downtown Design Guidelines

TABLE OF CONTENTS

Chapter 1.....	1
<i>Purpose of Design Guidelines</i>	
Fundamental Community Values	2
Why Have Design Guidelines?	3
Why Preserve Historic Resources?	3
The Downtown Revitalization Board	5
How Are Guidelines Used?	5
Applying for a Certificate of Design Compliance.....	5
What is the Format of a Guideline?	8
Chapter 2.....	10
<i>Principles for Historic Preservation</i>	
Policies Underlying the Guidelines.....	10
Developing a Preservation Strategy	11
Defining Preservation Treatments.....	12
The Preferred Sequence of Preservation Actions.....	13
Chapter 3.....	14
<i>Design Guidelines for Architectural Features.....</i>	
Treatment of Architectural Features	14
Material for Replacement Details	14
Chapter 4.....	18
<i>Design Guidelines for Historic Building Materials.....</i>	
Chapter 5.....	26
<i>Design Guidelines for Individual Building Elements</i>	
Commercial Facades.....	26
Windows & Doors	27
Roofs, Gutter & Downspouts	27
Porches	27
Chapter 6.....	36
<i>Design Guidelines for Additions and Alterations</i>	
Design of Alterations	36
Additions	36
Adaptive Use.....	36
Rehabilitation Case Study #1	39
Rehabilitation Case Study #2	40

Chapter 7	46
<i>Design Guidelines for Site Design</i>	
Public Streetscape	46
Building and Street Lighting	46
Historic Landscape Features.....	46
Mechanical Equipment and Service Areas.....	46
Parking.....	46
Chapter 8	59
<i>Design Guidelines for Signs</i>	
Chapter 9	68
<i>Design Guidelines for Awnings & Canopies</i>	
Chapter 10	70
<i>Design Guidelines for Infill Construction</i>	
Summary of Key Characteristics	70
Design Goals	70
Building Setbacks	71
Mass and Scale.....	71
Building Form.....	71
Materials	71
Architectural Character.....	71
APPENDIX	78
<i>Glossary of Terms</i>	

CHAPTER 1

Purpose of Design Guidelines

The historic core of Sulphur Springs has served as the cultural center of the community for more than 150 years and retains many buildings that convey its early character. The blocks facing the courthouse square contain structures of historic significance that have been renovated and that enhance the quality of life as well as the economy for the community. Historic preservation and economic development are partners in the success of downtown.

In more recent years, citizens have come to recognize that the character of development in those blocks that frame the historic district also is of community interest. This area contains major commercial streets that lead through the downtown and it also incorporates some blocks of buildings that were originally residential and have been adapted to commercial uses. While many historic properties are found in this outlying area, other sites have newer buildings or are undeveloped.

Portions of these design guidelines are written to assure that those preservation efforts and property investments are protected by providing direction for future improvements. It should be a place of active retail uses that invites pedestrian activity and contribute to the economy of downtown.

This document provides guidance for improvements to properties and work within the Downtown Overlay District in Sulphur Springs, Texas. The guidelines are for property owners planning exterior alterations, additions to or the rehabilitation of existing buildings. They also apply to the design of new buildings.

The guidelines will assist property owners in understanding the historic character of the buildings and environment in which they live, and assist owners when they are faced with decisions about repair, maintenance, rehabilitation and new construction. The guidelines are not a rigid set of rules. They do not require that buildings be restored to an historical period or style.

Rather, their purpose is to provide:

- Guidance to property owners and tenants about buildings, their distinctive characteristics and how to maintain them;
- Various appropriate ways to address design, repair and rehabilitation issues;
- Good maintenance practices; and,
- Appropriate ways to design new, compatible infill buildings.

The Downtown Overlay District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. The dominant character of this area should be that of a retail-oriented, commercial environment, with an active street edge that is pedestrian friendly. Those commercial streets surrounding Celebration Plaza should develop in a manner that is inviting to pedestrians while also accommodating automobiles. Development should include a mix of building types, including older structures and more contemporary ones. Each should reflect the design trends of its own time, while also contributing to a sense of visual continuity and strengthening the pedestrian experience. In addition, a combination of uses is encouraged, including residential, office and retail.

The design goals are:

- To rehabilitate existing historic commercial buildings.
- To continue the use of traditional building materials found in the area.
- To maintain the traditional mass, size and form of buildings seen along the street (i.e., a building should be a rectangular mass that is one- to three-stories in height.)
- To design commercial buildings with storefront elements similar to those seen traditionally (i.e., a commercial building should include: recessed entries, display windows, kickplates, transom windows, midbelt cornices, cornices or pediments and vertically oriented upper-story windows.)

- To design a project that reinforces the retail oriented function of the street and enhances its pedestrian character.
- To promote friendly, walkable streets (i.e., projects that support pedestrian activity and contribute to the quality of life are encouraged.)
- To provide site amenities such as benches, lights, waste receptacles, landscaping, etc., to enhance the pedestrian experience.
- To develop in a compatible nature; whereas the entire Downtown Overlay District is seen as a distinct commercial district.
- To define the sidewalk edge with elements that are amenities for pedestrians.
- To establish a sense of scale in buildings and streetscape design that can be enjoyed by pedestrians.
- To minimize the visual impacts of automobiles.
- To strengthen the pedestrian network of sidewalks, plazas and paths.

Design for civic institutions

The design guidelines focus on principles for rehabilitation and infill of commercial and mixed-use projects that should reinforce the historic building fabric and enhance the pedestrian environment in general. To do so, they draw upon principles established in traditional commercial buildings. While these are the majority of property types that will occur in the area, civic facilities should be a part of the urban mix as well.

These civic facilities include churches, schools, libraries, courts and governmental offices. Traditionally, buildings for these uses have contrasted with the framework of storefronts. The historic courthouse is an example: It stands apart from the rows of commercial buildings, framed by a lawn as a foreground. Its entrances are more prominent.

While it stands apart as structure, however, it clearly is a part of the downtown, with its entrances oriented to the street and walkways promoting pedestrian use. This helps to convey its civic function as a gathering place. This tradition of designing civic institutions as landmarks in the urban fabric should be continued. At the same time, the basic principles of urban design outlined in this document should still apply. Among them are these key principles:

Design principles for civic facilities:

- Civic facilities should be located such that they encourage pedestrian traffic to nearby downtown businesses.
- Civic facilities should be designed to reinforce the downtown fabric of streets and sidewalks.
- Convenient pedestrian connections should link abutting civic buildings.
- The edges of a civic property should be inviting to pedestrians.
- The visual impacts of automobiles should be minimized.
- Primary entrances should face the street, not to parking lots.
- A sense of human scale should be conveyed.
- Impacts on adjacent historic resources should be minimized.
- Outdoor spaces designed for public use should be provided.

Fundamental Community Values

While the guidelines in this document focus on the design character of development in the downtown, they are based on key values the community holds about town development in general. These are:

1. Sulphur Springs protects its historic resources and its heritage in general.
2. The community maintains its unique character in downtown.
3. Downtown is safe and inviting for visitors, residents and workers.

4. Downtown users are diverse; economically, culturally and in age.
5. The community maintains a high quality of life and livability.
6. Downtown is relatively dense in population which supports a variety of activities and enhances the efficiency of alternative modes of transportation.
7. Downtown maintains its economic vitality. It is a place to work, conduct business and be entertained.
8. Cultural activity is vibrant downtown, including civic art galleries and performance venues.

Why Have Design Guidelines?

The design guidelines provide a basis for making decisions about the appropriate treatment of historic resources and compatible new construction. They also serve as a planning tool for property owners and design professionals who seek to make improvements that may affect historic resources.

While the design guidelines are written such that they can be used by the layman to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.



The design guidelines provide a basis for making decisions about the appropriate treatment of historic resources.

Why Preserve Historic Resources?

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment and yields economic rewards. These same reasons apply in Sulphur Springs.

Because Sulphur Springs is rich in resources and offers an outstanding quality of life, it continues to attract development that challenges the community to seek creative ways of protecting its character. Preserving historic resources is a part of an overall strategy of maintaining community identity and livability. A key goal is that, as Sulphur Springs continues to grow, it will maintain its ties to the past through the preservation of its architectural heritage reflected in its historic resources.

From the 1980's, community planning efforts in Sulphur Springs emphasized citizen concerns about the need to preserve the scale and character of the older commercial and residential neighborhoods. Preserving historic resources should help maintain the feel and way of life that makes Sulphur Springs attractive.

Preservation of the built environment provides a fundamental link to the past. Many of the buildings tell the story of Sulphur Springs's unique historical development and keeping these resources creates a sense of place for those who live here and provides visitors a connection with this unique heritage.

Construction quality

Some of the historic structures in the city were constructed with high quality materials and craftsmanship. Other buildings were more modest, but even so may have used lumber from mature trees that were properly seasoned and typically milled to full dimension, which often yields stronger framing. Masonry walls were carefully laid, resulting in buildings with considerable stability. Also, these structures were thoughtfully detailed and the finishes of materials, including fixtures, wood floors and trim, were generally of high quality—all features that owners today appreciate and value.

Adaptability

Owners frequently find that the floor plans of historic buildings easily accommodate modern lifestyles and support a diversity of populations. Many rooms are large, permitting a variety of uses while retaining the overall historic character of the structure. Even historic buildings that are smaller in scale often are on sites that can accommodate additions, if needed.

Livability and quality of life

When older buildings occur in groups, they create a street scene that is “pedestrian friendly,” and encourages walking and neighborly interaction. Mature trees and decorative architectural features also contribute to a sense of identity that is not found in newer areas. These historic buildings therefore help create desirable places to live and work.



Many of the historic structures in the city were constructed with high quality materials and craftsmanship.

Historic preservation efforts also foster a charm and character that attracts visitors. Many small towns throughout the country have made tourism based on their historic resources a profitable and effective development strategy.

Responsibility of ownership

Ownership of an historic property carries both the benefits described above and a responsibility to respect the historic character of the resource and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the city at large and that they play a vital role in helping to implement that policy through careful stewardship of the area’s historic resources.



Historic preservation efforts also foster a charm and character that attracts visitors.

The Downtown Revitalization Board

The City of Sulphur Springs appoints volunteer members to its five members Downtown Revitalization Board (DRB). The Board members are chosen from property owners within a Historic District; state licensed architects; landscape architects, professional planners or urban designers; historians or persons with expertise in historic preservation; and developers, contractors or Realtors. The Downtown Revitalization Board (DRB) will use the guidelines when considering the issuance of a Certificate of Design Compliance for projects within the Downtown Overlay District.

How Are Guidelines Used?

Property owners, real estate agents, developers, tenants and architects should use the guidelines contained in this document when considering a project. This will help establish an appropriate direction for its design. For any project subject to review, the applicant should refer to the guidelines at the outset, to avoid planning efforts that later may prove to be inappropriate.

The Downtown Revitalization Board will also use the design guidelines for the review of proposed projects within the Downtown Overlay District to determine if the design policies presented herein have been followed. It is also important to recognize that, in each case, a unique combination of design variables is at play and, as a result, the degree to which each relevant guideline must be met may vary. In making its determination of the appropriateness of a project, DRB's overall concerns are that:

1. The proposed work complies with the criteria in its ordinance.
2. The integrity of an individual historic structure is preserved.
3. New buildings or additions are designed to be compatible with surrounding historic properties.
4. The overall character of the Downtown Overlay District is protected.

The design review process is "reactive," in that it only applies to proposed actions initiated by a property owner. While it guides an approach to certain design problems by offering alternative solutions, it does not dictate a specific outcome and it does not require a property owner to instigate improvements that are not contemplated.

While ordinary repair and maintenance does not require approval, it is necessary for any changes to the exterior of a building. Seemingly unimportant changes, like adding a driveway or enclosing a porch, can have a dramatic effect on the visual character of a historic resource and therefore are of concern to the City. The following is a list of changes that should be brought before DRB for design review:

- The construction of a new structure
- The alteration or restoration of any exterior features of an historic resource
- Addition to a structure
- The removal or demolition, in whole or in part, of an historic resource
- The construction of a new sign
- Applying a new exterior siding material
- Adding a new window, door or dormer
- Creating a driveway or a parking facility
- Adding a satellite dish (TV)
- Building a deck, fence or garage
- Enclosing a porch

Applying for a Certificate of Design Compliance

Use the following steps for an efficient application process for a CDC:

Step 1. Consider professional design assistance.

Property owners are strongly encouraged to engage licensed architects and other design and planning professionals to assist them in developing their concepts. Doing so may facilitate a quick review process.

Step 2. Check other city regulations.

The guidelines supplement other adopted City ordinances. Community Development Department, of the City of Sulphur Springs, can provide information about these regulations, which also may affect the design character of a project. Examples include:

- The City of Sulphur Springs Subdivision Regulations
- The City of Sulphur Springs’s Zoning Ordinance
- The City of Sulphur Springs’s Sign Ordinance
- The City of Sulphur Springs’s Century Plan
- The International Building Code (IBC)

Step 3. Become familiar with the design guidelines.

Review the basic organization of this guidelines document and determine which chapter(s) will apply to a project. Contact the City of Sulphur Springs’s Community Development Department with any questions.

Step 4. Review the site context.

Consider immediately adjacent properties and also the character of an entire block. In many cases, the character of the entire Downtown Overlay District is also an important consideration.

Step 5. Develop a design concept using the guidelines.

The guidelines form the basis for the Downtown Revitalization Board design review decisions.

Step 6. Preliminary review (optional).

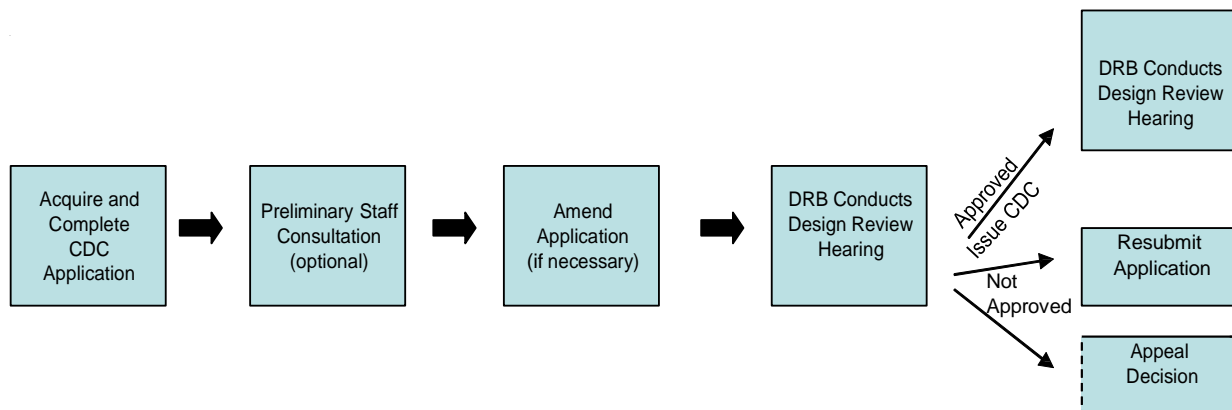
Prepare a packet for preliminary review by Community Development Department prior to creating drawings for final review. This step is **highly recommended** for new construction, accessory buildings, major alterations and additions.

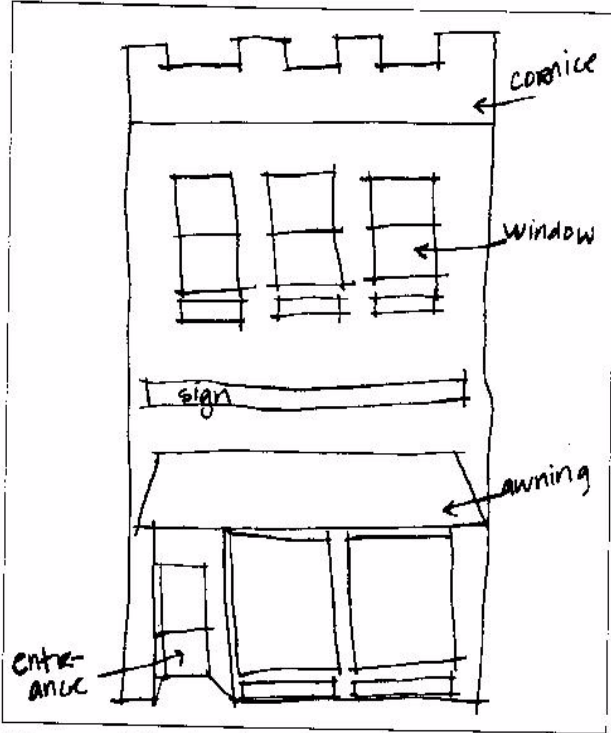
Step 7. Prepare and submit a complete application packet for formal review.

An application packet should be prepared and submitted to Community Development Department for DRB to review. Adequate documentation is essential to provide a complete understanding of the work proposed. Applicants are encouraged, and may be required, to submit the following documentation:

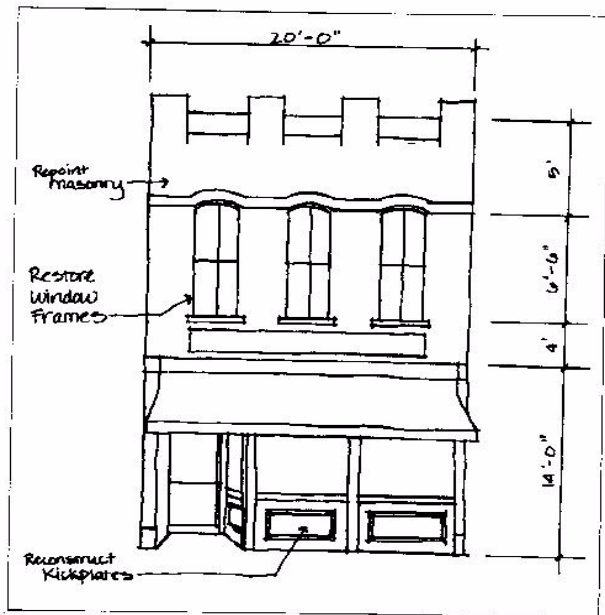
- Completed application form
- Site plan/roof plan (drawn to scale)
- Proposed building elevations (to scale)
- Photographs of building conditions (existing and historic)
- Product literature or specifications
- Materials samples and color samples
- Completed application form construction, accessory buildings, major alterations and additions.

The Design Review Process





Inappropriate drawing: the scale and character are not clearly conveyed, nor are there any dimensions

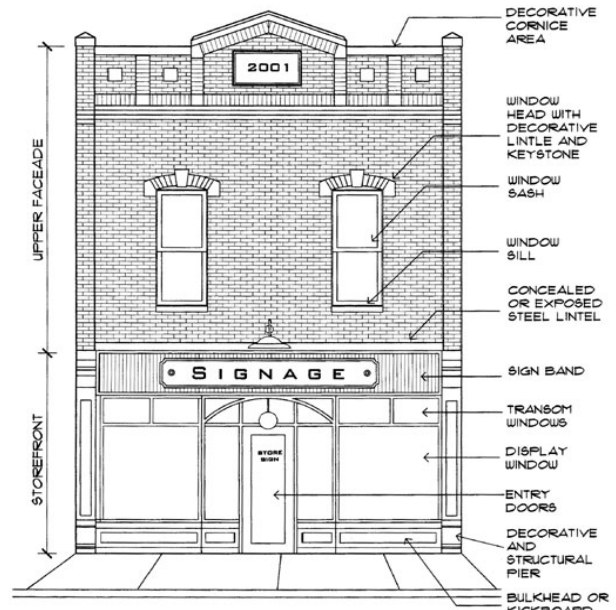


Appropriate drawing: while in free-hand, this drawing does adequately convey the scale and character of the proposed work.

