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## CHAPTER 3 OLD TOWN DESIGN GUIDELINES

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Old Town is a diverse primarily residential district that encompasses development from before the turn of the twentieth century. Homes range from grand, Victorian mansions to humble, minimal traditional homes and everything in between. Residents have emphasized that the diversity inherent in the development patterns of Old Town is a character-defining feature that must be preserved. These Guidelines will preserve the character-defining features of Old Town while also facilitating new development that is of its time and compatible with the character of the district.

Chapter 3 begins with a description of the existing character of Old Town before proceeding with Guidelines regarding the public realm, site development, landscaping, parking and driveways before describing building-specific recommendations and, finally, Guidelines for new construction within Old Town.

The Old Town Overlay District should continue to reflect the traditional character, which is predominantly single-family residential.

## Design in Old Town

To assure the preservation of the unique character and historic significance of Areas 1 and 2 of the Downtown Overlay District, a series of design goals are established for each area.

The Town Square Historic District (Area 1) 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 for Old Town are:

- 1 To preserve historic structures.
- 2 To continue the use of traditional building forms and materials in new construction.
- 3 To maintain the residential character of street facing facades, streets, and front yards, and the overall residential character of the area.
- 4 To preserve the character of historic houses that may be adapted to new uses.

## Summary of Key Characteristics

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- 1 Buildings have similar setback alignment along the street.
- 2 One- to two-story, traditional residential buildings, with an occasional third floor for the grander houses.
- 3 Masonry and wood are the primary construction materials.
- 4 First floor porches and multiple windows on all façade sides and floors.
- 5 Pitched roofs.
- 6 Primary building entrance that faces the street with a walkway connected to a sidewalk along the street.
- 7 Sidewalks and typically on-street parking.
- 8 Parking accessed via a driveway with parking area or detached garage located to the rear of the main building façade.
- 9 Traditional landscape features such as large trees, shrubs, and other plantings visible from the street.
- 10 De attached garages and accessory structures.
- 11 Open and connecting front yards. Front yard fences are rare.



**This area has a history of residential buildings, with some institutional uses such as churches and school, with later development of small commercial uses such as offices and small convenience retail. The residential lots were originally large, but over the years have been subdivided. This accounts for the diverse range of age styles within a single block. Non-residential uses were developed at a relatively low density, with substantial areas devoted to parking for the use. Most office uses are located within former residential structures.**



*Queen Anne example in Old Town.*





*L-R: Examples of historic residential homes in Old Town.*

### 3.1.A Architectural Styles found in Old Town

A variety of architectural styles exist in Old Town District. On the following pages the primary styles are described in detail their character defining features are what make Old Town a special place. The Nominations for the Belford National Register Historic District, Olive Street National Register Historic District, and the University & Elm Street National Register Historic District offer additional insights into the unique Old Town architectural styles.



# QUEEN ANNE

CIRCA 1870-1910



The Queen Anne style is typically a richly decorated style with many variations, most often with an asymmetrical design. Queen Anne houses commonly have steeply pitched roofs with irregular shapes. They frequently have towers, turrets, wrap-around porches, and other romantic, complex details. The style was based on “decorative excess” and variety. This excess was made possible by power tools and mass-produced trim work.

## Characteristics:

- Steep roof
- Complicated, asymmetrical shape
- Front-facing gable
- One-story porch that extends across one or two sides of the house
- Round or square towers
- Wall surfaces textured with decorative shingles, patterned masonry, or half-timbering
- Ornamental spindles and brackets
- Bay windows
- Stained glass decoration

## STYLE CHARACTERISTICS



ASYMMETRICAL  
FACADE



TEXTURED  
SURFACES



FRONT-FACING,  
STEEPLY PITCHED  
ROOF



OVERHANGING  
EAVES



HALF-TIMBERED  
WALLS

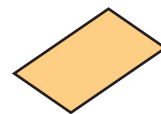


BAY WINDOWS

## COMMON MATERIALS



WOOD (PAINTED)



WOOD SHINGLES

# FOLK VICTORIAN

## CIRCA 1870-1910



The Folk Victorian is a more middle-class, affordable version of the Queen Anne style, with basic symmetrical floor plans and simpler details. This was a common type at the turn-of-the century when mass-produced wood features were available in smaller towns because of railroad expansion. Trim and ornamentation was added to traditional folk houses. Unlike Queen Anne, typically there are no towers, bays, or elaborate moldings.