If a drawing is to be included in the submittal package, it should be drafted to scale and executed in a manner that clearly depicts the character of the proposed work. While a professionally produced drawing is encouraged, it is not required, as the sketches that follow illustrate. For a complete list of required submittal documents, contact Community Development Department.

Step 8. Present your application before the DRB.

Each project will have a formal presentation by the applicant. The presentation should focus on how the proposed project complies with the design guidelines. The public will also have an opportunity to comment after the presentation has been made and Staff recommendation on the application has been presented. A critique by the Board will follow, and a decision will be made.



Appropriate drawing: mechanically drafted to scale, this drawing best conveys the character of the proposed work.

Step 9. Issuance of a building permit.

After an application has been approved by the Board, the City will issue a Certificate of Design Compliance. This “certificate” is the applicant’s proof that the proposed design meets the intent of the City’s adopted design guidelines. At this point, the applicant can begin to acquire a building permit from the City. Remember, the building permit is a separate process from that of receiving a Certificate of Design Compliance.

What is the Format of a Guideline?

Each chapter containing design guidelines is organized in a way that provides background information as well as specific regulatory language. A guideline contains the following components:

Pertinent subtopics

The chapters are divided into subtopics. For example, in the chapter addressing “Site Design,” the subtopics include: public streetscape, building and street lighting, historic landscape features, mechanical equipment and service areas, and parking. This organization allows the user to quickly select the relevant design topics within a chapter.

Policy statement

For each subtopic, one or more broad policy statements explaining the City’s basic approach for the treatment of the design feature being discussed is given. This statement provides the basis for the more detailed background information and design guidelines that follow. In a case in which special conditions exist that do not appear to be anticipated in the guideline, then this broad policy statement serves as the basis for determining the appropriateness of the proposed work.

Policy Statement → **Policy: Minimize the visual impacts of mechanical equipment and service areas.**

Background Information → Utility service boxes, telecommunication devices, cables and conduits are among the variety of equipment that may be attached to a building which can affect the character of the area. Trash and recycling storage areas also are concerns. To the greatest extent feasible, these devices should be screened from public view.

Design Guideline → **Minimize the visual impact of mechanical equipment as seen from the street.**

Additional Information →
➤ Do not locate window air conditioning units on the building’s primary façade.
➤ Use low-profile mechanical units on rooftops that are not visible from the public’s view.

A sample of the format of a design guideline and its components, as used in this document.

Background information

A discussion of the issues typically associated with the specific design topic is presented next. This may include technical information, such as factors associated with the preservation of an historic building material, as well as general preservation theory that is relevant to the topic at hand.

Design guidelines

Specific design guidelines are presented as **bold face** statements. These are also numbered to indicate their relative position within a chapter and to aid in specific reference in the design review process. Also provided with the design guidelines are supplementary requirements, which clarify the primary design guideline statement and may suggest specific methods for complying with it. These supplementary requirements are listed as bulleted (•) statements.

Illustrations

Design guidelines are further explained through the use of photographs and illustrations. Examples given should not be considered the only appropriate options. In most instances, there are numerous possible solutions that meet the intention of the design guidelines, as well as the needs of the property owner.

Please note that the illustrations used in this document do not represent all of the possible design solutions available, and just because an approach is not listed or illustrated does not mean that it is not acceptable. If there are any questions regarding the appropriateness of a potential design solution contact Community Development Department.

It is important to note that **all** of the elements of the design guidelines (i.e., including the introductory and informational sections, the policy statement, and the sub-points) constitute the material upon which the City will make its determination of the appropriateness of a proposed project.

CHAPTER 2

Principles for Historic Preservation

Policies Underlying the Period of significance Guidelines

The design guidelines in this document incorporate principles set forth in The Secretary of the Interior's Standards for the Treatment of Historic Properties—a widely accepted set of basic preservation design principles. This document is compatible with the Secretary of the Interior's Standards, while expanding on how these basic preservation principles apply in Sulphur Springs.

The concept of historic significance

What makes a property historically significant? It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. The National Register, for example, suggests that a property be at least 50 years old or have extraordinary importance before it may be considered. Sulphur Springs also employs the "50-year" guideline; however, structures that are more recent may be considered significant if they are found to have special architectural or historical merit. A property may be significant for one or more of the following reasons:

- Association with events that contributed to the broad patterns of history, the lives of significant people, or the understanding of Sulphur Springs's prehistory or history.
- Construction and design associated with distinctive characteristics of a building type, period, or construction method.
- An example of an architect or master craftsman or an expression of particularly high artistic values.
- Integrity of location, design, setting, materials, workmanship, feeling and association.

Every historic building has a period of significance—or the time span during which it gained architectural, historical or geographical importance. In most cases, a property is significant because it represents or is associated with a particular period in history. Frequently, this begins with the construction of the building and continues through the peak of early occupation. Portions of the building fabric and features that date from the period of significance typically contribute to the character of the structure.

Historic districts also have a period of significance. The Celebration Plaza Historic District, for example, has a period of significance which spans approximately 45 years (1885 to 1930). Throughout this period, the city witnessed construction of a number of buildings and alterations that have become significant. Conversely, structures built after this period are not considered significant, although some may contribute to the overall character, or ambience, of the district.

Concept of "integrity"

In addition to being historically significant, a property also must have integrity—a sufficient percentage of the structure must date from the period of significance. The majority of the building's structural system and its materials should date from that time and its key character-defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building. It is these elements that allow a building to be recognized as a product of its time.

The Basic Preservation Principles for Sulphur Springs

While the guidelines provide direction for specific design issues, some basic principles of preservation form the foundation for them. The following preservation principles apply in Sulphur Springs.

1. Respect the historic design character of the building.

Don't try to change a building's style or make it look older than it really is. Confusing the character by mixing elements of different styles is not appropriate.

2. Seek uses that are compatible with the historic character of the building.

Although use is not reviewed by the Downtown Revitalization Board, uses that do not require radical alteration of the original architecture are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to it or to its site. An example of an appropriate adaptive use is converting a residence

3. Protect and maintain significant features and stylistic elements.

Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features through proper maintenance from the outset so that intervention is not required. This includes rest removal, caulking, limited paint removal and reapplication of paint.

4. Preserve key, character-defining features of the property.

Key features are those that help convey the character of the resources as it appeared during its period of historic significance. These may include the basic structural system and building materials, as well as windows, doors, porches and ornamentation. Typically, those features that are on the front of a building or that are highly visible from a public way will be most important.

5. Repair deteriorated historic features, and replace only those elements that cannot be repaired.

Maintain the existing material, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and replace the existing configuration.

Developing a Preservation Strategy

Each Preservation project is unique. A project may include a variety of treatment techniques, including the repair and replacement of features and maintenance of those already in good condition. In order to define the range of preservation treatments that may be needed in a project, consider these steps:

1. Research the history of the property.

This analysis should begin with an investigation of the history of the property. This may identify design alterations that have occurred and may help in developing an understanding of the significance of the building as a whole as well as its individual components.

2. Assess existing conditions.

Historical research should be combined with an on-site assessment of existing conditions. In this inspection, identify those elements that are original and those that have been altered. Also determine the condition of individual building components.

3. List use requirements.

Finally, list the requirements for continued use of the property. Is additional space needed? Or should the work focus on preserving and maintaining the existing configuration?

4. Summarize a preservation strategy.

By combining an understanding of the history of the building, its present condition, and the need for action, one can then develop a preservation approach.

Defining Preservation Treatments

When developing a preservation strategy, consider the application of these terms:

Maintenance

Work that often focuses on keeping the property in good working condition by repairing features as deterioration becomes apparent, using procedures that retain the original character and finish of the features is considered maintenance. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Property owners are strongly encouraged to maintain their property in good condition so that more aggressive measures of rehabilitation, restoration or reconstruction are not needed.

Preservation

Keeping an existing building in its current state by a careful program of maintenance and repair is preservation. It will often include repair and stabilization of materials and features in addition to regularly scheduled maintenance. Essentially, the property is kept in its current good condition.

Rehabilitation

Rehabilitation is the process of returning a property to a condition which makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historic, architectural and cultural values. Rehabilitation may include the adaptive use of the building and constructing additions. Most good preservation projects in Sulphur Springs may be considered rehabilitation projects.

Restoration

To restore, one reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style—either interior or exterior. This process may include the removal of later work or the replacement of missing historic features. A restoration approach is used on missing details or features of an historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented.

Renovation

To renovate means to improve by repair, to revive. Renovation is similar to rehabilitation, although it includes the use of some new materials and elements. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations that are made are generally reversible, should future owners wish to restore the building to its original design.

Adaptive use

Converting a building to a new use that is different from its original purpose is considered to be adaptive use. For example, converting a residential structure to offices is adaptive use. A good adaptive use project retains the historic character of the building while accommodating new functions. While adaptive use allows the building owner to convert the building to a purpose other than that for which it was designed, it should be done with respect to the original building form. For example, it would be inappropriate to turn the living room of an historic building into a bathroom.

The reason for this is that when the programmatic uses of a building are drastically altered, this often results in a major change to the original floor plan as well as to the exterior appearance of the building. When adaptive use is the preferred preservation alternative, the proposed design should make use of the original building function as closely as possible.

Remodeling

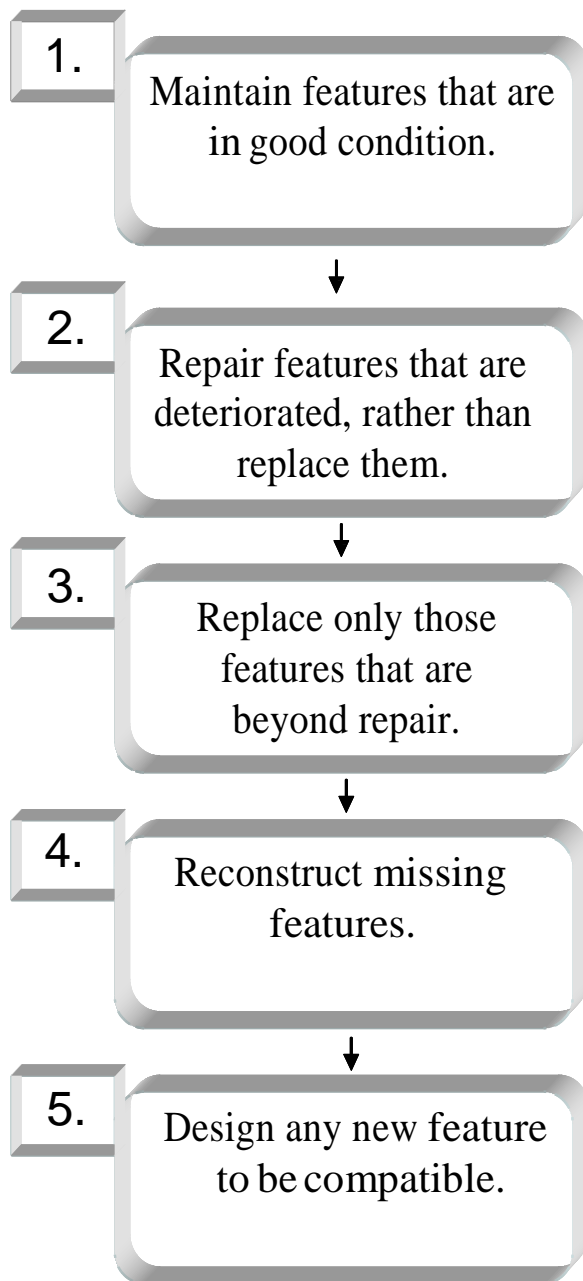
To remake or to make over the design image of a building is to remodel it. The appearance is changed by removing original detail and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings in Sulphur Springs.

The Preferred Sequence of Preservation Actions

Once the basic approach to a project has been defined, it is important to assess the property and to identify any significant character-defining features and materials. Retaining these elements, and then using the guidelines to select an appropriate treatment mechanism will greatly enhance the overall quality of the preservation project. In making the selection follow this sequence:

1. If a feature is intact and in good condition, maintain it as such.
2. If the feature is deteriorated or damaged, repair it to its original condition.
3. If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (materials, detail, finish) to the original one. Replace only that portion which is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

The Preferred Sequence of Preservation Actions



CHAPTER 3

Design Guidelines for Architectural Features

This chapter presents the design policies and guidelines for the rehabilitation of an historic resource located in Sulphur Springs. Although these design guidelines are intended primarily for those historic resources located within the downtown boundaries, property owners outside these boundaries are also encouraged to review them when considering a rehabilitation project.

Architectural details play several roles in defining the character of an historic structure. They add visual interest, distinguish certain building styles and types and often showcase superior craftsmanship. Features such as window hoods, brackets and cornices exhibit materials and finishes often associated with particular styles, and therefore their preservation is important.

Treatment of Architectural Features

Preserving original architectural details is critical to the integrity of an historic building. Where replacement is required, one should remove only those portions that are deteriorated beyond repair. Even if an architectural detail is replaced with an exact copy of the original, the integrity of the building as an historic resource is diminished and therefore preservation of the original material is preferred.

Materials for Replacement Details

Using a material to match that employed historically is always the best approach. However, a substitute material may be considered for a detail when it appears similar in composition, design, color and texture to the original.

In the past, substitute materials were employed as methods of producing architectural features. Many of these historic “substitutes” are now referred to as traditional materials. For example, a stamped metal cornice on a commercial building was a substitute for stone. Just as these historic substitutes offered advantages over their predecessors, many new materials today hold promise. However, these substitute materials should not be used wholesale, but only when it is absolutely necessary to replace original materials with stronger, more durable ones.

Substitute materials may be considered when the original is not easily available, where the original is known to be susceptible to rapid decay, or where maintenance access may be difficult.

Another factor which may determine the appropriateness of using substitute materials for architectural details is their location and degree of exposure. For example, lighter weight materials may be inappropriate for an architectural detail that would be exposed to intense wear. Also, it may be wise to avoid using a fiberglass column on a front porch where it may be accidentally damaged; whereas, the use of fiberglass to reproduce a cornice on a commercial building may be successful.

Policy: Original architectural details should be preserved in place whenever feasible.



Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity.

Architectural details—including their scale, texture and finish—contribute significantly to the character of a structure. Porches, turned columns and brackets, cornices, storefronts, foundations and window and door surrounds are examples of architectural details that should not be removed or altered. The best way to preserve many of these features is through well-planned maintenance.

3.1 Avoid removing or altering any significant architectural detail.

- Do not remove or alter architectural details that are in good condition or that can be repaired in place.

3.2 Avoid adding elements or details that were not part of the original building.

- For example, details such as decorative millwork or cornices should not be added to a building if they were not an original feature of that structure.

3.3 Protect and maintain significant stylistic elements.

- Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity.
- The best preservation procedure is to maintain historic features from the outset so that intervention is not required.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

Policy: Deteriorated architectural details should be repaired rather than replaced, whenever possible.

In some cases, original architectural details may be deteriorated. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all details weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving original materials and features that show signs of wear is preferred to replacing them.

3.4 Repair only those features that are deteriorated.

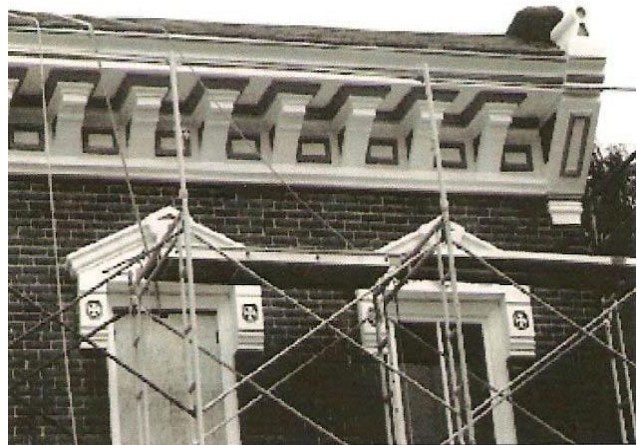
- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair. Also, special masonry repair components may be used.
- Removing damaged features that can be repaired is not appropriate.
- Protect features that are adjacent to the area being worked on.

3.5 When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original materials.

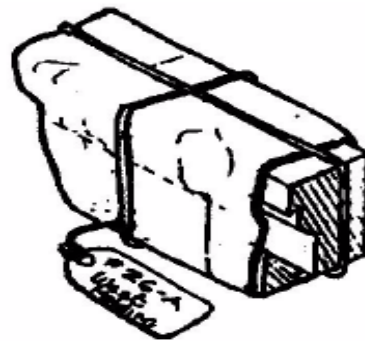
- When disassembly of an historic feature is required in a restoration procedure, document its location so it may be repositioned accurately. Always devise methods of replacing the disassembled materials in their original configuration.

3.6 Use approved technical procedures for cleaning, refinishing and repairing architectural details.

- When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

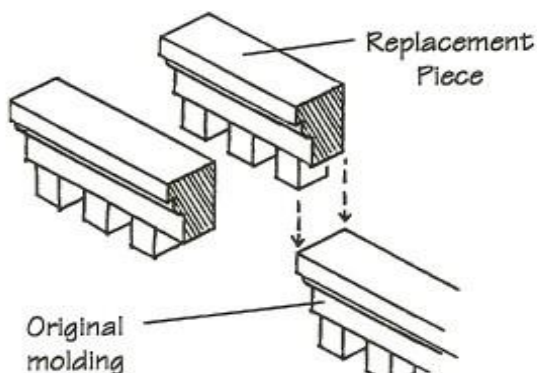


Repair only those features that are deteriorated. Above photo is the “before” condition of the lower image.



When disassembly of an historic feature is required in a restoration procedure, document its location so that it may be repositioned accurately.

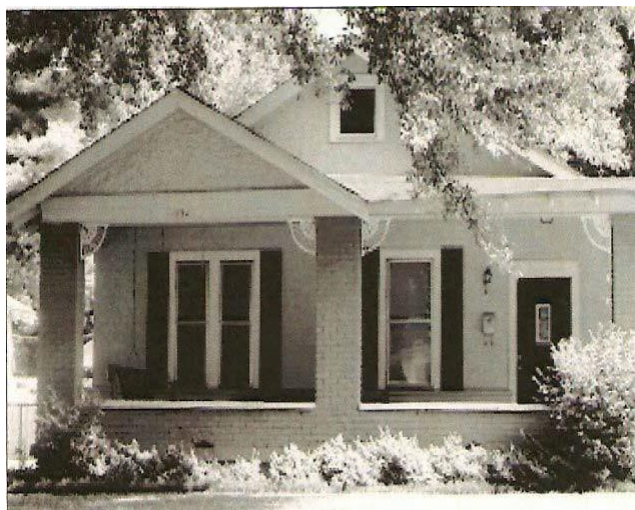
Policy: Original architectural details that have deteriorated beyond repair should be replaced in kind.



Where replacement of a detail is required, one should remove only those portions that are deteriorated beyond repair.



Replace missing original details in kind.



Dressing up a building with ornamentation out of character with the architectural style gives the building a false "history" it never had. This jigsaw ornamentation is out of character with the style and is inappropriate.

While restoration of the original material or feature is the preferred alternative, in some situations a portion of the original building material may be beyond repair. Replacement should occur only if the existing historic material cannot be reasonably repaired. In the event replacement is necessary, the new material should match that being replaced in design, color, texture and other visual qualities.

3.7 Remove only that which is deteriorated and must be replaced.

- Match the original in composition, scale and finish when replacing materials or features.

3.8 Replace missing original details in kind.

- If parts are damaged or missing, replace them with the same material as the original.
- In some instances, substitute materials may be used. If substitute materials must be used, then they should convey the visual appearance of the original materials in design, scale, proportion, finish and appearance.

3.9 Replacement of missing or deteriorated details shall be based on original features.

- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.

3.10 When inadequate information exists to allow for accurate reconstruction, use a simplified interpretation of the original.

- The new element should still relate in general size, shape, scale and finish.

3.11 Avoid adding decorative elements, unless thorough research indicates that the building once had them.

- Conjectural "historic" designs for replacement parts that cannot be substantiated by documented evidence are inappropriate.
- Dressing up a building with pieces of ornamentation that are out of character with the architectural style gives the building a false "history" it never had.

CHAPTER 4

Design Guidelines for Historic Building Materials

This chapter presents the design policies and guidelines for the rehabilitation of historic building materials. Although these design guidelines are intended primarily for those historic resources located within the downtown boundaries, property owners outside these boundaries are also encouraged to review them when considering a rehabilitation project.

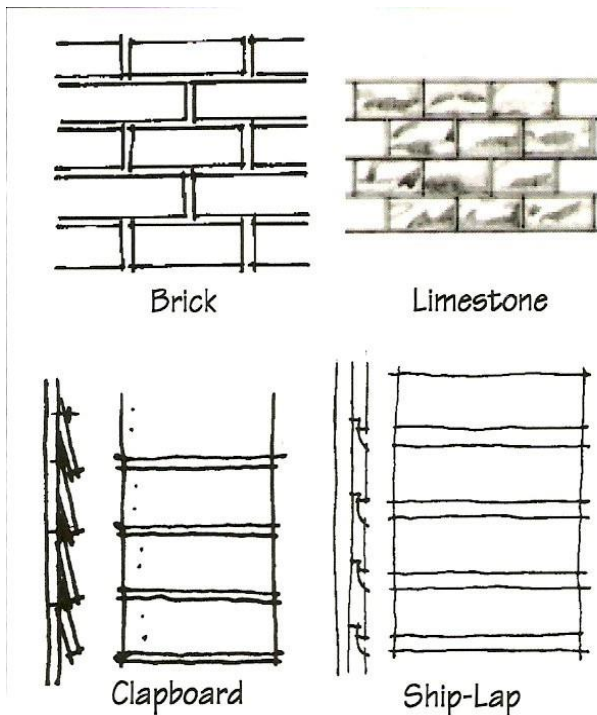
Brick and stone—used for building walls, chimneys, porch supports and foundations—were the primary materials used in downtown. Wood siding also occurred on residential-type structures. Painted, horizontal clapboard was the most popular. In each case, the distinct characteristics of the building material, including the scale of the material unit, its texture and finish, contribute to the historic character of a building.

The best way to preserve historic building materials is through well-planned maintenance. Wood surfaces, for example, should be protected with a good application of paint. In some cases, historic building materials may be deteriorated. When deterioration occurs, repairing the material rather than replacing it is preferred. Frequently, damaged materials can be patched or consolidated using special bonding agents.

In other situations, however, some portion of the material may be beyond repair and may be replaced. The new material should match the original in appearance. It is important, however, that the extent of replacement materials be minimized, because the original materials contribute to the authenticity of the property as an historic resource. Even when the replacement material exactly matches the original, the integrity of an historic building is to some extent compromised when extensive amounts of original materials are removed.

Rather than replace original materials, some property owners may consider covering them. Aluminum and vinyl siding are examples of materials that are often discussed. However, using any material, either synthetic or conventional, to cover historic materials is inappropriate. Doing so would obscure the original character and change the dimensions of walls, which are particularly noticeable around door and window openings. The extra layer may in fact cause additional decay, by its method of attachment, because it may trap moisture inside the wall and because it also creates cavities in which insects can live. For similar reasons, if original wall materials are presently covered with a more recent siding, consider removing the outer layer and restore the original. When damaged, these materials also can be more difficult to repaint, repair or replace.

Policy: Original building materials should be preserved in place, whenever feasible.



Examples of the variety of exterior wall materials found in Sulphur Springs.

Building materials—including such characteristics as their scale, texture and finish—contribute significantly to the character of a structure. The best way to preserve many of these features is through well-planned maintenance.

4.1 Maintain existing wall materials and textures.

- Avoid removing materials that are in good condition or that can be repaired in place.
- Remove only those materials that are deteriorated and must be replaced.
- Avoid rebuilding a major portion of an exterior wall that could be repaired. Reconstruction may result in a building that is no longer historic.
- In many cases, original building materials may not be damaged beyond repair and do not require replacement. Repainting wood, ensuring proper drainage and keeping the material clean may be all that is necessary.

Policy: Deteriorated building materials should be repaired rather than replaced, whenever possible.

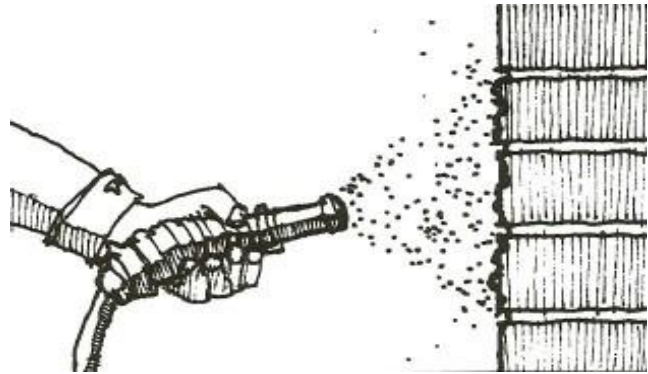
In some cases, original building materials may be deteriorated. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving original materials that show signs of wear is preferred to replacing them.

4.2 Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the materials.

- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair. Also, special masonry repair components may be used.

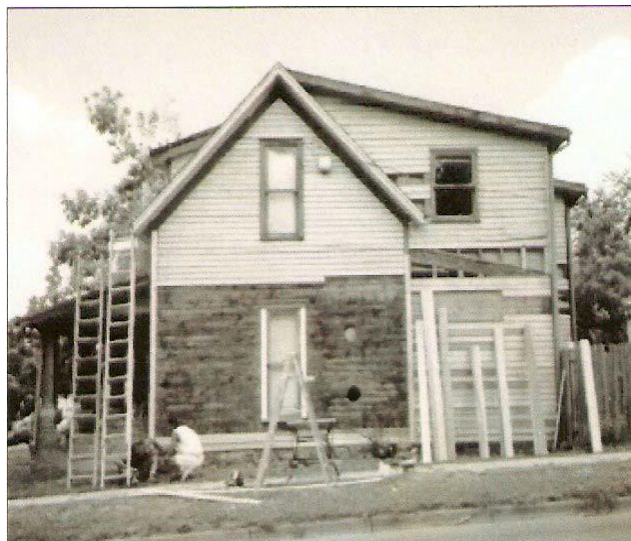
4.3 Use technical procedures that preserve, clean, refinish or repair historic materials and finishes.

- A professional experienced in the cleaning of historic buildings should be hired to advise on the best, lowest impact method of cleaning that is appropriate for a project.
- Perform a test patch to determine that the cleaning method will cause no damage to the material's surface or to surrounding materials. Many procedures, such as sandblasting, are not appropriate, as they permanently erode building materials and finishes and accelerate deterioration.
- If cleaning is appropriate, a low-pressure water and detergent wash, using plastic or fiber bristle brushes, is encouraged. A steam wash may also be considered.
- Clean masonry only when necessary to arrest deterioration (but not for cosmetic reasons).
- See also *Preservation Briefs #6: Dangers of Abrasive Cleaning to Historic Buildings*, published by the National Park Service.

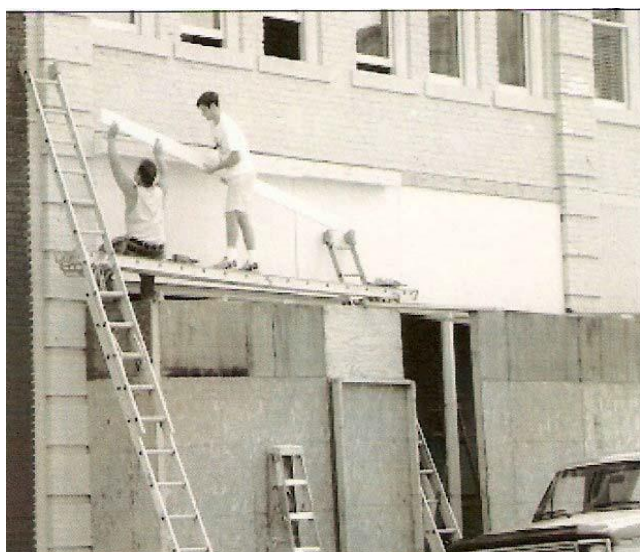


Use the gentlest means possible to clean the surface of a structure. Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance. Such procedures are inappropriate.

Policy: Original building materials that have deteriorated beyond repair should be replaced in kind.



Repair wood features by patching or piecing-in new wood elements that match the original.



Replace missing original details in kind.

While restoration of the original material or feature is the preferred alternative, in some situations, a portion of the original building material may be beyond repair. Replacement should occur only if the existing historic material cannot be reasonably repaired.

4.4 Match the original material in composition, scale and finish when replacing it on a primary surface.

- If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and finish.
- Replace only the amount required. If a few boards are damaged beyond repair, then only replace them and not the entire wall.

4.5 Do not use synthetic materials, such as aluminum, vinyl siding or panelized brick, as replacements for primary building materials on an historic structure.

- Primary building materials such as wood siding and brick may not be replaced with synthetic materials.
- See also *Preservation Briefs #16: The Use of Substitute Materials on Historic Building Exteriors*, published by the National Park Service.

Policy: The covering of original building materials is not appropriate.

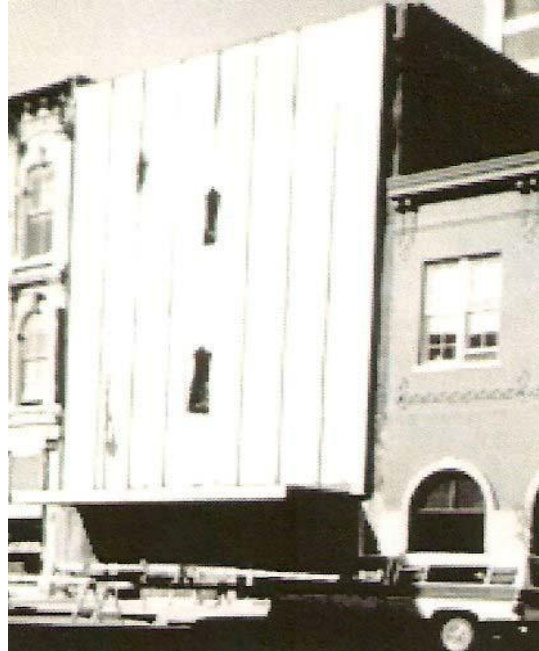
Rather than repairing or replacing siding, some property owners may entertain the idea of covering the original building material. Aluminum and vinyl siding are examples of synthetic materials that are often considered. Using these products to cover historic materials is inappropriate. Doing so obscures the original character and changes the dimensions of walls, which is particularly noticeable around door and window openings.

4.6 Historic building materials or features shall not be covered.

- No material shall be applied as a covering to historic materials.
- Synthetic stucco, panelized brick, vinyl, aluminum or other composite siding materials are not appropriate.
- See also *Preservation Briefs #8: Aluminum and Vinyl Siding on Historic Buildings*, published by the National Park Service.

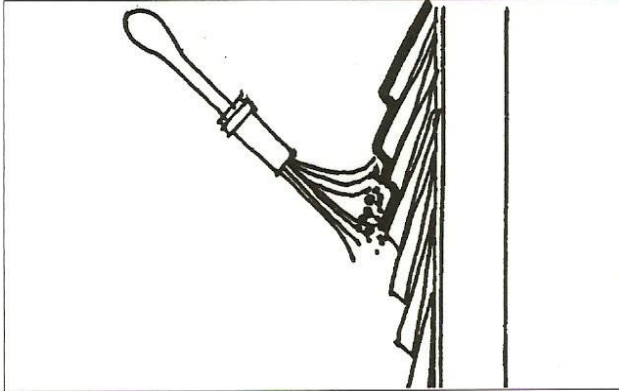
4.7 Consider removing materials that cover original siding.

- Removing later covering materials that have not achieved historic significance is encouraged.
- In some instances a later covering may have achieved historic significance, especially if it was applied early in the building's history. When this is the case, the later covering may be maintained on the structure.
- An applicant may not re-side a building with another covering material if one already exists. Removing the covering to expose the original material is appropriate in such a case.
- Once the covering siding has been removed, repair the original underlying material.

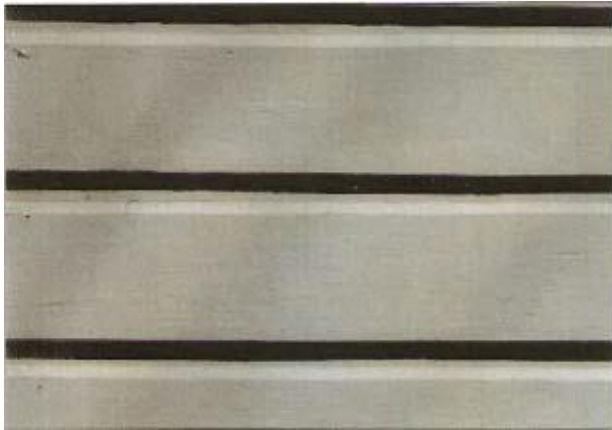


If a storefront is covered or obscured with a later alteration (top photo), then restore the storefront to its historic character.

Policy: Original wood should be protected against moisture and deterioration.



All wood surfaces should be painted.



Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted originally, it should remain painted.



Protect wood features from deterioration.

Wood appears frequently in Sulphur Springs+. It is used for siding, trim, windows, doors and porches. To preserve the wood, it is important to maintain its painted finish.

4.8 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to retard drying and ultraviolet damage. Exterior wood walls should be painted, not stained. If the building was painted historically, it should remain painted, including all trim.

4.9 Plan repainting carefully.

- Note that frequent repainting of trim materials may cause a buildup of paint layers that obscures architectural details. When this occurs, consider stripping paint layers to retrieve details. However, if stripping is necessary, use the gentlest means possible, being careful not to damage architectural details and finishes.
- Good preparation is key to successful repainting, but the buildup of old paint layers is an important historic record of the building. The removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting.
- Old paint may contain lead. Precautions should be taken when sanding or scraping is necessary.
- Prepare a good substrate and use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.
- See also *Preservation Briefs #10: Exterior Paint Problems on Historic Woodwork*, published by the National Park Service.

Policy: Masonry construction should be preserved in its original condition.

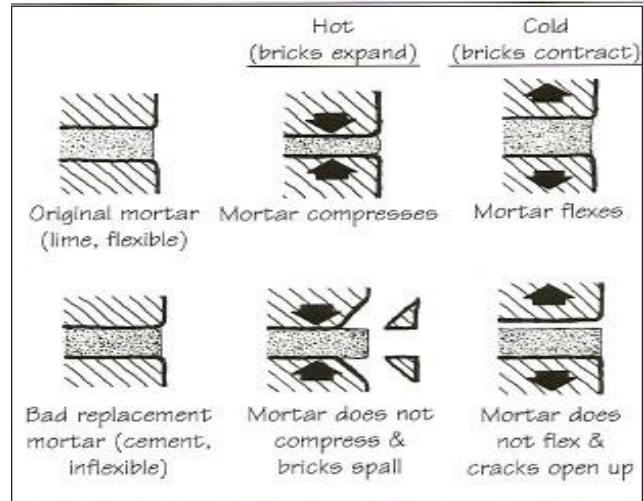
Many buildings include brick or stone for structural walls, foundation piers and chimneys. Although it is a very durable material, masonry is not invulnerable. Therefore the proper maintenance and preservation of masonry is important.

4.10 Preserve the original mortar joint and unit size, the tooling and bonding patterns, coatings and color of masonry surfaces.

- Original mortar, in good condition, should be preserved in place.
- See also *Preservation Briefs #1: The Cleaning and Waterproof Coating of Masonry Buildings*, published by the National Park Service.

4.11 Repoint only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.

- Duplicate the old mortar in strength, composition, color, texture and joint width and profile.
- Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.
- Do not use mortar with a high percentage of portland cement or white masonry cement content. It will be harder than the masonry and will not allow for expansion and contraction. The result is deterioration of the material itself.
- A mortar formula containing lime should fill the joint but should not overfill it, and it should not be smeared on the faces of the masonry units.
- See also *Preservation Briefs #2: Repointing Mortar Joints in Historic Brick*, published by the National Park Service.



Repoint mortar joints where there is evidence of deterioration. Duplicate the mortar joints in width and profile.



Avoid using mortar with a high portland cement content, which will be substantially harder than the brick and does not allow for expanding and contracting. The result is deterioration of the brick itself.



Protect masonry from water deterioration.

4.12 Masonry that was not painted historically shall not be painted.

- Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.

4.13 Protect masonry from water deterioration.

- Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in decorative features.

Policy: Architectural metals should be protected against corrosion.



Maintain protective coatings, such as paint, on exposed metals.

Metals were used for a variety of applications including columns, storefronts, siding, roofing, window hoods and decorative features. Metal applications should be maintained where they exist.

4.14 Preserve architectural metal features that contribute to the overall historic character of the building.

- Examples are columns, roofs, window hoods and storefronts.
- Provide proper drainage to minimize water retention.
- Maintain protective coatings, such as paint, on exposed metals.

4.15 Repair metal features by patching, splicing or otherwise reinforcing the original metal whenever possible.

4.16 Use the gentlest cleaning method possible when removing deteriorated paint or rust from metal surfaces.

- Harsh abrasive cleaning methods should be avoided.

CHAPTER 5

Design Guidelines for Individual Building Elements

This chapter presents design guidelines for the preservation of individual historic building elements in Sulphur Springs. The guidelines are organized into a series of relevant design topics. Within these design topics are individual policy and design guideline statements upon which the City will base its decisions.

Commercial buildings should, for the most part, all relate to the street and to pedestrians in the same manner: with a clearly defined primary entrance and large windows that display goods and services offered inside. The repetition of these standard elements creates a visual unity on the street that should be preserved.

Commercial Facades

Ornamentation and details of elements such as cornices and parapets are original components that “dress up” a building and give it a sense of style and character. Ornamental items include hood molds, trim at doors and windows; plaques and medallions; signboards or sign panels; date or name stones; and simple geometric shapes in metal, stone, or concrete.

Cornices, which are usually found at the top of building walls, and ornamental moldings or belt courses, which are located just above storefronts, are horizontal projecting elements that provide a visual break in or termination to a wall. A parapet is an upward extension of a building wall above the roofline, sometimes ornamental and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion.

Cornices are most apparent on late 19th century commercial structures, when several ornate, bracketed types were used. Early 20th century buildings were, as a rule, less decorated and had simpler ornamentation. Rather than cornices, they tend to have parapets, some low and some extending several feet above the roof surface. A parapet may be capped with brick, stone or tile, and frequently decorative elements or panels are placed in it.