### Characteristics:

- Square shape
- Porches with spindle work or jig-sawn detailing
- Gable-front and side wings
- Brackets under the eaves
- Details with Queen Anne or Italianate inspiration
- Low-pitched, pyramid-style roof

### STYLE CHARACTERISTICS



SQUARE SHAPE



NATIONAL FOLK  
FORMS



GABLE-FRONT AND  
SIDE WINGS



BRACKETS UNDER  
THE EAVES



DETAILS WITH  
QUEEN ANNE  
OR ITALIANATE  
INSPIRATION



LOW-PITCHED,  
PYRAMID STYLE  
ROOF

### COMMON MATERIALS



WOOD (PAINTED)



# CRAFTSMAN/ARTS AND CRAFTS/BUNGALOW

CIRCA 1905-1930



The Craftsman style is defined by simple design with low-pitched gable roofs with broad eaves, large front porches, and exposed wooden structural elements. Craftsman houses were bungalows that incorporated locally handcrafted wood, glass, and metal work. The style incorporates a visible sturdy structure with clean lines and natural materials. Craftsman houses include those that came from mail-order house catalogs, such as Sears.

## Characteristics:

- Low-pitched roof lines, gabled or hipped roof
- Deep overhanging eaves with exposed rafters
- Open front porches
- Columns supporting the roof
- Hand-crafted design details
- 1 to 1½ stories
- Double-hung windows with multiple lights in the upper window and a single pane in the lower, some stained or leaded glass
- Wood, stone, or stucco siding
- Exterior stone chimneys
- Built-in cabinets, shelves, and seating
- Exposed rafters and beams with elaborated ends and/or supported by knee boards

## STYLE CHARACTERISTICS



GABLE ROOF



DEEP  
OVERHANGING  
EAVES



COLUMNS  
SUPPORTING  
THE ROOF



DOUBLE HUNG  
WINDOWS



VAULTED CEILING  
WITH EXPOSED  
BEAMS



EXTERIOR  
STONE CHIMNEY

## COMMON MATERIALS

WOOD (PAINTED)



BRICK



# PRAIRIE INFLUENCED

CIRCA 1893-1920



The Prairie style has low, strong horizontal lines and open interior spaces. They are one and two story houses with a central portion that rises slightly higher than the wings. Prairie houses are typically long and low with broad, overhanging eaves and broad covered porches.

## Characteristics:

- Low-pitched roof, hip roof
- Broad overhanging eaves
- Horizontal lines
- Prominent central chimney
- Open floor plan
- Extending walls form sides of terraces and balconies
- Clerestory windows
- Ribbons of windows
- Stylized, built-in cabinetry
- Wide use of natural materials, such as wood and stone.

## STYLE CHARACTERISTICS



LOW-PITCHED  
ROOF



BROAD OVER  
HANGING EAVES



HORIZONTAL  
LINES



CLERESTORY  
WINDOWS



EXTENDING  
WALLS FORM  
SIDES OF  
TERRACES



WIDE USE  
OF NATURAL  
MATERIAL

## COMMON MATERIALS

WOOD (PAINTED)



BRICK





# RANCH STYLE/AMERICAN RANCH/RAMBLER/RANCHER

## CIRCA 1920-1970



The Ranch style originated in the United States and became extremely popular with the booming middle class of the mid-twentieth century. It is noted for its long, close-to-the-ground profile, and minimal use of exterior and interior decoration. The design fuse modernist ideas and styles with notions of the American West working ranches to create an informal living style.

### Characteristics:

- Single story
- Long, low roofline
- Asymmetrical rectangular, L-shaped, or U-shaped design
- Simple, open floor plans
- Attached garages
- Sliding glass doors opening onto a patio
- Large windows, often decorated with shutters
- Vaulted ceilings with exposed beams
- Exteriors of brick, wood, or stucco
- Large overhanging eaves
- Cross-gabled, side-gabled, or hip roof
- Simple and/or rustic interior and exterior trim

### STYLE CHARACTERISTICS



SINGLE STORY



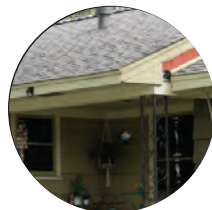
LONG NARROW  
ROOF LINE



ASYMMETRICAL  
RECTANGULAR



LARGE  
WINDOWS



LARGE  
OVERHANGING  
EAVES



EXTERIORS OF  
WOOD

### COMMON MATERIALS



WOOD (PAINTED)

# MID-CENTURY MODERN

CIRCA 1933-1965



The Mid-Century Modern style derived from a further development of Frank Lloyd Wright's principals of organic architecture combined with many elements reflected in the International and Bauhaus movements and employs the goal of bringing modernism into America's post-war suburbs. It is noted for an emphasis on creating structures with ample windows and open floor-plans with the intention of opening up interior spaces and bringing the outdoors in. Many of these houses utilized then-groundbreaking post and beam architectural design that eliminated bulky support walls in favor of walls seemingly made of glass. Function is as important as form with an emphasis placed specifically on targeting the needs of the average American family.

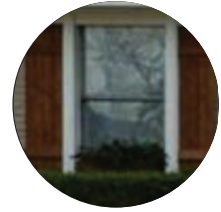
## Characteristics:

- Rectangular shape
- Flat planes and roofs
- Large glass windows
- Open interior space
- Both single and multi-story
- Most commonly used materials are glass for the façade, steel for exterior support, and concrete for the floors and interior support.
- Contemporary interiors
- Attached garages or carports

## STYLE CHARACTERISTICS



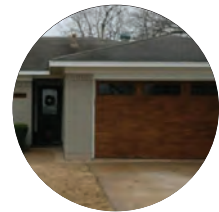
RECTANGULAR IN  
SHAPE



LARGE GLASS  
WINDOWS



FLAT PLANES



ATTACHED  
GARAGES OR  
CARPORTS

## COMMON MATERIALS

WOOD (PAINTED)



BRICK





## 3.2 Retain and Preserve

The best way to preserve historic building materials is through well-planned maintenance. Wood surfaces, 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. Damaged materials can be patched or consolidated using special bonding agents.

In other situations, however, a portion of the material may be beyond repair and require replacement. The new material should match the original in appearance. It is important 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 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.

Building materials and their 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.



*Original historic window.*



*Detail of deteriorated wall on building.*

### **3.2.A Original building materials should be preserved in place, whenever feasible.**

#### **A1 Maintain existing wall materials and textures.**

- a.** Remove only those materials that are deteriorated and must be replaced.
- b.** Avoid rebuilding a major portion of an exterior wall that could be repaired. Reconstruction may result in a building that is no longer historic.
- c.** 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

### **3.2.B Deteriorated building materials should be repaired rather than replaced, whenever possible.**

**B.1** 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. Preserving original materials that show signs of wear is preferred to replacing them.

### **3.2.C Repair deteriorated primary building materials by patching, piecing-in, consolidating, or otherwise reinforcing the materials.**

**C.1** Avoid the removal of damaged materials that can be repaired.

**C.2** 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.

### **3.2.D Use technical procedures that preserve, clean, refinish, or repair historic materials and finishes.**

**D.1** 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.

**D.2** 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.

**D.3** 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.

**D.4** Clean masonry only when necessary to arrest deterioration (but not for cosmetic reasons).



*Restoration of existing structure with new compatible materials.*



*Detail of historic preservation of a window.*

**NOTE: See also Preservation Briefs #6: Dangers of Abrasive Cleaning to Historic Buildings, published by the National Park Service.**





*Restoration of existing structure.*

**NOTE: See also Preservation Briefs #16: The Use of Substitute Materials on Historic Building Exteriors, published by the National Park Service.**

**E.1** 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.

**E.2** Match the original material in composition, scale and finish when replacing it on a primary surface.

**a.** 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.

**b.** Replace only the amount required. If a few boards are damaged beyond repair, then only replace them and not the entire wall.

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

**d.** Where foundation skirting or underpinning has been damaged beyond repair or replacement, replace with the same material as the original. If the original material is not known or not available, foundation skirting may be replaced with fiber cement siding that is compatible with the style of the historic structure. If a foundation skirting material is known to be characteristic of an architectural style or builder's style, replace with the original material or a fiber cement product with an appearance similar to the original appearance.

### **3.2.F The covering of original building materials is not appropriate.**

**F.1** Historic building materials or features shall not be covered.

**F.2** 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.

**F.3** Consider removing materials that cover original siding.

- a.** Removing later covering materials that have not achieved historic significance is encouraged.
- b.** 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.
- c.** Once the covering siding has been removed, repair the original underlying material. If the underlying material is damaged and must be replaced, replace with the original material.



*Detail of original porch.*

**NOTE: See also Preservation Briefs #8: Aluminum and Vinyl Siding on Historic Buildings.**



*Detail of wood siding.*

**NOTE: See also Preservation Briefs #10: Exterior Paint Problems on Historic Woodwork, published by the National Park Service.**

### **3.2.G Original wood should be protected against moisture and deterioration.**

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

#### **G.1 Protect wood features from deterioration.**

- a.** Provide proper drainage and ventilation to minimize rot.
- b.** Maintain protective coatings to prevent 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.

#### **G.2 Plan repainting carefully.**

- a.** A frequent repainting 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.
- b.** 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.
- c.** Old paint may contain lead. Precautions should be taken when sanding or scraping is necessary.
- d.** Prepare a good substrate and use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.



### 3.2.H 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.

**H.1** 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.

**NOTE: See also Preservation Briefs #1: The Cleaning and Waterproof Coating of Masonry Buildings, published by the National Park Service.**

**H.2** Repoint only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.

- a. Duplicate the old mortar in strength, composition, color, texture and joint width, and profile.
- b. Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.
- c. 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.
- d. 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.