Typical commercial storefront components.

Windows & Doors

Windows and doors are some of the most important character-defining features of historic structures. They give scale to buildings and provide visual interest to the composition of individual facades. Distinct window and door designs in fact help define many historic building styles. Windows and doors often are inset into relatively deep openings or they have surrounding casings and sash components which have a substantial dimension that cast shadows which also contributes to the character of the historic style.

Roofs, Gutters & Downspouts

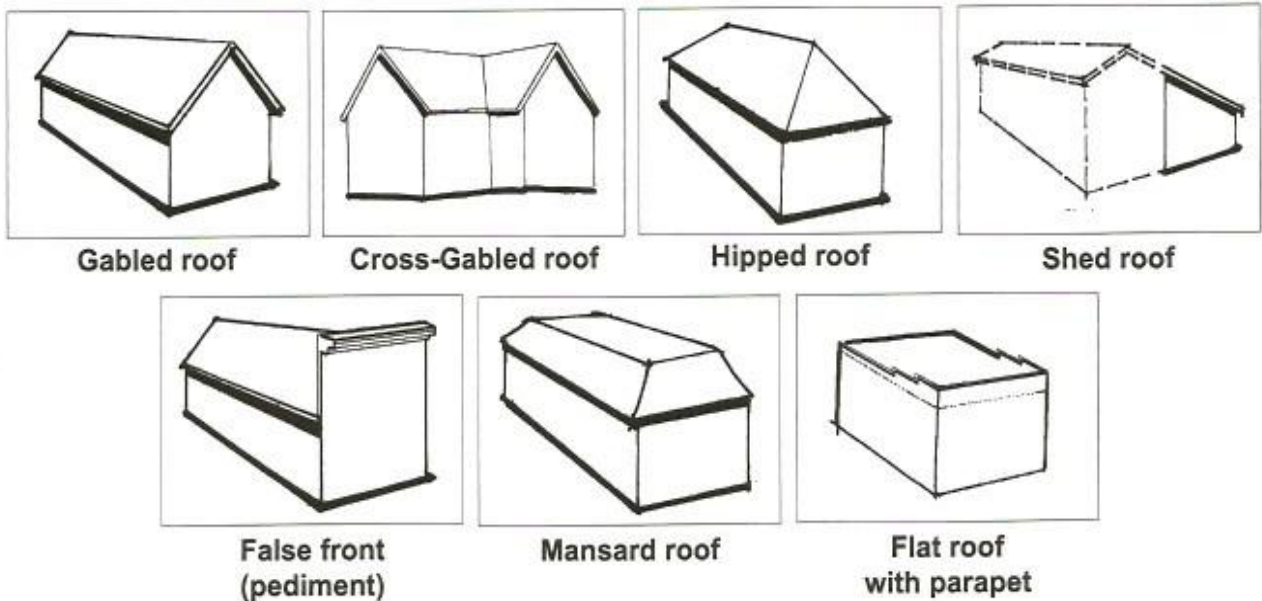
The character of the roof is a major feature for most historic structures. When repeated along the street, the repetition of similar roof forms contributes to a sense of visual continuity for the neighborhood. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof. Gabled and hip forms occur most frequently in residential areas while flat roofs appear on most historic commercial buildings in Sulphur Springs.

Although the function of a roof is to protect a structure from the elements, it also contributes to the overall character of the building. The Downtown Overlay District have seen the construction of various roof forms, as illustrated below.

Porches

Many residential styles and building types developed with the porch as a prime feature of the front facade. Because of their historical importance and prominence as character-defining features, porches should be preserved and they should receive sensitive treatment during exterior rehabilitation. Porches vary as much as architectural styles. They differ in height, scale, location, materials and articulation. Some are simple one-story structures, while others may be complex with elaborate details and finishes. These elements often correspond to the architectural style of the house and therefore the building's design character should be considered before any major rehabilitation work is begun.

Typical Roof Types



Policy: Maintain an historic storefront and all of its character-defining features.

5.1 For a commercial storefront building, a rehabilitation project shall preserve these character-defining elements:

- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed. This will help maintain the interest of the street to pedestrians by providing views to goods and activities inside first floor windows.
- **Transom:** The upper portion of the display window, separated by a frame.
- **Kickplate:** Found beneath the display window. Sometimes called a bulk-head panel.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Upper-story windows:** Windows located above the street level. These usually have a vertical orientation.
- **Cornice molding:** A decorative band at the top of the building.
- These features shall not be altered, obscured or removed.



If a store front is altered, restoring it to the original design is preferred.

5.2 Maintenance of storefronts.

- Wash display windows.
- Repair damaged kickplates.
- Re-caulk display windows to reduce air infiltration.
- Install weather-stripping around doors.



Using historic photographs can help in determining the original character. (Compare with below.)

5.3 If a storefront is altered, restoring it to the original design is preferred.

- If evidence of the original design is missing, use a simplified interpretation of similar storefronts. The storefront still should be designed to provide interest to pedestrians.
- Note that, in some cases, an original storefront may have been altered early in the history of the building, and may itself have taken on significance. Such alterations should be preserved.
- See also *Preservation Briefs #11: Rehabilitating Historic Storefronts*, published by the National Park Service.



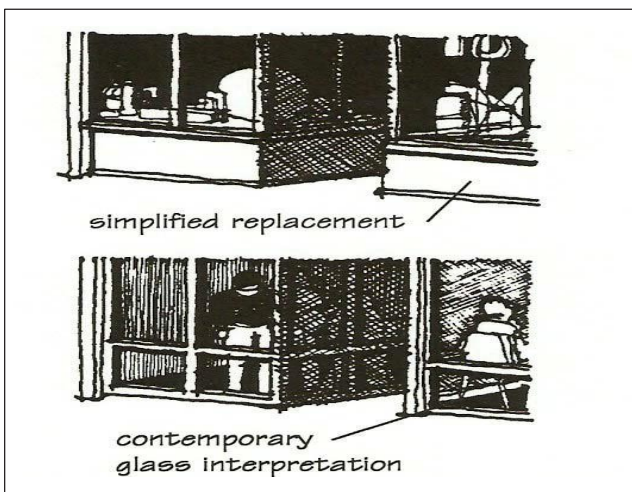
This rehabilitation preserves surviving details and reconstructs missing ones.



If evidence of the original design is missing, use a simplified interpretation of similar storefronts. The storefront still should be designed to provide interest to pedestrians.



Retain the kickplate as a decorative panel.



If the original kickplate is missing, develop a sympathetic replacement design.

5.4 Alternative designs that are contemporary interpretations of traditional storefronts may be considered.

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- However, the new design should continue to convey the character of typical storefronts, including the transparent character of the display window.

5.5 Retain the kickplate as a decorative panel.

- The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.
- If the original kickplate is covered with another material, consider exposing the original design.

5.6 If the original kickplate is missing, develop a sympathetic replacement design.

- Wood is an appropriate material for replacements on most styles. However, ceramic tile and masonry may also be considered when appropriately used with the building style.

5.7 Preserve the character of the cornice line.

- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.
- Many cornices are made of sheet metal. Areas that have rusted through can be patched with pieces of new metal.

5.8 Reconstruct a missing cornice when historic evidence is available.

- Use historic photographs to determine design details of the original cornice.
- Replacement elements should match the original in every detail, especially in overall size and profile. Keep sheet metal ornamentation well painted.
- The substitution of another old cornice for the original may be considered, provided that the substitute is similar to the original.

5.9 A simplified interpretation is also appropriate for a replacement cornice if evidence of the original is missing.

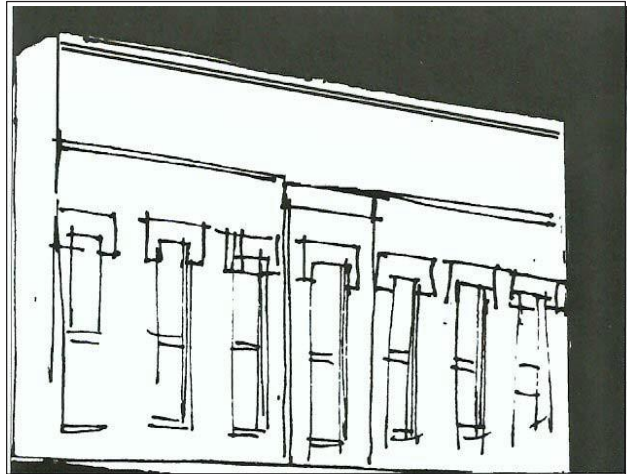
- Appropriate materials include stone, brick and stamped metal.

5.10 Retain the original shape of the transom glass in historic storefronts.

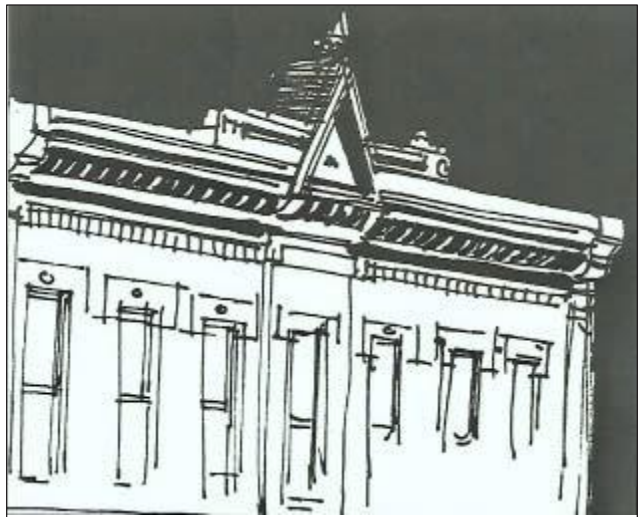
- Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.
- The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.
- If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, be certain to retain the original proportions. One option is to use it as a sign panel or decorative band.

5.11 A parapet wall should not be altered, especially those on primary elevations or highly visible facades.

- When a parapet wall becomes deteriorated, there is sometimes a temptation to lower or remove it. Avoid doing this because the flashing for the roof is often tied into the parapet, and disturbing it can cause moisture problems.
- Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.



When a building is missing its cornice, consider the two options presented below.



Reconstruct a missing cornice when historic evidence is available.



A simplified interpretation is also appropriate for a replacement cornice if evidence of the original is missing.

Policy: Historic windows and doors significantly affect the character of a structure and should be preserved.



The upper-story windows on the side of this historic commercial building have been filled in with brick. Where instances like this exist, consider reopening the windows.



Although a storefront-like display window has been installed on this building, by altering the character of the original arched openings this building's historic integrity has been diminished.

The size, shape and proportions of window and door openings are important features. They give scale to buildings and provide visual interest to the composition of individual facades. These features are inset into relatively deep openings in a building wall or they have surrounding casings and sash components that have substantial dimensions. They cast shadows that contribute to the character of the building.

5.12 Preserve the position, number, size and arrangement of historic windows and doors in a building wall.

- Enclosing an historic opening in a key character-defining facade is inappropriate, as is adding a new opening.
- Do not close down an original opening to accommodate a smaller window. Restoring original openings which have been altered over time is encouraged. Historically, windows had a vertical emphasis. The proportions of these windows contribute to the character of each residence and commercial storefront.

5.13 Preserve the functional and decorative features of an historic window or door.

- Features important to the character of a window include its clear glass, frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation, location and relation to other windows.
- Features important to the character of a door include the door itself, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.

5.14 Maintenance of windows.

- Wash upper story windows.
- Clean debris from upper story windows.
- Replace loose or broken glass in kind. This will reduce air leaks.
- Install weather-stripping. This will enhance energy conservation significantly.

5.15 Repair wood features by patching, piecing-in, consolidating or otherwise reinforcing the wood.

- Avoid the removal of damaged wood that can be repaired.
- See also *Preservation Briefs #9: The Repair of Historic Wooden Windows*, published by the National Park Service.

5.16 Glazing in doors should be retained.

- If it is broken or has been removed in the past, consider replacing it with new glass. If security is a concern, consider using wire glass, tempered glass, or light metal security bars (preferably on the interior).

5.17 Installing window air-conditioners in windows on building fronts is inappropriate.

5.18 Maintain recessed entries where they are found.

- The repetition of recessed entries provides a rhythm of shadows along the street, which helps establish a sense of scale.
- These recessed entries were designed to provide protection from the weather and the repeated rhythm of these shaded areas along the street helps to identify business entrances. Typically, recessed entries were set back between three and five feet.
- Restore the historic recessed entry if it has been altered.
- Avoid doors that are flush with the sidewalk, especially those that swing outward.

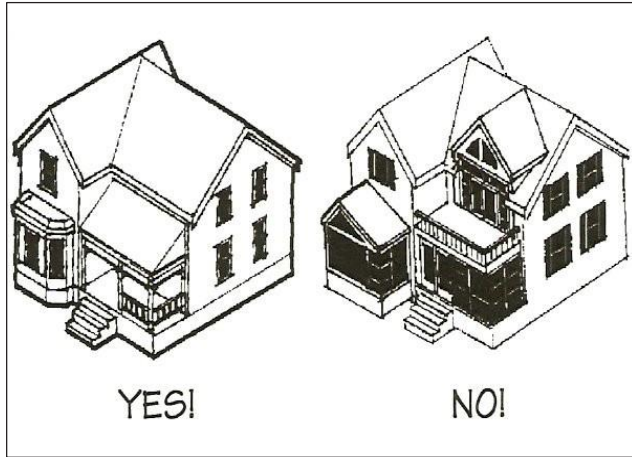
5.19 Where entries were not recessed historically, maintain them in their original position.

- However, one may also need to comply with other code requirements, including door width, direction of swing and construction.
- In some cases, entries must comply with accessibility requirements of the Americans with Disabilities Act. Note, however, that some flexibility in application of these other regulations is provided for historic properties.
- See also *Preservation Briefs #32: Making Historic Properties Accessible*, published by the National Park Service.



Maintain recessed entries where they are found.

Policy: A new or replacement window or door should match the appearance of the original.



Maintain the historic ratio of window openings to solid wall.



On a commercial building, first floors should be more transparent than upper floors. Upper floors should appear more solid than first floors.

While replacing an entire window or door is discouraged, it may be necessary in some cases. Although wood is preferred as a replacement material, metal is common on the market today and sometimes is suggested for replacement. It is possible to consider alternative materials, if the resulting appearance matches the original as closely as possible. The substitute also should have a demonstrated durability in this climate.

5.20 When window or door replacement is necessary, match the replacement to the original design as closely as possible.

- Preserve the original casing, when feasible.
- If the original is double-hung, then the replacement window should also be doublehung, or at a minimum, appear to be so. Match the replacement also in the number and position of glass panes.
- Very ornate windows or doors that are not appropriate to the building's architectural style are inappropriate.
- Using the same material (wood) as the original is preferred.

5.21 Maintain the historic ratio of window and storefront openings to solid wall.

- Significantly increasing (or decreasing) the amount of glass will negatively affect the integrity of a structure.
- On traditional storefronts, first floors should be more transparent than upper floors.
- Upper floors should appear more solid than first floors.
- Avoid a blank wall appearance that does not provide interest to pedestrians.
- Large surfaces of glass are inappropriate on residential structures and on the upper floors and sides of commercial buildings.
- If necessary, divide large glass surfaces into smaller windows that are in scale with those seen traditionally.

Policy: Preserve the original form and scale of a roof.

5.22 Preserve the original roof form of an historic structure.

- In residential areas, most roof forms are pitched, such as gabled and hipped. Most commercial buildings, on the other hand, have flat, or slightly sloping roofs.
- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Retain and repair roof detailing.
- Often repairing a basically sound roof can be much less expensive than a complete replacement. If a new roof is necessary, try to match the color, material, and pattern of the old as closely as possible.



In residential areas, most roof forms are pitched, such as gabled and hipped.

5.23 Locate downspouts to minimized impacts on historic canopies and other facade details.

- Water from downspouts should drain away from the building properly.
- Ideally, a downspout should empty into an underground drainpipe that takes the water to the sewer or street.
- If this is not possible, a downspout should empty onto a metal or concrete splashblock that slopes downward and away from the building.

5.24 Regular maintenance and cleaning is the best way to keep your roof in good shape.

- Inspect the roof for breaks, or holes in the surface, and check the flashing for open seams.
- Many commercial buildings have shallow sloping flat roofs that are hard to see, so there is a tendency to forget about them until problems develop.
- Clean debris from gutters and downspouts to prevent the backing up of water.
- A roof should not hold water.
- Patch leaks in the roof. This should be a high priority for ongoing building maintenance.
- Replace deteriorated flashing.
- Re-solder downspout connections to prevent water from leaking into walls.



Most commercial buildings have flat, or slightly sloping roofs.

Policy: Maintain a porch and its character-defining features.



This porch has experienced an inappropriate alteration; wrought iron supports have replaced wood piers.



When replacing porch posts, use supports that are of adequate size. This porch reconstruction was based on neighboring houses of similar character and age.



When a porch is enclosed or screened, it shall be done with a clear transparent material. This material should be placed behind porch columns.

Historically, porches were popular features in residential designs. A porch protects an entrance from rain and provides shade in the summer. It also provides a sense of scale to the building and provides a space for residents to sit and congregate. A porch provides stylistic details to the house, and in some cases is an integral part of an architectural style.

5.25 Maintain an historic porch and its detailing.

- Do not remove original details from a porch. These include the columns, balustrade and any decorative brackets that may exist.
- Maintain the existing location, shape, details, and columns of the porch.
- Missing or deteriorated decorative elements should be replaced with new wood, milled to match existing elements. Match the original proportions and spacing of balusters when replacing missing ones.
- Unless used historically, wrought iron porch posts and columns are inappropriate.
- Where an historic porch does not meet current code requirements and alterations are needed or required, then retrofit it to meet the code, while also preserving original features. Do not replace a porch that can otherwise be modified to meet code requirements.

5.26 Avoid enclosing an historic front porch with opaque materials.

- Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.
- When a porch is enclosed or screened, it shall be done with a clear transparent material. This material should be placed behind porch columns.

CHAPTER 6

Design Guidelines for Additions and Alterations

This chapter presents design guidelines for additions and alterations to buildings in the Downtown Overlay District. The design guidelines are organized into a series of relevant design topics. Within each category, individual policies and design guidelines are presented, which the City will use in determining the appropriateness of the work proposed.

Design of Alterations

Alterations may be considered for historic buildings; however, these alterations should occur in a manner that will not diminish the historic integrity of the property and they should be reversible for future property owners.

Additions

Many buildings have experienced additions over time, as need for additional space occurred, particularly with a change in use. An historic addition typically was subordinate in scale and character to the main building. The height of the addition was usually positioned below that of the main structure and it was often located to the side or rear, such that the primary facade remained dominant. An addition was often constructed of materials that were similar to those in use historically. In some cases, owners simply added on to an existing roof, creating more usable space without increasing the footprint of the structure. This tradition of adding on to buildings is anticipated to continue. It is important, however, that new additions be designed in such a manner that they maintain the character of the primary structure.

Adaptive Use

The adaptive use of a residence for a commercial or office use is a distinct possibility in Sulphur Springs. In fact, a large majority of the Downtown Overlay District is zoned for commercial and office use. However, when such adaptations must occur, they should be designed to have the least impact on the historic character of a neighborhood—some of which is residential in character. Although for commercial use, these adapted properties should not be commercial in character. This means that the overall form of a building (with a sloping roof) and the landscaped front lawn should not be altered. More detailed information about the treatment of an adaptive use project can be found in the design guidelines, found on page 45.