*Detail of stone siding.*

**NOTE: See also Preservation Briefs #1: The Cleaning and Waterproof Coating of Masonry Buildings, published by the National Park Service.**

**See also Preservation Briefs #1: The Cleaning and Waterproof Coating of Masonry Buildings, published by the National Park Service.**



*Example of EIFS covering historic limestone. Not appropriate treatment.*

### **3.2.I 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.

### **3.2.J Protect masonry from water deterioration.**

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

#### **Neighborhood-wide design guidelines**

The Design Guidelines are intended to help maintain and enhance the character of Old Town by providing direction for the design and construction of structures within the entire neighborhood.

The Guidelines laid out in Chapter 3 represent the overall character of Old Town and therefore apply throughout the neighborhood. They represent the essence of the design character of the entire area.

The guidelines deal first with the larger issues of the public realm, then move to the design of the site/lot, and then finally to the design of the structure on the lot. This pattern of addressing how the design fits into the neighborhood, then into the block will hopefully put the design of the structure into perspective.

If the design aligns with the patterns of the neighborhood, and is in context with other structures on the block, then the design has already come a long way towards being compatible. Then the architectural style and detailing can be discussed in a productive manner. The long and arduous task of using the architectural details to solve a fundamental siting or scale issue can be avoided.



## 3.3 Public Realm Guidelines

Maintain natural and built elements that are character defining elements including topography, vegetation and historic public works when possible. (Earth work can occur for subterranean development but upon completion the original topographic elevations are restored.)

### 3.3.A Maintain the established progression of public-to-private spaces.

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**A.1** The established pattern typically includes a sequence of experiences, beginning with the public street, the parkway and the sidewalk, proceeding along a “semi-public” yard, to a “semi-private” porch or entry feature and ending in the “private” spaces beyond.

**A.2** If a block face doesn’t include this sequence, follow the established predominant sequence.

**A.3** Provide a walkway running perpendicular from the street to the front entry. Use paving materials that are similar to those employed historically.





*L, T-B: Typical sidewalk in Old Town*

### 3.3.B Street Patterns and Materials (including curbs)

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**B.1** Any improvement in the public right-of way should retain stone curbs and stone steps.

**B.2** Street width should be maintained and not increased

**B.3** Street grid should remain intact. Streets should not be blocked to create cul-de-sacs.

### 3.3.C Sidewalks

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#### C.1 Pedestrian Environment

Streets, sidewalks, and landscaping should present a residential sense of scale rather than a more urban, congested appearance. Projects that have automobile activity associated with them should be designed to provide a safe environment for the pedestrian. Automobile circulation patterns, both internal and external, should be clearly identified and should not interfere with pedestrian circulation systems.

**C.2** Where no sidewalk exists, one should be installed that aligns with nearby sidewalks.

### 3.3.D Parkways

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Parkways should be planted with living plant materials, grass or something low growing (no more than 12" high).



### 3.3.E Street Trees

Trees should match the character of existing street trees. Typically these are canopy trees which are 40 to 50 feet tall. Trees should be placed in the middle of the parkway or towards the sidewalk leaving room for people to get out of cars. Use modular suspended pavement systems per UDC Section 12.06. If parkway is too narrow, Trees should be planted in the front yard toward the sidewalk. When possible, trees should be placed no closer than 5 feet from the back of curb and/or sidewalk, should adhere to city traffic guidelines for sight triangles at intersections.



*Existing trees lining the streetscape.*

### 3.3.F Front Yard Landscaping

Where historic landscape features exist in residential areas, they should be preserved when feasible. In areas of the Overlay Districts with traditional residential characteristics, site features that may have been seen historically include fences, sidewalks, walkways, and areas of private landscaping.

#### F.1 Front sidewalk

- a. Front sidewalk should link the public sidewalk to the front door in a mostly direct route.
- b. The front sidewalk should be at least 36" wide and no more than 60" wide.
- c. Materials for the sidewalk should be concrete, brick or a relatively smooth paving stone and not gravel.



#### F.2 Preserve historic landscape features.

- a. 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 with like design and materials.



*T-B: Preservation of historic home.*



*T-B: Example of lawn maintenance/landscaping.*

**Note: that special provisions in the Unified Development Code for the preservation of Heritage and Protected Trees also apply. See Chapter 8 of the Unified Development Code, which also includes landscape and fence standards.**

**b.** Existing native plantings should be preserved in place. This particularly applies to significant trees and shrubs.

**c.** The use of rock and gravel is discouraged, and if used, should only occur as an accent element.

**d.** Minimize the amount of hard surface paving for patios, terraces, or drives in front yards.

**F.3 In new landscape designs, use materials that are compatible with the historic context.**

**a.** Front yards (area past the front façade) are mostly grass. Shrubs should be limited to foundation plantings and not so much in the center of the yard.

**b.** Front lawns should be graded down to the sidewalk without the use of a retaining wall when possible.

**c.** Front yards should be planted with canopy trees. Ornamental trees should be placed closer to the house.

**d.** Landscaping schemes that are simple and subdued in character are encouraged.

**e.** Using native trees, shrubs, and wildflowers is encouraged.

**f.** Use plant materials in quantities and sizes that will have a meaningful impact in the early years of a project.

**g.** Avoid use of landscaping ties or railroad ties.

**h.** Extensive areas of exotic plantings, such as cacti and bamboo, and large ornamental rocks are inappropriate.



### 3.3.G Fences & Retaining Walls

#### G.1 Front Yard Fencing

a. A fence that defines a front yard should be low to the ground, shall not exceed 4 feet, and 50% “transparent” in nature.

b. Fencing-Front Yard fences along the property line can be constructed out of the following materials:

##### **Masonry or stone walls**

Masonry may be used at the base for no higher than 8 inches. Or on posts flanking the walkway to support a gate on corner post.

##### **Ornamental iron**

Ornamental iron fences should be more delicate than the standards for wood picket fences. Woven wire in a historic pattern but no chain link;

##### **Wood picket**

Pickets should be vertical and should not occupy more than 50% of the fence panel. The pickets or materials should not be more than 2.5 inches wide at its widest point. Posts should be no more than 6 inches wide. Solid, “stockade” fences do not allow views into front yards and are inappropriate.

Chain link, concrete block, unfaced concrete, plastic, solid metal panel, fiberglass, plywood, and mesh construction fences are **not appropriate**.

##### **c. Side yard fencing**

A side or rear yard fence that is taller than its front yard counterpart may be considered. See UDC Chapter 8 for fence standards.

Side yard fences erected back of the front building line and within the required side yard may be of any of the above materials not over four (4) feet in height.



*Wood fencing.*



*Ornamental iron and masonry fencing.*



*Ornamental iron fencing.*





*Example of appropriate rear yard fencing and retaining wall.*



*T-B: Appropriate retaining walls.*

Side yard fences may be built to a height of six (6) feet. The fence here can be constructed as a privacy fence from wood.

Rear yard fences may be 6' high privacy fences.

## G.2 Retaining Walls

**a.** Retaining wall materials should be native limestone or rough concrete modular units no larger than 8 inches high. Railroad ties or landscape timbers are out of character and should be discouraged.

**b.** Wall should appear to be dry stacked.

**c.** Retaining walls outside of the lot line should not be more than 24 inches in height.

**d.** When more height is needed then break the retaining wall into a series of small walls to allow a planting area between the walls.

### 3.3.H Mailboxes

Ganged mail boxes for multi-family structures that sit on pedestal bases should be set behind the front wall plane of the structure that is closest to the front lot line and not in the front yard.

### 3.3.I Utility Service Boxes

Above ground utility service boxes that need to be in the front yard should be green and screened with landscaping or should be subterranean.

### 3.3.J Solid Waste Collection

Solid waste containers should be placed anywhere in back of the front wall plane closest to the street. The cans shall be screened with some type of landscaping or fencing so that the receptacles are not visible from the public right-of-way.

### 3.3.K Rainwater Collection and Detention

**K.1** Water should be directed to public right of ways and not towards neighboring properties.

**K.2** Rainwater collection systems should be located behind the primary façade. They should use traditional materials such as metal and wood; use of PVC containers or piping is not appropriate.

### 3.3.L Mechanical Equipment

**L.1** New mechanical equipment should be located in such a way that it can not be seen from the front of the building.

**L.2** When mechanical equipment must be attached to the exterior wall, historic exterior wall material should be minimally affected. For masonry walls, all attachments shall anchor into the mortar rather than the masonry unit.



*Wall hides solid waste collection.*



*Mechanical and service boxes should not be exposed.*





*Solar panels should be placed out of public view.*

### 3.3.M Photo voltaic & Solar thermal installations

**M.1** Photo voltaic and solar thermal installations must be designed to be in scale with the existing structure's roof line, and must not damage historical architectural features or materials. These roof systems must be on the same plane as the roof. The color of the panels must be compatible with surrounding roof materials.

**M.2** Locate photo voltaic, solar thermal and satellite dishes (external systems) on ancillary/ secondary structures or new additions to the maximum extent possible.



*Appropriate residential lighting.*

### 3.3.N Exterior Lighting

**N.1** Property owners are encouraged to incorporate exterior lighting in renovations or new construction.

**N.2** Lighting on buildings, along pathways and sidewalks, along the edge of the alleys and on parking and on porches are appropriate.