Policy: Design an alteration to be compatible with the historic character of the property.



This row of buildings had lost some details over time and a monochromatic color scheme obscures the original design character. Overhead garage doors that had replaced original storefronts were later alterations without historic significance. (Compare with the “after” photograph below.)



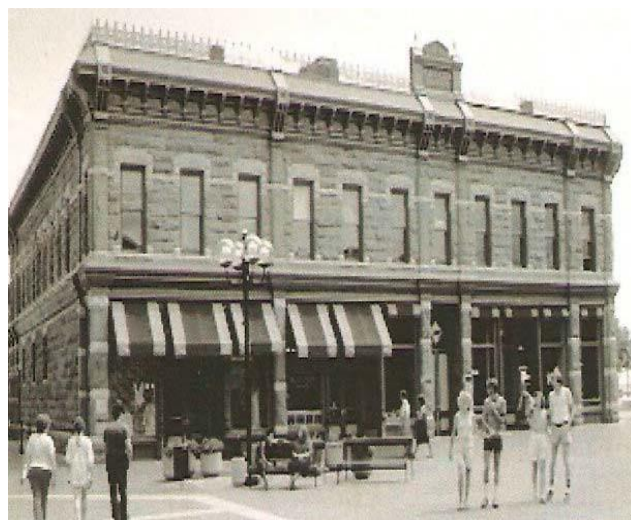
After rehabilitation, the row of buildings shown in the photograph above conveys a stronger sense of its historic character. Note that some old uses were retained, while other new uses were also introduced. Some noncontributing alterations were removed and storefronts reconstructed. One was retained, but was painted to minimize impacts.

6.1 Avoid alterations that would damage historic features.

- Avoid alterations that would hinder the ability to interpret the design character of the original building.
- Alterations that seek to imply an earlier period than that of the building are inappropriate.
- For example, mounting a sign panel in a manner that causes decorative moldings to be chipped or removed would be inappropriate.



The windows in the structure were boarded and architectural details needed repair. (Compare with the photo below.)



Storefront windows were reopened and upper-story windows were repaired.

Additions and Alterations



A modest building can also be renovated to be compatible with the context. In this photograph the original millinery shop front had simple moldings at the top. (Compare with the photos below.)



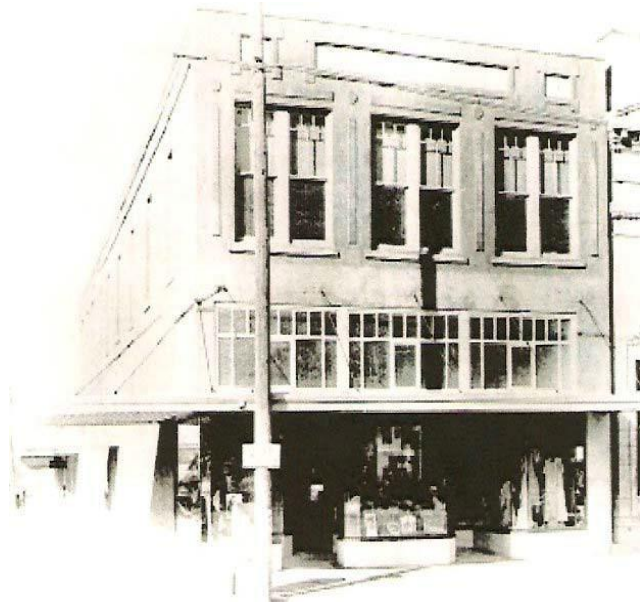
Years later, all original detail had been stripped from the building. (Compare with the photos above and below.)



The same building (top) during renovation (left) and after renovation (above) exhibits the more classical features of commercial storefronts, including a painted cornice.

Rehabilitation Case Study #1

In this case study, the application of the preservation guidelines is demonstrated for a major rehabilitation project. This building was constructed in the late nineteenth century (circa 1885). Early photographs show a handsome Victorian-era facade, with decorative cornice.



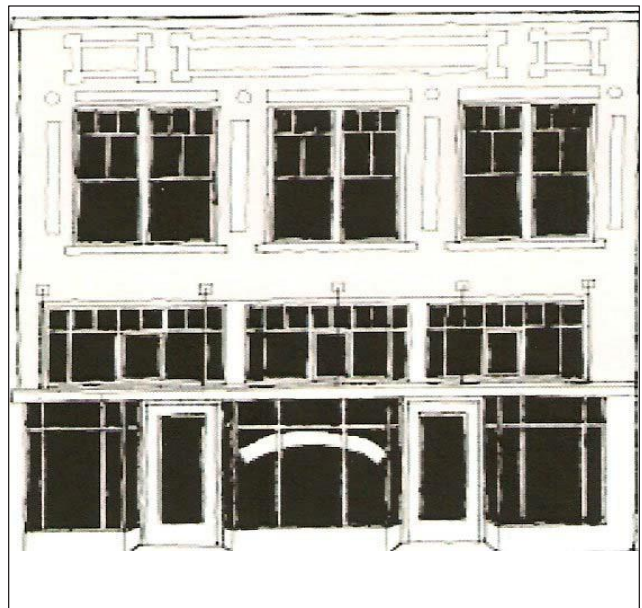
20th Century Condition

In the early twentieth century, the front was substantially altered. Decorative masonry was applied in simple rectilinear patterns, evocative of some craftsman styles popular at the time. In keeping with that approach, windows were installed with divided lights in the upper portions and a multi-paned transom was constructed above the display windows. The new display windows included a stone base and metal frames. A center island display element was the focal point of the ground level.



Existing Condition

In the later part of the 20th century, however, the facade was covered, obscuring the upper floor details. The key elements of the street level display windows, remained, although the center island was removed.



21st Century Proposal

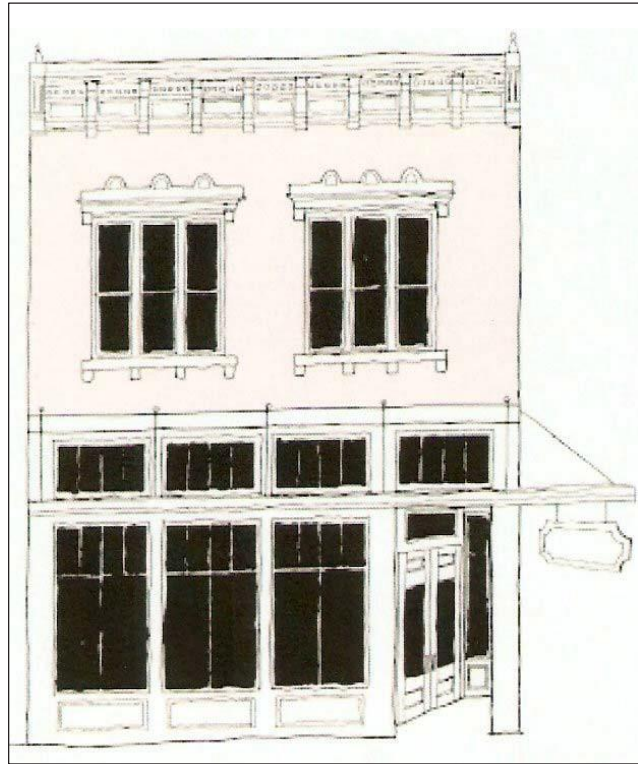
In the illustrative sketch, the early 20th century design serves as the basis for the rehabilitation. Although an earlier design is documented in photographs, no significant features from that period survive. The second-generation facade, the early twentieth-century design, has taken on historic significance of its own, and substantial portions survive under the covering. It also is compatible with the character and history of its context. In the rehabilitation design, the covering material is removed, exposing original details. Masonry surfaces are patched to match the original in composition, color and finish. Damaged window frames are repaired as well. At the street level, the surviving elements of the stone base of the storefront is preserved and the display island is reconstructed.

Rehabilitation Case Study #2



Before:

This example illustrated the application of the rehabilitation principles for historic buildings. In this case, significant details of the upper floor are intact; these include a decorative cornice and trim around upper story windows. The stone above the storefront also survives. In contrast, the lower floor has experienced alterations: Display windows are enclosed and original kickplates are missing.

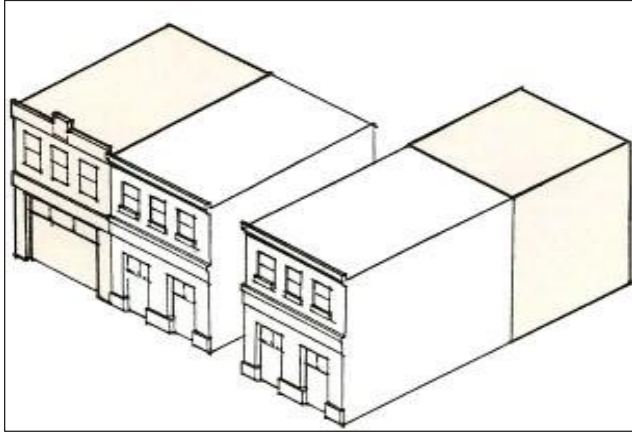


After:

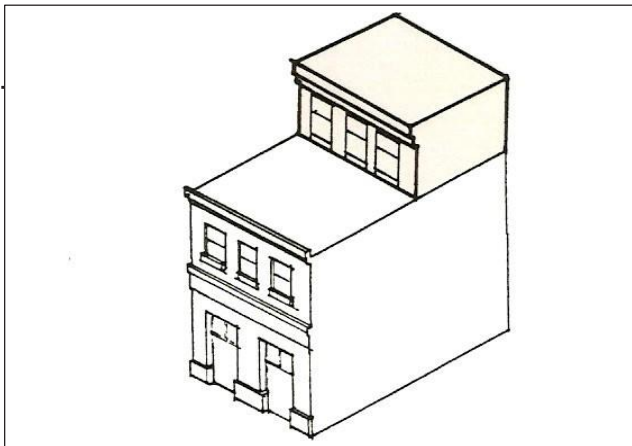
In the sketch of the proposed rehabilitation, brick veneer at the ground level is removed and a new storefront, using metal and wood frame elements, is constructed to be similar in character to that seen historically. The display windows are reopened, as well as the transoms above them. Kickplates with decorative trim are reconstructed and a horizontal canopy shades the sidewalk.

The stone above is cleaned, using a gentle wash technique and mortar is repointed, using a mix that matches the original in composition and appearance. The corner entry is preserved as well.

Policy: Minimize the visual impacts of an addition to a commercial building.



New ground-level additions to the side and rear.



New roof-top addition set back from the front facade.



Where a building is set back from the front property line, the first consideration for the placement of an addition should be to fill the gap between the existing building and sidewalk.

Two distinct types of additions are considered to be appropriate by DRB: ground-level or roof-top. First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the character of a building, but there may only be limited opportunities to do this.

Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure.

Another option, which will only be considered on a case-by-case basis, is to design an addition to the front wall plane of the existing building. This option may only be considered on a “newer” or more contemporary building that was originally constructed set back from the front property line or sidewalk edge.

6.2 An addition shall be compatible in scale, materials and character with the main building.

- An addition shall relate to the building in mass, scale and form. It should be designed to remain subordinate to the main structure. An addition with a pitched roof is inappropriate.
- An addition to the front of a building is inappropriate. However, where a building is set back from the front property line, the first consideration for the placement of an addition should be to fill the gap between the existing building and sidewalk. This will maintain the consistent “street wall” desired in the downtown.

6.3 An addition shall not damage or obscure architecturally important features.

- For example, loss or alteration of a cornice line should be avoided.

6.4 An addition may be made to the roof of a commercial building if it does the following:

- An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building.
- Its design should be modest in character, so it will not attract attention from the historic facade.
- The addition should be distinguishable as new, albeit in a subtle way.



An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building.



In the angle view above, two newer floors are visible. Note how in this building the addition cannot be seen when looking at the building straight on in the top photo.



The addition should be distinguishable as new, albeit in a subtle way.

Policy: Design an addition to a residential structure to be compatible with the primary building.



Design a new addition such that the original character can be clearly seen. This addition to the front of the historic structure is inappropriate.

An addition to a structure can radically change its perceived scale and character if inappropriately designed. When planning an addition, consider the effect the addition will have on the building itself. When creating an addition, keep the size of the addition small, in relation to the main structure. If an addition must be larger, it should set apart from the main structure and connected with a smaller linking element. A design for a new addition that would create an appearance inconsistent with the character of the building, especially an historic one, is discouraged.

One also should consider the effect the addition may have on the character of a street or neighborhood, as seen from the public right-of-way. For example, a side addition may change the sense of rhythm established by side yards in the block. Locating the addition to the rear could be a better solution in such a case.

6.5 Design a new addition such that the original character can be clearly seen.

- In this way, a viewer can understand the history of changes that have occurred to the building.
- An addition should be made distinguishable from the original building, even in subtle ways, such that the character of the original can be interpreted.
- Creating a jog in the foundation between the original and new structures may help to define an addition.
- Even applying a new trim board at the connection point between the addition and the original structure can help define the addition.
- See also *Preservation Briefs #14: New Exterior Additions to Historic Buildings*, published by the National Park Service.

6.6 Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.

- This will allow the original proportions and character to remain prominent.
- Locating an addition at the front of a structure is inappropriate.

6.7 Do not obscure, damage, destroy or remove original architectural details and materials of the primary structure.

- When preserving original details and materials, follow the guidelines presented earlier in this chapter.

6.8 An addition shall be compatible in scale, materials and character with the main building.

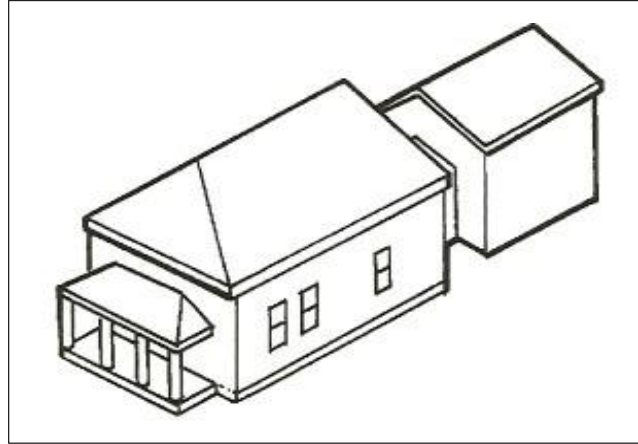
- An addition shall relate to the historic building in mass, scale and form. It should be designed to remain subordinate to the main structure.
- While a smaller addition is visually preferable, if a residential addition would be significantly larger than the original building, one option is to separate it from the primary building, when feasible, and then link it with a smaller connecting structure.
- An addition should be simple in design to prevent it from competing with the primary facade.
- Consider adding dormers to create second story spaces before changing the scale of the building by adding a full second floor.

6.9 An addition shall be set back from any primary, character-defining facade.

- An addition should be to the rear of the building, when feasible.

6.10 The roof form of a new addition shall be in character with that of the primary building.

- Typically, gable, hip and shed roofs are appropriate for residential additions. Flat roofs are appropriate for commercial buildings.
- Repeat existing roof slopes and materials.
- If the roof of the primary building is symmetrically proportioned, the roof of the addition should be similar.



Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.



Design an addition to be compatible in size and scale to the main building. This addition appears to be in scale with the original building because it is separated with a smaller connecting structure



An addition shall be set back from any primary, character-defining facade. An addition should be to the rear of the building, when feasible.



Seek uses that are compatible with the historic character of the building. The openness of a front yard should be preserved for example. A new use that requires a large number of parking spaces is not a compatible use.

Converting a building to a new use that is different from that which its design reflects is considered to be “adaptive use.” When residential use ceases to be viable, the first preference is to choose new uses that minimize the negative changes in building features. Often there are new uses that are inherently less disruptive to residential structures such as a bed and breakfast, professional offices, small specialty restaurants and personal service businesses.

6.11 Seek uses that are compatible with the historic character of the building.

- The primary goal should be preserving the original residential character, appearance and scale of the structure.
- Building uses that are closely related to the original use are preferred. Avoid radical alterations to either the interior or exterior of the structure.
- Avoid altering porches and original windows and doors.



When adapting a residence to a commercial use, respect the residential character of the building by preserving the overall form of the building, the front porch and front yard character.

6.12 When use changes demand that structures be altered such that little or no use can be made of the original structure, consider moving the structure to a compatible location.

- This move can be made to another location on the same site or to a vacant site in another neighborhood.

6.13 Only as a last resort should an historic structure be considered for demolition.

- This applies only to structures of little or no historic significance.
- Where a structure must be razed, then a record shall be made of it prior to demolition.
- This shall include photographs and architectural drawings.
- A structure should never be demolished as a matter of convenience.

CHAPTER 7

Design Guidelines for Site Design

This chapter presents design guidelines for site design in the Downtown Overlay District. The design guidelines are organized into a series of relevant design topics. Within each category, individual policies and design guidelines are presented, which the City will use in determining the appropriateness of the work proposed.

Public Streetscape

Fundamentally, streetscape designs should help to establish a sense of visual continuity in an area.

Building and Street Lighting

The character and level of lighting is a concern. Traditionally, lights were simple in character and were used to highlight entrances, walkways and signs. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused light should be continued.

Historic Landscape Features

Historically, a variety of site features appeared in the older residential parts of downtown. Wood and metal fences often defined property boundaries. Concrete sidewalks were popular and lined many streets. A variety of plantings, including trees, lawns and shrubbery also occurred. Each of these elements contributed to the historic character of the city. They also added variety in scale, texture and materials to the street scene, providing interest and shade to pedestrians.

Mechanical Equipment and Service Areas

Utilities that serve properties may include telephone and electrical lines, ventilation systems, gas meters, air conditioners, fire protection, telecommunication and alarm systems. Adequate space for these utilities should be planned in a project from the outset and they should be designed such that their visual impacts are minimized. Service areas for trash and recycling containers and loading facilities should be carefully planned as an integral part of a site. At the same time, the visual impacts of service areas should be minimized.

Parking

Public parking lots and garages were not a part of Sulphur Springs's early history. However, cars are a fact of life in the downtown today, and the visual impacts associated with their storage should be carefully planned.

Policy: The public streetscape should enhance the pedestrian experience without being an obstacle to traffic or commerce.



Preserve significant sidewalk features.

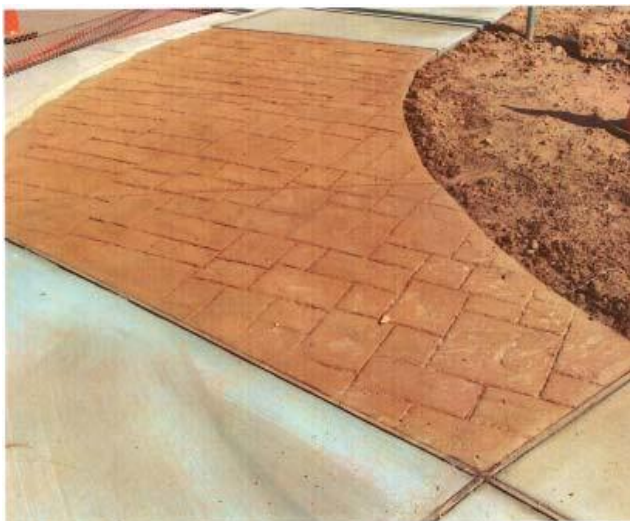
The sidewalks, lights, landscaping and street furnishings all contribute to the pedestrian-friendly environment in downtown Sulphur Springs. These elements should be preserved, enhanced and expanded. Sidewalks vary in construction and quality. While many sidewalks are concrete, some include brick as an accent element, or are completely brick themselves. Curb ramps have also been installed at some corners to facilitate access. Also, while several areas already have amenities in place that enhance the pedestrian experience, additional furnishings should be considered to enhance the area.

7.1 Preserve significant sidewalk features.

- The alignment with other original sidewalks, the street and overall town grid is of primary importance.
- Replace only those portions that are deteriorated beyond repair. Any replacement materials should match the original in color, texture, size and finish.

7.2 When new sidewalks are to be installed, they shall be compatible with the traditional character of the streetscape.

- A new sidewalk should align with those that already exist along a block.
- Decorative paving should be used throughout. Such paving shall be of the same design, character and installation as that already in use by the City around the Courthouse Square.



When new sidewalks are to be installed, they shall be of the same design, character and installation as that already in use by the City.

7.3 Street furniture should be simple in design and match those already established around the square.

- Benches, bike racks, planters or pots, statues, trash receptacles and, in the event of a sidewalk sale, merchandise displays are examples of street furnishings that are appropriate.
- Where utilized, benches should be the same as those already in use in the downtown.
- Advertising promotions on benches is not allowed under any circumstance.
- Individual furnishings should be of designs such that they may be combined with other street furniture in a coherent composition.

7.4 Avoid materials that are incompatible with the character of the district.

- Concrete, exposed aggregate, unfinished wood and polished metal are inappropriate.

7.5 Street furniture should be located in areas of high pedestrian activity.

- Locate furniture at pedestrian route intersections and major building entrances and near outdoor gathering places.

7.6 Street furnishings should be clustered in “groupings,” when feasible.

- Street furnishings and sidewalk displays should not interfere with pedestrian traffic.
- Use planters and waste receptacles to frame spaces for benches, for example.
- Install benches in high pedestrian traffic areas and/or areas of interest.

7.7 Position a bench to provide a sense of comfort.

- Buffer the bench from traffic; for example, position a planter between the bench and the curb.
- Avoid locating a bench close to the curb.

7.8 Cluster waste receptacles with other furnishings.

- The design of the receptacles should be compatible with other existing furnishings.



Benches, bike racks and trash receptacles are examples of street furnishings that are appropriate.



Street furnishings and sidewalk displays should not interfere with pedestrian traffic.



7.9 When feasible, cluster planters with other furnishings.

- Install freestanding planters on either side of a store entrance, at seating areas, along edges of parking lots, in pedestrian plazas and in clustered furnishing areas.
- A planter should be large enough to be easily seen, but not so large as to cause an obstruction to pedestrian traffic.
- Conventional home-style planters, such as those constructed of redwood or ordinary orange pottery, as well as over-sized concrete plant tubs are not appropriate.

Policy: The use of trees and flowering plants is strongly encouraged.



Trees and flowering plants help provide interest to pedestrians, as well as shaded protection from the summer sun. Therefore, the use of street trees and planters is strongly encouraged.

7.10 Use indigenous, native and drought-tolerant plant materials when feasible.

- Locate street trees along edges of sidewalks, maintaining a clearly defined pedestrian travel zone.
- Locate street trees in larger planting areas, such as buffer strips adjacent to parking lots and/or pocket parks.
- Provide underground irrigation systems where long-term growth will not impact the irrigation system.
- Use flowers to provide seasonal colors.



7.11 Install new street trees to enhance the pedestrian experience.

- Install new trees where walkway widths permit.
- Replace trees that are diseased or have passed their life cycle.
- The height of a street tree should be minimized, however, to avoid blocking views of storefronts and interesting details.

Trees and flowering plants help provide interest to pedestrians, as well as shaded protection from the summer sun.

7.12 Provide electrical service for string lights in trees.

Policy: Site lighting should be used to enhance the pedestrian experience at night by providing a well-lit environment.

Lighting on a site is important for aesthetics and safety, and, on commercial properties for customer awareness. Traditionally, lights were simple in character and were used to highlight buildings, signs, entrances, first floor details, walkways and buildings. Today they are also used to light parking lots. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices. Site lighting should reinforce the visual continuity of downtown. The light fixtures (luminaires) and poles (standards) should be unifying design elements that promote visual interest and variety.

7.13 Use lighting for the following:

- To accent architectural details
- To accent building entrances
- To accent signs
- To illuminate sidewalks and pedestrian routes
- To illuminate parking and service areas, for safety concerns

7.14 Provide low-scale lighting for pedestrian routes.

- Lighting along the right-of-way should be a combination of pedestrian-scaled street lights and spillover from lights on adjacent buildings. Lighting in this location should be designed to be comfortable to pedestrians.
- The position of a lamp in a light on a pedestrian way should not exceed fifteen feet in height.

7.15 Streetscape lighting in should be the same as that adopted for use by the City.



Provide lighting for pedestrian routes that are low scaled for walking



Streetscape lighting should be the same as those adopted for use by the City.



Tall light standards should not be used to illuminate a parking lot.

7.16 Lighting for parking areas, service areas buildings, pedestrian routes and public ways shall be shielded to prevent any offsite glare.

- Light sources that use the equivalent of 1,200 lumens per bulb or less shall be housed in fixtures and installed in a manner that will shield the lights from public view and avoid glare and light spill.
- The light source shall not emit a significant amount of the fixture's total output above a vertical cutoff angle of 90 degrees directly visible from neighboring properties. Any structural part of the fixture providing this cutoff angle shall be permanently attached.
- Keep parking area lighting at a human scale. The maximum height of parking lot luminaires shall be fifteen feet. This height restriction may be exceeded to twenty-four feet if it is demonstrated that the overall visual impact of lighting is less.

7.17 The light pole, or standard, should be designed to accommodate special decorative accessories.

- Mounts for hanging planter baskets and banners, for example, should be included.
- Mounts for seasonal lighting schemes also should be considered.

7.18 Minimize the visual impacts of architectural lighting.

- All exterior light sources should have a low level of luminescence.
- Wall-mounted floodlamps shall be shielded so that the light source is not visible off site. Spotlights without shielding devices are not allowed.
- A lamp that conveys the color spectrum similar to daylight is preferred. For example, metal halide and color-corrected sodium are appropriate.
- Lighting fixtures should be appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.
- Wall-mounted light fixtures should not extend above the height of the wall to which they are mounted.

Policy: Where historic landscape features exist in residential areas, they should be preserved when feasible.

In areas of the Downtown Overlay District with traditional residential characteristics, site features that may have been seen historically include fences, sidewalks, walkways and areas of private landscaping.

7.19 Preserve historic landscape features.

- Existing historic landscape features, such as fences, sidewalks and trees, should be preserved and protected during construction. Replace only those portions that are deteriorated beyond repair.
- Existing native plantings should be preserved in place. This particularly applies to significant trees and shrubs.
- The use of rock and gravel is discouraged, and if used, should only occur as an accent element.
- Minimize the amount of hard surface paving for patios, terraces or drives in front yards.



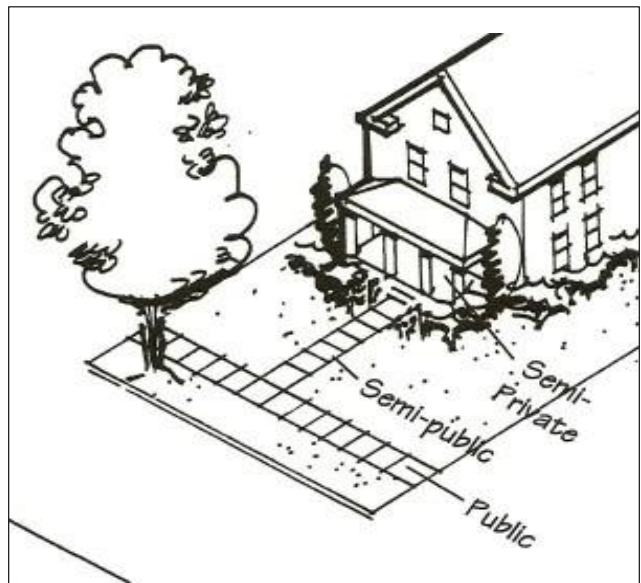
Existing historic landscape features, such as fences, sidewalks and trees, should be preserved, and should be protected during construction

7.20 In new landscape designs, use materials that are compatible with the historic context.

- Landscaping schemes that are simple and subdued in character are encouraged.
- Using native trees, shrubs and wildflowers is encouraged.
- Use plant materials in quantities and sizes that will have a meaningful impact in the early years of a project.
- Avoid use of landscaping ties or railroad ties.
- Extensive areas of exotic plantings, such as cacti and bamboo, and large ornamental rocks are inappropriate.

7.21 Maintain the established progression of public-to-private spaces.

- This includes a sequence of experiences, beginning with the “public” sidewalk, proceeding along a “semi-public” walkway, to a “semi-private” porch or entry feature and ending in the “private” spaces beyond.
- Provide a walkway running perpendicular from the street to the front entry.
- Use paving materials that are similar to those employed historically.



Maintain the established progression of public-to-private spaces when considering a rehabilitation or infill project.

Policy: Minimize the visual impacts of mechanical equipment and service areas.



Do not locate window air conditioning units on a building's primary facade.

Utility service boxes, telecommunication devices, cables and conduits are among the variety of equipment that may be attached to a building that can affect the character of the area. Trash and recycling storage areas also are concerns. To the greatest extent feasible, these devices should be screened from public view.

7.22 Minimize the visual impact of mechanical equipment as seen from street.

- Do not locate window air conditioning units on the building's primary facade.
- Use low-profile mechanical units on rooftops that are not visible from the public's view.
- Locate a satellite dish out of public view, to the extent feasible, and in compliance with other regulations.

7.23 Minimize the visual impacts of utility connections and service boxes.

- Locate them on secondary walls, when feasible.
- Do not locate gas or electric meters on the roof.



Trash areas, including large waste containers or dumpsters, should also be screened from view, using a fence, hedge or enclosure.

7.24 Minimize the visual impacts of trash storage and service areas.

- Locate service areas away from major pedestrian routes; typically place them at the rear of a building when feasible.
- Dumpsters should be screened from view.

Policy: Minimize the visual impacts of a parking lot.

New parking facilities should be designed to be attractive, compatible additions to the downtown. Using high quality materials, providing a sense of scale in architectural details and providing active uses at the sidewalk edge are methods that can mitigate the potentially negative impacts of new parking facilities. In general, a new parking facility should remain subordinate to the street scene.

7.25 Locate a surface lot such that it will be subordinate to other site features.

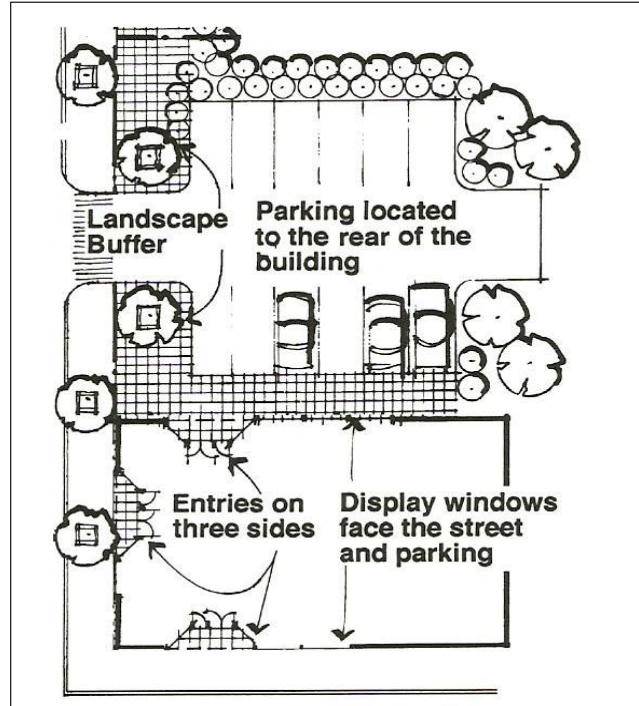
- An on-site parking area should be located behind a building, where its visual impacts will be minimized.
- Minimize the surface area of paving materials. Consider using a less impervious material such as “grasscrete.”
- It is not appropriate to demolish a structure on a building’s lot or surrounding lots in order to create additional parking.

7.26 Site a parking lot so it will minimize gaps in the continuous building wall of a block.

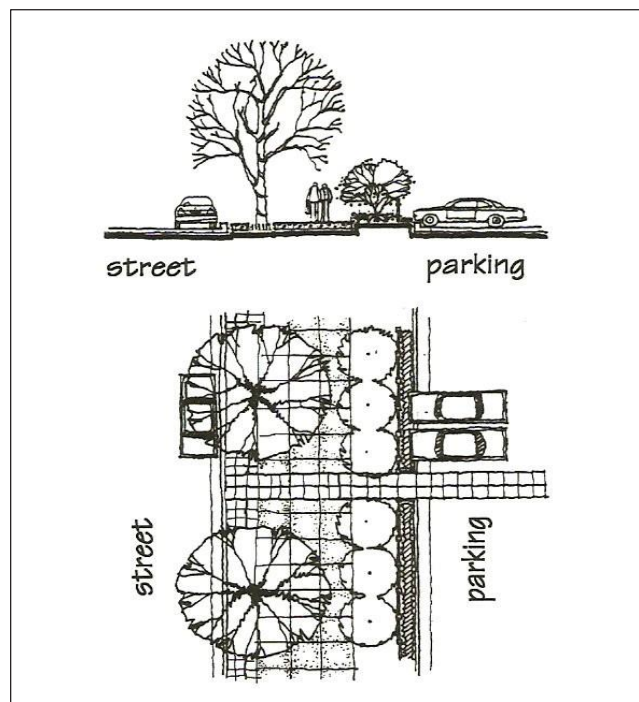
- Where a parking lot shares a site with a building, place the parking at the rear of the site (preferred) or beside the building (if there are no other options).



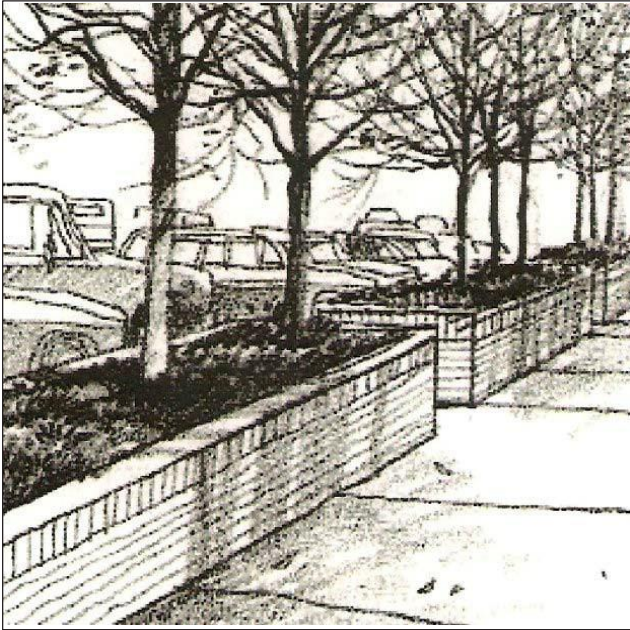
Where a parking lot exists that is presently not screened or landscaped, consider a landscaping program.



An on-site parking area should be located behind a building, where its visual impacts will be minimized.



Where a parking lot abuts a public sidewalk, provide a buffer.



Where a parking lot abuts a public sidewalk, provide a visual buffer. Consider the use of a wall as screen for the edge of the lot. Materials should be compatible with those of nearby buildings.



Where a parking lot abuts a public sidewalk, provide a visual buffer.

7.27 Where a parking lot abuts a public sidewalk, provide a visual buffer.

- This may be a landscaped strip or planter.
- Consider the use of a wall as screen for the edge of the lot.
- Use a combination of trees and shrubs to create a landscape buffer.
- Where a parking lot exists that is presently not screened or landscaped, consider a landscaping program or an infill building that relates to the surrounding historic context.



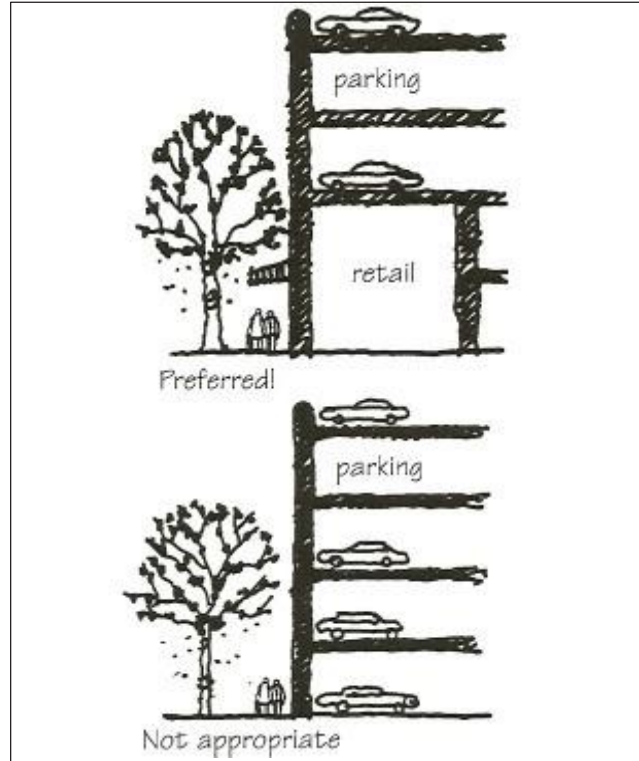
Use a combination of trees and shrubs to create a landscape buffer.

Policy: Minimize the visual impacts of a parking structure by designing it to enhance the activity of the streetscape.

Parking structures should be designed to enhance activity of the street level. At a minimum, a parking structure should help to animate the street and be compatible with the surroundings. The visual impact of the cars themselves should be minimized.

7.28 Design a parking structure so that it creates a visually attractive and active street edge.

- When feasible, a parking structure in the area should be wrapped with retail, commercial or another active use along the street edge to shield the cars from the street and to add activity to the street.
- Other methods of accomplishing this include, but are not limited to:
 - Retail/commercial wrap
 - Murals or public art
 - Landscaping
 - Product display cases/show windows



The ground level of a parking structure should be wrapped by retail, office or some other active use along the street edge.



New parking facilities should be designed to be attractive, compatible additions to a commercial area. Using high quality materials, providing a sense of scale in architectural details and providing active uses at the sidewalk edge are methods that can mitigate the potentially negative impacts of new parking facilities



A part of this infill building is a parking structure that is set back from the front and sides of a retail wrap. The openings in the parking section reflect window proportions similar to those seen historically in the area.



This parking structure incorporates a wrap of retail stores along the street edge. The storefronts are contemporary interpretations of the historic downtown context.

7.29 In the Downtown Overlay District, a parking structure shall be compatible with traditional buildings in the surrounding area.

- Respect the regular window pattern and other architectural elements of adjacent buildings.
- Maintain the alignments and rhythms of architectural elements, as seen along the street.
- Continue the use of similar building materials.
- Avoid multiple curb cuts. These complicate turning movements and disrupt the sidewalk.
- Express the traditional widths of buildings in the area.



The visual impact of the cars themselves should be minimized. This parking structure does not provide any visual interest to passing pedestrians and is inappropriate.

Policy: The visual impacts of parking in areas with residential character should also be minimized.