**N.3** Harsh bright spots and shadows should be avoided.

**N.4** Property owners are encouraged to use energy efficient lighting that are in the 3,000K color range which provides a more natural looking light.

**N.5** Lights should only shine directly onto the property to which they are attached. They should not shine onto an adjacent property.

**N.6** Lights should be shielded so that there is not a glare on adjacent properties, so that "dark skies" are maintained and so light does not bleed beyond the property lines.



### 3.3.O Front yard Setback

New buildings and additions in Old Town should respect the residential setbacks established over time.

#### O.1 Principal Building

A new building should maintain the wall of the building at the established residential setback.

- a. To determine the setback for a primary structure - average the setback of the original facades of buildings on the block face. The setback for the buildings on the block face shall be measured from the property line to the face of the original building, excluding patios or steps.
- b. If the existing properties on the same block face do not provide a different context than the setbacks required by the Unified Development Code, the required setbacks shall apply.
- c. There should be a defined front yard with limited parking.

**O.2** New residential buildings should meet the minimum front setback requirement of the UDC or use an increased setback if the block has historically developed with extended setbacks.



*T-B: Example of residential setbacks in Old Town.*

### 3.3.P Porches

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**P.1** Front porches should align with front porches or building fronts on the same block face.

**P.2** Porches should be scaled to the front facade and, where, applicable, side street facade and should be of a style and materials compatible with the architectural style of the structure. Where an architectural style does not typically include a large front porch, the primary entrance should have a characteristic overhang or recessed entrance.



*T-B: Examples of residential porches in Old Town.*



## 3.4 Site Development Guidelines

New construction in Old Town is encouraged if the proposed design and siting are compatible with the District's character. When siting new construction, compatibility with existing setbacks, the spacing of buildings, and the orientation of buildings should be considered. Compatibility of proposed landscaping, lighting, paving, signage, and accessory buildings is also important.

### 3.4.A Maintain the Established Pattern of Lot Development.

**A.1** Respect and maintain the traditional relationship of a structure to the street and to neighboring properties.

**A.2** Respect and maintain the common orientation of structures, and the established configuration open space.

### 3.4.B Primary Entrances

**B.1** The front door should face the street to maintain the pattern of the neighborhood.

**B.2** If multiple units are within the same building at least one door must face the street, other doors may face a common landscaped area.

**B.3** When more than one door faces it is preferable that one door is more dominant than the other. For example, as you look at the building from the street, only one door is visible or parallel to the street. Secondary door may be located on a front facade wall if the wall is recessed 20' from the other front wall plane.

**B.4** Multi-family and multi-tenant commercial buildings may have multiple entrances facing the street if the entrances are designed to be clearly identified and distinct.



*T-B: Examples of new construction that respects setback character with primary entrance facing the street.*



### 3.4.C Relationship to Neighbors



*Side yard setback.*



*Rear yard set back aligns with the setback of the perpendicular street.*

#### C.1 Side yard

Blocks that developed after 1920 might have houses that are not located in the center of a lot with different side yard setbacks. Houses were often positioned to one side to allow for access to a garage in the back. If this is the existing pattern in the block it should be maintained.

#### C.2 Rear yard setbacks

In historic neighborhoods garages and other outbuildings were often placed 1- 2 feet off of the property line contrary to current codes. These structures should be retained and repaired rather than demolished as they create a unique historic character to the district.

#### C.3 Looming guidelines

a. When a 2-story addition is added on to the rear or side of an existing home, and the addition extends past the rear wall of an adjacent house there may be no windows placed on the second floor that exceeds the rear of the neighbors rear wall. The exception is that windows are allowed if the sill height is 65 inches or greater.

b. When an addition is made to an existing garage or accessory dwelling unit, or a new building added in the rear - the new windows and doors must face into the rear yard and not into the side or rear neighbors property.

### 3.4.D Location of Garages or Carports

The predominant location of garages in neighborhoods developed before World War II have detached garages located in the rear of the property. This is an important characteristic that should be respected and maintained.

**D.1** It is preferred that garages/carports be detached at the rear of the property.

**D.2** It is preferred with an attached garage or carport that the garage entrance does not face the street.

**D.3** If the garage is attached and the garage faces the street in front of the primary elevation they should be located behind the primary facade of the residence. A minimum setback from the front facade should be no less than 15 feet.

**D.4** Garages typically contain one or two cars in Old Town. When an owner requires more than a two car garage, the garage should be placed behind the house.

**D.5** Consider providing only ribbon paving. This will reduce visual impacts—as well as allow more drainage through soils.