7.30 Minimize the visual impact of a parking areas.

- A parking area should be located to the rear of a site.
- Do not use a front yard for parking. Instead, use a long driveway, or alley access, that leads to parking located behind a building.

7.31 A parking pad, carport or garage should be located to the side or rear of a lot, and detached from the main structure.

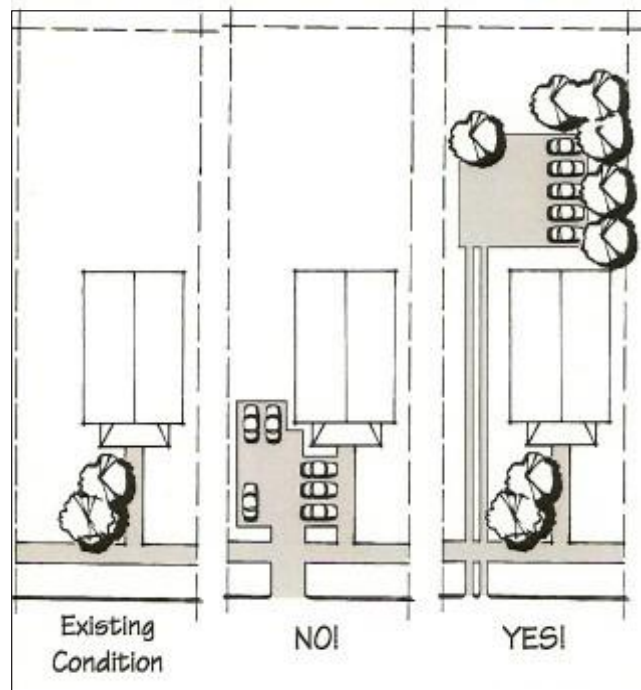
- Consider providing only ribbon paving. This will reduce visual impacts—as well as allow more drainage through soils.
- Consider sharing a single drive and curb cut where multiple driveways are needed.
- A driveway should lead straight from the street to the parking area.
- A parking pad located in the front of a residence is inappropriate.



A parking area should be located to the rear of a site.



A driveway should lead straight from the street to the parking area.



Do not use front yard for parking. Instead use a long driveway, or alley access, that leads to parking located behind a building.

CHAPTER 8

Design Guidelines for Signs

This chapter presents design guidelines for the design of new signs in the Downtown Overlay District. The design guidelines are organized into a series of relevant design topics. Within each category, individual policies and design guidelines are presented, which the City will use in determining the appropriateness of the work proposed.

Traditionally, a variety of signs were seen in the downtown. Five different types occurred:

- Small, freestanding signs mounted on a pole or post; located near the sidewalk because the primary structure or business was setback from the street (e.g., an area with residential character); printed on both sides
- Medium-sized, square or rectangularly shaped signs that projected from the building above the awnings or canopies; printed on both sides
- Small, horizontally-oriented rectangular signs that protruded from the building below the awnings or canopies but above pedestrians' heads; printed on both sides
- Medium- to large-sized, horizontally-oriented rectangular signs attached flat against the building, above and/or below the awnings; printed on one side only
- Window signs, painted on glass; used at the street level and on upper floors

Signs that were mounted on the exterior advertised the primary business of a building. Typically, this use occupied a street level space and sometimes upper floors as well. In the case of a large structure that included several businesses on upper floors, the name of the building itself was displayed on an exterior sign. Tenants relied on a directory at the street level.

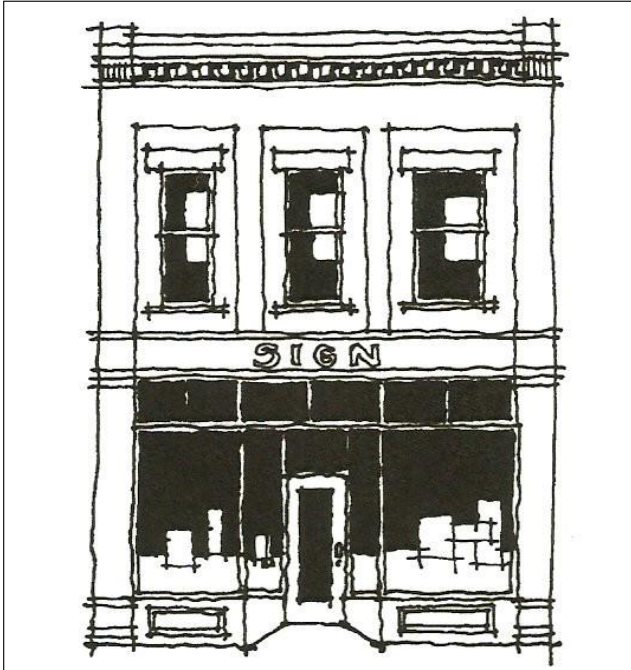
In addition, signs were mounted to fit within architectural features. In many cases, they were mounted flush above the storefront, just above moldings. Others were located between columns or centered in "panels" on a building face. This method also enabled one to perceive the design character of individual structures.

Each business in the Downtown Overlay District is permitted to have up to four types of signs in use at any given time: primary, secondary, portable and temporary.

- A primary sign represents the owner's largest sign expense and is likely the most important of the four sign types. Only one primary sign will be allowed per business per building.
- Secondary signs are utilized in addition to the primary building sign. Typically, a secondary sign is an awning, hanging or window sign. The secondary sign is generally intended to capture the attention of the pedestrian walking on the sidewalk, while the primary sign's audience is specifically the viewer driving past in a vehicle.
- Portable signs are intended for the pedestrian walking on the sidewalk. Portable signs include sandwich boards, signs mounted on easels or freestanding frames with sign inserts.
- Temporary signs are used for a special purpose, such as limited-time offer or a sale. DRB will approve temporary signs for up to thirty days.

The applicable sign standards shall be those contained within these design guidelines. In the event that no standard exists, the standards in the sign ordinance shall apply, and maybe modified in order to more accurately reflect the express language or the intent of these design guidelines in regards to signs.

Policy: Design a sign to be in balance with the overall character of the property.



The overall facade composition, including ornamental details and signs, should be coordinated.

A sign typically serves two functions: first, to attract attention, and second to convey information, essentially identifying the business or services offered within. If it is well designed, the building front alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well-conceived manner. All new signs should be developed with the overall context of the building and of the area in mind.

8.1 Consider the building front as part of an overall sign program.

- Coordinate a sign within the overall facade composition.
- A sign should be in proportion to the building, such that it does not dominate the appearance.
- Develop a master sign plan for the entire building; this should be used to guide individual sign design decisions.
- This is especially important where the use of contemporary building forms and styles and several colorful, attention-getting signs are the norm. Such a typical “strip-commercial” development pattern is inappropriate in the Downtown Overlay District.



The use of “strip-commercial” building styles and several colorful, attention-getting signs are inappropriate in the downtown Overlay District.

8.2 A sign shall be subordinate to the overall building composition.

- A sign should appear to be in scale with the facade.
- Locate a sign on a building such that it will emphasize design elements of the facade itself.
- Mount a sign to fit within existing architectural features. Use the shape of the sign to help reinforce the horizontal lines of moldings and transoms seen along the street.

Policy: Appropriate signs include freestanding, flushmounted, window, projecting, hanging, awning and directory signs.

The placement or location of a sign is perhaps the most critical factor in maintaining the order and integrity of the Downtown Overlay District. Consistent placement of signs according to building type, size, location and even building materials create a visual pattern that the pedestrian can easily interpret and utilize to the mutual benefit of merchants, tourists and customers.

8.3 Freestanding or pole mounted signs may be considered.

- A freestanding sign may be used in the front yard of a residence with a commercial use.
- A freestanding sign may also be used in areas where the primary use is setback from the street edge.

8.4 A flush-mounted wall sign may be considered.

- In many cases, turn-of-the-century building types common in Sulphur Springs have a sign frieze. This is the ideal location for the primary building sign. The sign frieze is typically located above the transom and below the second-floor windows.
- When utilizing the sign frieze as the sign placement location, it is important to respect the frieze borders. In other words, the sign should not overlap or crowd the top, bottom or ends of the frieze.
- When feasible, place a wall sign such that it aligns with others on the block.



Freestanding or pole mounted signs may be considered.



Locate a flush-mounted sign such that it fits within a panel formed by moldings or transom panels.



When utilizing the sign frieze as the sign placement location, it is important to respect the frieze borders.



A window sign may be considered. A window sign may be painted on or hung just inside a window.



A small hanging sign should be located near the business entrance.

8.5 A flush-mounted wall sign shall not exceed one square foot for every one foot of linear facade width.

- For instance, a building with twenty feet of street frontage would be eligible for a sign of twenty square feet ($20 \times 1 = 20$). In true sign dimensions, this would be a sign of approximately two feet by ten feet.
- It is important to note that a sign does not have to be as large as this equation allows. In many cases, the first consideration should be given to the dimension of the sign frieze.

8.6 A window sign may be considered.

- A window sign may be considered in addition to the primary building sign.
- A window sign should cover no more than approximately thirty percent (30%) of the total window area.
- It may be painted on the glass or hung just inside a window.
- While window displays are not reviewed by DRB, their use is very important to retailers. The attractiveness of a display is likely the highest contributing factor to whether or not a pedestrian will enter a store, and its design should be carefully planned.
- Please note that DRB will take cognizance and assume oversight of signs within a store that is obviously intended to be viewed through a window.

8.7 A hanging sign may be considered.

- A small hanging sign is easier for a pedestrian to read than other sign types and is encouraged.
- A small hanging sign should be located near the business entrance, just above the door or to the side of it.
- A hanging sign installed under a canopy should be a maximum of 50% of the canopy's width.
- A hanging sign should be mounted perpendicular with the building facade.
- A hanging sign should provide a minimum of eight feet clearance between the sidewalk surface the bottom of the sign. However, a hanging sign mounted under a canopy may provide a minimum clearance of seven feet.
- A hanging sign shall be no more than eight square feet in size.

8.8 A projecting sign may be considered.

- A larger projecting sign should be mounted higher, and centered on the facade or positioned at the corner of a building.
- A projecting sign shall provide a minimum clearance of eight feet between the sidewalk surface and the bottom of the sign.
- A projecting sign shall be no more than fifteen square feet in size with a maximum sign height of five feet.
- Additionally, a projecting sign shall in no case project beyond 1/2 of the sidewalk width.



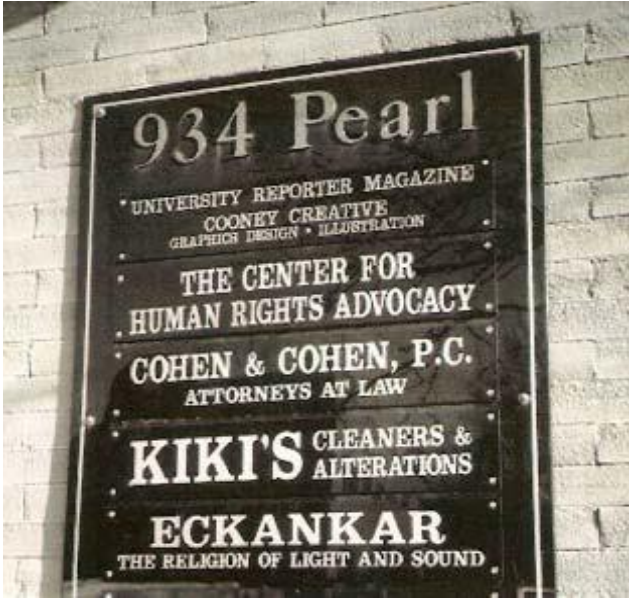
A larger projecting sign should be mounted higher, and centered on the facade or positioned at the corner of a building.

8.9 Awning and canopy signs may be considered.

- An awning or canopy sign shall not exceed one square foot for every one foot of facade width. In no case should an awning or canopy sign exceed the size of the awning or canopy surface to which it is applied.
- The size of an awning or canopy sign shall be calculated by its actual area and shall be included in the calculation for total allowable building signage.
- Consider mounting a sign centered on top of a building canopy where a flush-mounted sign would obscure architectural details.



Awning and canopy signs may be considered.



Where several businesses share a building, coordinate the signs.

8.10 A directory sign may be considered.

- Where several businesses share a building, coordinate the signs. Align several smaller signs, or group them into a single panel as a directory.
- Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.
- The manner in which a directory sign is mounted to a building, either flush to or projecting from a wall, will determine the maximum allowable sign area.
 - For the maximum area of a flush-mounted sign see design guideline 8.5.
 - For the maximum area of a projecting sign see design guideline 8.7.

8.11 A portable sign may be considered, in

- Portable signs include A-frame, sandwich boards, signs mounted on easels or freestanding frames with sign inserts.
- An A-frame or sandwich board sign should be limited to twelve square feet of surface per side and should in no case exceed four feet in height and three feet in width.
- A sign mounted on an easel or a free-standing frame with a sign insert should be limited to six square feet of surface per side and should in no case exceed five feet in height and three feet in width.
- A portable sign should not interfere with pedestrian traffic.
- A portable sign should be secured to the sidewalk. An eye bolt should be placed below the sidewalk surface, and a steel wire should be used to attach the sign to the bolt.

8.12 A temporary sign may be considered.

- A temporary sign should be limited to a maximum of twenty-four square feet in area with a maximum height of three feet.
- A temporary sign, when installed, should not obscure windows or other architectural details of a building.
- In no case will a temporary sign be allowed to substitute as a permanent sign.
- DRB will approve temporary signs for up to thirty days.

8.13 A sign should not in any way obscure or compete with architectural details of an historic building facade.

- This is especially important for a building with historic significance.
- A sign should be designed to integrate with the architectural features of the building which it is to be installed and not distract attention from them.



Although this sign is appropriately designed and scaled to fit this traditional building, it is mounted in a manner that obscures architectural details.

Policy: A sign should be in character with the material, color and detail of a building.

8.14 Signs that are out of character with those seen historically and that would alter the historic character of the street are inappropriate.

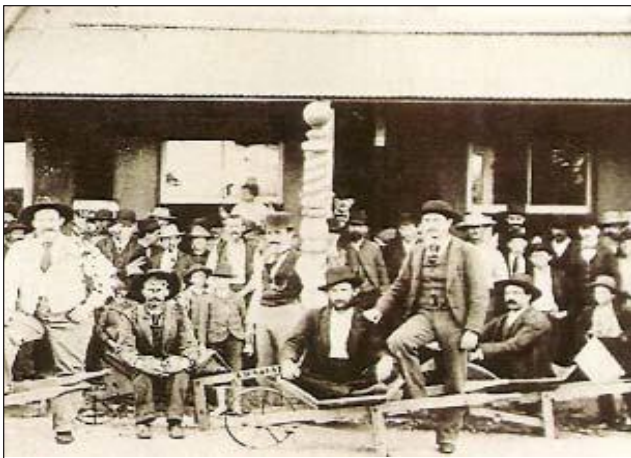
- Animated signs are prohibited.
- Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.

8.15 Sign materials should be compatible with that of the building facade.

- Painted wood and metal are appropriate materials for signs. Their use is encouraged. Unfinished materials, including unpainted wood, are discouraged because they are out of character with the context.
- Plastic is not permitted, except for flush, adhesive lettering.
- Highly reflective materials that will be difficult to read are inappropriate.
- Painted signs on blank walls were common historically and may be considered.



Symbol signs add interest to the street, are quickly read and are remembered better than written words.



Symbol signs, like this barber's pole, were used historically and are encouraged.

8.16 Using a symbol for a sign is encouraged.

- A symbol sign adds interest to the street, can be read quickly and is remembered better than written words.

8.17 Use colors for the sign that are compatible with those of the building front.

- Also limit the number of colors used on a sign. In general, no more than three colors should be used.

8.18 A simple sign design is preferred.

- Typefaces that are in keeping with those seen in the area traditionally are encouraged. Select letter styles and sizes that will be compatible with the building front.
- Generally, these are typefaces with serifs.
- Avoid hard-to-read or overly intricate typeface styles.



A simple sign design is preferred.

8.19 The light for a sign should be an indirect source.

- Light should be directed at the sign from an external, shielded lamp.
- A warm light, similar to daylight, is appropriate.
- Light should not shine directly in the eyes of pedestrians.

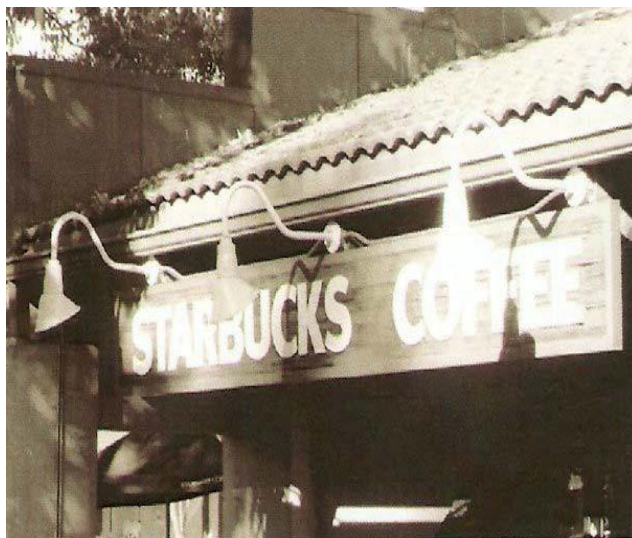
8.20 If internal illumination is used, it should be designed to be subordinate to the overall building composition.

- Internal illumination of an entire sign panel is discouraged. If internal illumination is used, a system that backlights sign text only is preferred.
- Neon and other tubular illumination may be considered. However, use neon in limited amounts so it does not become visually obtrusive.
- Internal illumination of an awning is inappropriate.

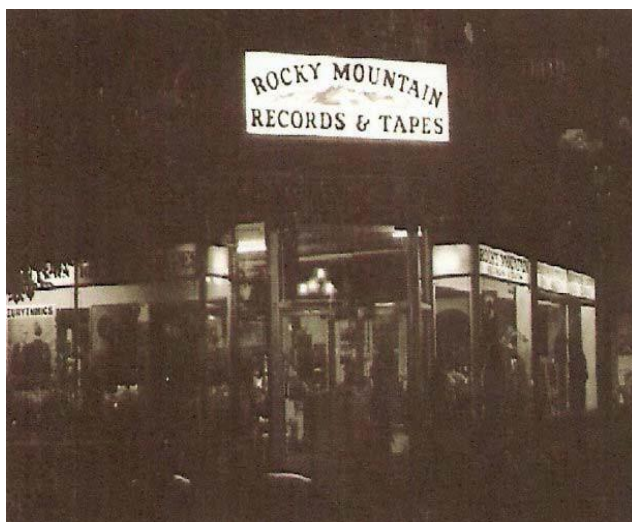
8.21 Sign brackets and hardware should be compatible with the building and installed in a workman-like manner.

8.22 Maintenance of signs.

- Re-secure sign mounts to the building front.
- Repaint faded graphics.
- Repair worn wiring.
- Replace burned out bulbs.
- Remove non-historic, obsolete signs.
- Preserve historic painted signs in place as decorative features.



Lighting that is directed at a sign from an external, shielded lamp, is preferred.



Internal illumination of an entire sign panel is discouraged.

CHAPTER 9

Design Guidelines for Awnings & Canopies

This chapter presents design guidelines for the use of awnings and canopies in the Downtown Overlay District. The design guidelines are organized into a series of relevant design topics. Within each category, individual policies and design guidelines are presented, which the City will use in determining the appropriateness of the work proposed.