**D.6** A driveway should lead directly from the street to the parking area.

**D.7** A parking pad located in the front of a residence is inappropriate.



*Garage entrance does not face street.*



*Rear-facing garage.*



*Example of garage facing the street.*





*Driveway is single width at curb cut.*



*Accessory dwelling located in rear of property.*

### 3.4.E Parking Configuration and Driveways

Driveways and parking require a great extent of hard surface which can have a detrimental effect on the historic character of a district. Large expanses of concrete, brick or crushed granite are not part of the historic character.

**E.1** Minimize the visual impacts of a parking area

**E.2** Front yard setbacks shall not be used for parking.

**E.3** Driveways are typically single width in Old Town. New driveway should be single width at the curb cut and continue at a single width until one reaches a length suitable for one car to park in front of each garage door or carport space. See illustration for detail.

**E.4** Circular driveways are not allowed.

### 3.4.F Accessory dwelling units

**F.1** Accessory dwelling units should be located in the rear of the property.

**F.2** Accessory dwelling units should be in a simplified historic style of the primary dwelling, and should be subordinate (smaller and simpler) than the primary dwelling.

**F.3** Accessory dwelling should not be attached to the primary structure.



### 3.5 Building/Structure Guidelines

Overall, Old Town has preserved its residential feel and pedestrian-orientation with sidewalks and generally lower traffic volumes on neighborhood streets. Most of the residential buildings have some historic significance and these resources should be preserved, protected and when feasible, incorporated into new developments.

The area should remain primarily residential in character with a minimum of non-residential encroachment. Improvements should occur in a manner that enhances the experience for residents, pedestrians, and to build a sense of visual relatedness between the residential and non-residential properties.

When determining context, the primary examples should be the block face of the block on which the structure resides. Secondary context should use the block face across the street. For those structures located within a National Register Historic District the district as a whole should provide the context.



*New construction compatible with historic character of the district.*

## Design Goals

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The dominant character of this area should continue to be that of a quiet, residential environment with a street edge that is oriented toward pedestrian traffic from the nearby houses.

### **The design goals for the Old Town Overlay District are:**

- To rehabilitate existing historic residential buildings rather than construct new buildings.
- To respect the design period or style of residential properties with any additions or alternations.
- To respect the residential character of the district.
- To continue the use of traditional building materials found in the area.
- To maintain traditional residential mass, size, and form of buildings seen along the street (i.e., a building should generally be a rectangular mass that is one- to two-stories in height).
- To design commercial buildings without store-front elements.
- To minimize the visual impacts of automobiles.
- To locate parking to the rear of properties screened by buildings and located to limit visibility from residential properties.
- To maintain a residential front yard appearance related to landscaping, trees, lighting, etc.



### 3.5.A. Respect historic Styles

New construction in Old Town should recognize and respect the historic elements and patterns that exist within the neighborhood. The design of new structures should respond to the character of existing structures, using them as a source of inspiration for new designs. Two National Register Historic Districts are located in Old Town- Belford Historic District and the University Ave & Elm Street Historic District. The documentation of these districts are excellent resources for understanding the period of significance and architectural styles. New construction should avoid duplicating styles and designs that are not associated with the neighborhood. For example, a Santa Fe style home would not be appropriate.

#### A.1 Building Form

One of the most prominent unifying elements of the Old Town District is the similarity in building form. Generally, residential buildings are simple rectangular solids, either wider than they are deep or deeper than they are wide. Residential roof forms are pitched. These building form characteristics are important and should be preserved.

#### A.2 Architectural Character

There is a variety of architectural character in the Old Town area. There are simple vernacular farm houses, Sears Roebuck kit houses, and Prairie style architecture as well as more elaborate Victorians. Additions to existing buildings should be respectful of a building's original style or design or in the case of subsequent renovations the period of significance and seek to not alter that significance. New



*T-B: Appropriate new construction compatible with the historic district.*





seek to not alter that significance. New construction should be sensitive to the character of the existing buildings in the area and any design should attempt to maintain a similar mass and scale and be in context to the area.

**A.3** Properties designated by the City as a High, Medium, or Low Priority Structure shall be given a more in-depth review, so that its architectural character is not lost or damaged by any proposed addition or alteration.

**A.4** Avoid trying to change the overall appearance of a building by adding features and details that were never there before. Sometimes with utilitarian, simple or unadorned buildings the temptation is to add features such as cornices, or pilasters, or fancy windows, or canopies or light fixtures.

### **3.5.B Infill Design/New Construction**

The purpose of guidelines for new construction is not to prevent change in the Old Town Overlay District, but to ensure that the District's architectural and historic character is respected. The height, the proportion, the roof shape, the materials, the texture, the scale, and the details of the proposed building must be compatible with existing historic buildings in the District. However, compatible contemporary designs rather than historic duplications are encouraged.