An awning compatible in material and construction to the style of the building is encouraged.

Policy: An awning or canopy should be similar to those seen historically.

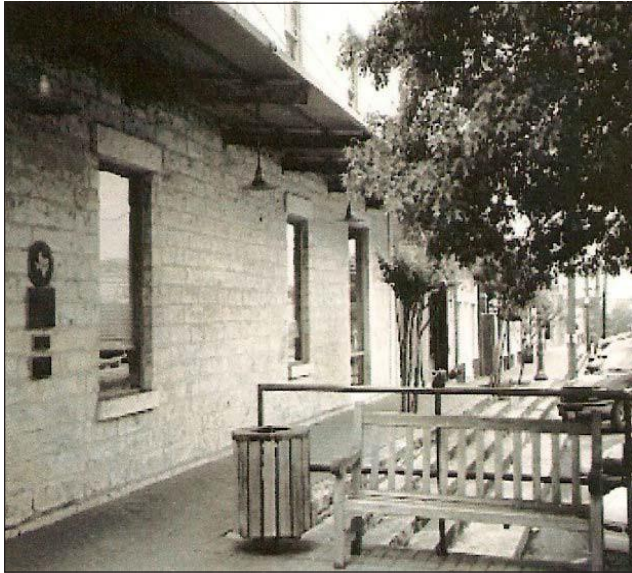
Historically, awnings and canopies were noteworthy features of buildings in downtown and their continued use is encouraged.

9.1 An awning compatible in material and construction to the style of the building is encouraged.

- Operable awnings are encouraged on historic buildings.
- Use colors that are compatible with the overall color scheme of the facade. Solid colors or simple, muted-stripe patterns are appropriate.
- The awning should fit the opening of the building.
- Simple shed shapes are appropriate for rectangular openings.
- Odd shapes, bullnose awnings and bubble awnings are inappropriate on most historic structures.
- Internal illumination of an awning is inappropriate.



An awning should fit the opening of the building.



9.2 A fixed metal canopy may be considered.

- Appropriate supporting mechanisms are wall-mounted brackets, chains and posts.
- Consider using a contemporary interpretation of those canopies seen historically.

9.3 Internal illumination in an awning is inappropriate.

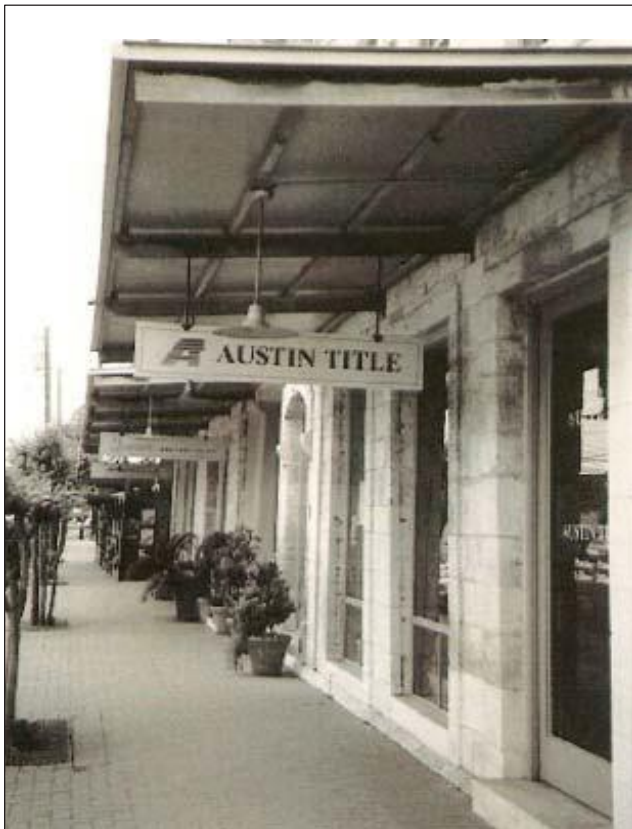
- Lights may be concealed in the underside of a canopy, however.

9.4 Mount an awning or canopy to accentuate character-defining features.

- It should be mounted to highlight moldings that may be found above the storefront and should not hide character-defining features.
- Its mounting should not damage significant features and historic details.

9.5 Maintenance of awnings and canopies.

- Replace worn fabric awnings or damaged metal canopies.
- Re-secure loose hardware.
- Wash fabric awnings regularly. This will help extend the life of the fabric. Spray with water from the underside first, to lift dirt particles, then rinse them off.
- Paint metal canopies regularly, to reduce the potential for rust. This will extend the life of the canopy.



A fixed metal canopy may be considered where evidence demonstrates that one existed historically.



Consider using a contemporary interpretation of those canopies seen historically.

CHAPTER 10

Design Guidelines for Infill Construction

This chapter presents design guidelines for the construction of new buildings within the boundaries of the Downtown Overlay District. The design guidelines are organized into a series of relevant design topics. Within each category, individual policies and design guidelines are presented, which the City will use in determining the appropriateness of the work proposed.

Summary of Key Characteristics

Key design characteristics of this area include the following:

- Buildings aligned with adjacent historic buildings at the sidewalk edge
- One- to three-story, traditional commercial buildings (some buildings reach greater heights, however)
- Masonry construction dominates
- Transparent ground floor with smaller windows “punched” into predominantly solid upper floors
- Flat-roof buildings
- Sidewalk uses and activities

Design Goals

The Downtown Overlay District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. The dominant character of this area should be that of a retail-oriented, commercial environment, with an active street edge that is pedestrian friendly.

The design goals are:

- To rehabilitate existing historic commercial buildings
- To continue the use of traditional building materials found in the area
- To maintain the traditional mass, size and form of buildings seen along the street (i.e., a building should be a rectangular mass that is one- to three-stories in height)
- To design commercial buildings with storefront elements similar to those seen traditionally (i.e., a commercial building should include: recessed entries, display windows, kickplates, transom windows, midbelt cornices, cornices or pediments and vertically oriented upper-story windows)
- To design a project that reinforces the retail-oriented function of the street and enhances its pedestrian character
- To promote friendly, walkable streets (i.e., projects that support pedestrian activity and contribute to the quality of life are encouraged)
- To provide site amenities—such as benches, lights, waste receptacles, landscaping, etc.— to enhance the pedestrian experience.

Building Setbacks

In a residential context, buildings are typically set back a uniform distance from the sidewalk. By contrast, buildings in commercial areas often are aligned immediately at the inside edge of the sidewalk. This contributes to a sense of visual continuity. A typical building in the Downtown Overlay District also has its primary entrance oriented to the street. This helps establish a “pedestrian-friendly” quality. In most cases, similar entryways are evenly spaced along a block, creating a rhythm that also contributes to the sense of visual continuity. These entrances are also typically recessed from the sidewalk edge.

Mass and Scale

Patterns are created along the street by the repetition of similarly-sized building elements. For example, uniform facade widths evenly spaced in downtown create a rhythm that contributes to the visual continuity of the area.

Building Form

One of the most prominent unifying elements of the Downtown Overlay District is the similarity in building form. Commercial buildings are simple rectangular solids, deeper than they are wide. This characteristic is important and should be continued. Also, commercial roof forms appear flat, although there is typically a slight pitch to it for water to drain. This characteristic is important and should be preserved.

Materials

Building materials of new structures should contribute to the visual continuity of the area. They should appear similar to those seen traditionally to establish a sense of visual continuity. Brick and stone are the dominant materials and their use in new construction is preferred.

Architectural Character

The street level floors of traditional commercial buildings are clearly distinguishable from the upper floors. First floors are predominantly fixed plate glass with a small percentage of opaque materials. Upper floors are the reverse: opaque materials dominate, and windows appear as smaller openings puncturing the solid walls. The floor-to-floor height on the street level is also generally taller than the upper floors. This feature should also be expressed in new construction.

Policy: Maintain the line of building fronts in the block.

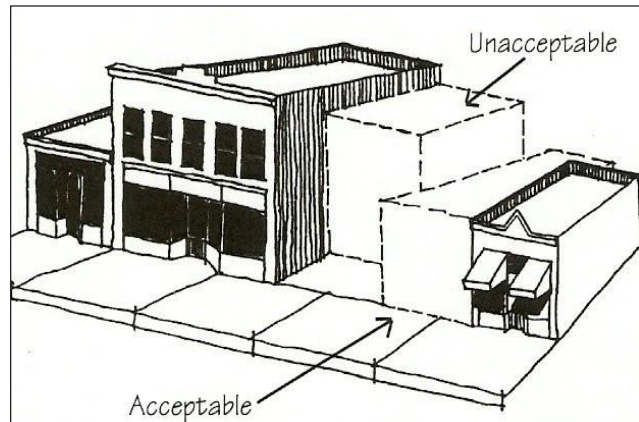
Structures in the Downtown Overlay District should contribute to a strong “building wall” along the street. A new building should align at the front lot line and be built out to the full width of the parcel (i.e., to the side lot lines). Although small gaps can occur between some structures, these are exceptions.

10.1 Maintain or enhance the alignment of buildings at the sidewalk edge.

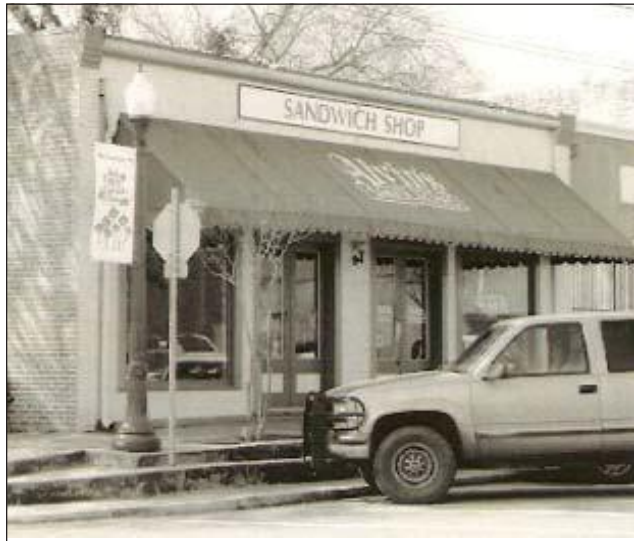
- Locate the front building wall at the sidewalk line when feasible.
- Where a building must be set back from the sidewalk, use landscape elements to define the sidewalk edge.

10.2 Orient the primary entrance of a building toward the street.

- A building shall have a clearly-defined primary entrance. For most commercial buildings, this should be a recessed entry-way.
- Secondary public entrances to commercial spaces are also encouraged on a larger building.



Align the building front at the sidewalk edge.



A building shall have a clearly-defined primary entrance. For most commercial buildings, this should be a recessed entry-way.



Before: New buildings should be compatible with the commercial buildings seen traditionally. Creative new design is especially encouraged that is compatible with the design goals of the district. Here, a parking lot awaits compatible infill. (See below.)



After: Simplified interpretations of traditional building elements, including a transparent first floor with display windows and an ornamental cornice, help this new building fit into its context.

Policy: A building should appear similar in scale to traditional commercial buildings.

Building heights vary in the Downtown Overlay District and yet there is a strong sense of similarity in scale. This is in part because most buildings are one to two stories in height.

10.3 Maintain the traditional range of building heights seen in the historic core.

- Traditional floor heights should be expressed with horizontal moldings, alignment of windows and other architectural details.

10.4 Buildings shall appear similar in width to those seen historically in the block.

- Traditionally, buildings were built in 20- to 30- foot increments. Buildings should reflect this pattern.

10.5 Consider dividing a larger building into “modules” that are similar in scale to buildings seen traditionally.

- If a larger building is divided into “modules,” they should be expressed three-dimensionally throughout the entire building facade.

10.6 Floor-to-floor heights shall appear to be similar to those seen traditionally.

- In particular, the windows in a building should appear similar in height to those seen traditionally.

10.7 A building shall maintain the alignment of horizontal elements along the block.

- This alignment occurs because many of the buildings are similar in height.
- Window sills, moldings and cornices are among those elements that may be seen to align.

10.8 Maintain views to the courthouse.

- In certain circumstances views to the courthouse should be taken into consideration when designing a new building.
- A new building should not be so tall as to block views of the courthouse.



Maintain the established building scale of one to three stories in height.



This single infill building is divided into smaller building modules that reflect traditional building widths. Upper floors step back from the front, thus maintaining the traditional two-story scale of the street.



A building shall maintain the alignment of horizontal elements along the block.

Policy: The form of a building should be similar to those seen traditionally.

One of the most prominent unifying elements of downtown is the similarity in building form. Commercial buildings were simple rectangular solids, deeper than they were wide. This characteristic is important and should be continued.

10.9 Rectangular forms shall be dominant on commercial facades.

- Rectangular forms should be vertically oriented.

10.10 Use flat rooflines as the dominant roof form.

- Parapets on side facades should step down towards the rear of the building.
- Gable roof forms may also be considered if they are obscured by a “false front” storefront similar to those seen historically.



Rectangular forms shall be dominant on commercial facades.

Policy: Building materials should be visually compatible with the predominate materials of this area.



Materials shall appear to be similar to those used traditionally.

Traditionally, a limited palette of building materials was used in the area—primarily brick and stone. This same selection of materials should continue to be predominant. New materials also may be appropriate when they relate to the scale, durability, color and texture of the predominate materials of this area.

10.11 Materials shall appear to be similar to those used traditionally.

- Brick and stone were the traditional materials and are preferred.

10.12 A simple material finish is encouraged for a large expanse of wall plane.

- A matte, or non-reflective, finish is preferred.
- Polished stone should be avoided as a primary material and mirrored glass is inappropriate.

Policy: A building should be visually compatible with traditional commercial building.



Contemporary interpretations of traditional building elements are encouraged. In this case, shed form awnings are stretched across rigid frames. Transom windows are expressed with a metal grill design.



A new commercial store front building should incorporate display windows, transom window, a kickplate and recessed entry.

While it is important that buildings be compatible with the surrounding traditional commercial context, it is not necessary that they imitate older building styles.

10.13 New interpretations of traditional building styles are encouraged.

- A new design that draws upon the fundamental similarities among older buildings in the area without copying them is preferred. This will allow the building to be seen as a product of its own time and yet be compatible with its historic neighbors.
- Buildings that are similar in scale and overall character to those seen historically are strongly encouraged.
- In essence, infill should be a balance of new and old in design.
- This applies to architectural details as well as the overall design of a building.

10.14 Maintain the distinction between the street level and the upper floor.

- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.
- Express the traditional distinction in floor heights between street level and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.

10.15 Upper-story windows with vertical emphasis are encouraged.

- A typical, upper-story window is twice as tall as it is wide. These proportions are within a limited range; therefore, upper-story windows in new construction should relate to the window proportions seen historically.
- Windows should align with others in a block. Windows, lintels and their trim elements should align with those on adjacent historic buildings.

10.16 Windows should be trimmed with wood, painted metal or anodized aluminum.

- This trim should have a dimension similar to that used historically.

10.17 Window dimensions that are similar to those used traditionally are encouraged.

- Many windows are “one-over-one,” in that a single pane of glass is in both the upper and lower sashes. Others are “two-over-one,” with two panes (or lights) in the upper sash and one is in the lower sash. These arrangements are preferred.

10.18 The ratio of solid-to-void shall be similar to that seen traditionally on commercial storefront buildings in the district.

- First floors should be more transparent than upper floors.
- Upper floors should appear more solid than first floors.
- Avoid a blank wall appearance that does not provide interest to pedestrians.



Maintain the distinction between the street level and the upper floor.



First floors should be more transparent than upper floors.



New interpretations of traditional building styles are encouraged.



Avoid a blank wall appearance that does not provide interest to pedestrians.



A contemporary interpretation of a traditional building entry, which is similar in scale and overall character to those seen historically, is encouraged.

10.19 Building entrances should appear similar to those used historically in the block.

- Clearly define the primary entrance with an awning, canopy or other architectural or landscape feature.
- A contemporary interpretation of a traditional building entry, which is similar in scale and overall character to those seen historically, is encouraged.
- Building entrances should be recessed.
- Clearly define primary entrances.
- Secondary public entrances are also encouraged on a larger building or along an alley if there is parking in the rear of the site.

10.20 Doors should be trimmed with wood, painted metal or anodized aluminum.

- This trim should have a dimension similar to that used historically.



Secondary public entrances are also encouraged on a larger building or along an alley if there is parking in the rear of the site.

Appendix A

Glossary of Terms

Alignment. The arrangement of objects along a straight line.

Appurtenances. An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

Awning Sign. Any sign painted or applied to the face, valance, side or top panel of an awning, or any sign made by removing material from an awning.

Bracket. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

Building. A resource created principally to shelter any form of human activity, such as a house.

Column. A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.

Cornice. The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Doorframe. The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called jambs and a horizontal top member called a lintel.

Double-Hung Window. A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

Elevation. A mechanically accurate, “head-on” drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade. Front or principal face of a building, any side of a building that faces a street or other open space.

Fascia. A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or “eaves,” sides of a pitched roof. The rain gutter is often mounted on it.

Fenestration. The arrangement of windows and other exterior openings on a building.

Flush-mounted Sign. Any flat sign mounted or applied to a building facade.

Form. The overall shape of a structure (i.e., most structures are rectangular in form).

Frame. A window component. See window parts.

Glazing. Fitting glass into windows and doors.

Hanging Sign. Any sign suspended from an awning, canopy, bracket or brace.

Head. The top horizontal member over a door or window opening.

Interior Illuminated Sign. Any sign designed to be lit from the inside (including awning, canopy, hanging or flush-mounted signs).

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block or tile.

Material. As related to the determination of “integrity” of a property, material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Muntin. A bar member supporting and separating panes of glass in a window or door.

Orientation. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

Panel. A sunken or raised portion of a door with a frame-like border.

Pedestrian Sign. Any sign oriented to pedestrians at street level visibility (including window, awning or hanging signs, as well as nameplates, plaques or sandwich boards).

Pediment. A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

Projecting Sign. Any sign attached to and placed perpendicular to or at an angle to a building facade.

Property. Area of land containing a single historic resource or a group of resources.

Quoin. (pronounced koin) Dressed stones or bricks at the corners of buildings, laid so that their faces are alternately large and small. Originally used to add strength to a masonry wall, later used decoratively.

Sandwich Board. Any sign designed for placement on the sidewalk, of A-frame construction, generally two-sided.

Sash. See window parts.

Seasonal Banner. Any sign generally designed for temporary, long-term or seasonal use mounted to a light standard.

Scale. The size of structure as it appears to the pedestrian.

Shape. The general outline of a building or its facade.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs.

Sidewalk Furniture. Any item used to embellish the facade of a building or the streetscape (including statues, planter boxes, pots or vases, benches, trash receptacles, art or signs).

Siding. The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term “siding” is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sign. Any structure or display used as announcement or business identification.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Size. The dimensions in height and width of a building’s face.

Special Event Banner. Same as Seasonal Banner.

Stile. A vertical piece in a panel or frame, as of a door or window.

Streetscape. Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Thematic Banner. Same as Seasonal Banner.

Traditional. Based on or established by the history of the area.

Transom Window. A small window or series of panes above a door, or above a casement or double hung window.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window Parts. The moving units of a window are known as sashes and move within the fixed Frame. The sash may consist of one large pane of glass or may be subdivided into smaller panes by thin members called muntins or glazing bars. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called mullions.

Window Sign. Any sign painted, applied to, hung inside or intended to be viewed through window glass.