*T-B: Appropriate new construction compatible with the historic district.*



### 3.5.C Massing, Scale and Form

A variety of building sizes exist in this area. While contemporary design approaches are encouraged, developments should continue to exhibit a variety of sizes, similar to the buildings seen traditionally in the neighborhood.

**C.1** The overall mass of a new building or addition should convey a sense of human scale. That is floor to floor heights on the ground floor shall not exceed 15 feet on the ground floor, and 12 feet on the second floor. Building materials should reflect a sense of scale that would appear as if one or two persons could lift the material. Monumental proportions are not appropriate.

#### C.2 Scale

Buildings in the Old Town Overlay District should appear similar in height and width to residential structures seen traditionally in the area.

#### C.2 Form

a. The main mass form should be a simple square, a rectangle or an “L-Plan” with an uncomplicated roof form, that is having a minimum of roof plane changes.

b. The proportions of the front facade should be taller than it is wide.

c. Buildings in the Old Town Overlay District should appear similar in height and width to residential structures seen traditionally in the area.



*T-B: Appropriate new construction compatible with the historic district.*



*New construction incompatible with the historic district.*



*Example of first floor raised foundation.*

### 3.5.D Foundations

#### D.1 Height

First floor elevation should be a minimum of 12 inches above grade on front of house.

#### D.2 Materials

Appropriate materials for exposed foundation walls are brick or stone. Wooden structures may have wood skirting. Cementitious wood siding board (smooth not weathered) may be used on buildings in lieu of real wood. Exposed concrete stem walls must be clad in brick or stone.

### 3.5.E Roof

#### E.1 Form

The primary form should either be a gable end that faces the street or a cross gable that runs parallel to the street. Gable, hipped, pyramidal and gambrel roofs are appropriate.

#### E.2 Dormers

- a. Dormers are also appropriate, but must be designed so that there is a relationship to windows on the main building.
- b. Dormers may also be front facing and centered, but should not occupy more than 40% of the roof plane. In other words, dormers should not be so large as to appear to be adding an additional story to a structure.
- c. Dormers on the side should not occupy more than 60% of the roof plane.



*T-B: New construction incompatible with the historic district.*

#### E.3 Roof Pitch

Primary roof line should be between 5:12 to 10:12 in slope depending on the style of the house.



**E.4** The following materials may be acceptable depending on the building style.

- Dimensional asphalt shingle roofs that emulate wood shingles.
- Real clay tile roofs
- Slate tiles
- Terra-cotta tiles
- Standing seam metal roofs with a double munch or double lock seam, no more than 1.5 inches high and 18 inch wide pans.
- Grade A, smooth machine cut, real wood shingles treated with fire retardant. Shingles should be about 3/8" thick by about 5 inches wide.
- Built-up and membrane roofs are only appropriate on slopes less than 1:10 and should be screened by a low parapet



### **E.5 Eaves and Overhangs**

Overhangs should be between 18 inches and 24 inches to provide shade over windows in summer months.



## **3.5.F Porches**

**F.1** Front porches contribute to the ambiance of the street and encourage social interaction. Porches are recommended as a character defining feature.

### **F.2 Location**

Porches should be located and accessible from the first floor of the structure.

### **F.3 Porch Size**

Porches should at least cover half of the first floor façade facing the street horizontally.



*T-B: Appropriate residential infill.*



#### F.4 Depth of Porch

The minimum depth of the porch should not be less than six feet and the maximum depth of the porch should not exceed 10 feet.

#### F.5 Porches Bulk

a. Porches should appear to be “added on to the building” rather than cut out of the building. In other words porches should have their own roof that isn’t integral to the rest of the building.

b. Porches on Craftsman and Prairie Style houses can be under the primary roof.

#### F.6 Porch Roofs

A minimum of 60% of the front porch should be covered by a roof or a trellis.

#### F.7 Porch Railings

a. There is a porch railing unique to Old Town that is composed of 4X4 painted wood balustrades spaced 6 inches apart with a top and bottom rails of 2X6’s laid flat. This railing detail may be duplicated on all but the Victorian buildings.

b. Otherwise railings should be made of wood and should not exceed thirty-six inches in height measured from the floor of the porch. The baluster spacing should be continuous between columns. Balusters should be composed of 50% or more opaque material. Spacing between balusters should be no more than 2”.



*T-B: Residential porch.*



*Appropriate front stairs.*

#### F.8 Porch Steps

Front stairs should appear as one set of stairs even if there’s more than one housing unit in the structure.



### **F.9 Open Porch**

The front porch should be open and not enclosed by any materials except screens.

### **F.10 Height of Porch Floor**

The floor of the front porch should be raised above grade and no lower than one step below the first floor.

### **F.11 Porch Roof Height**

No portion of the sill of a roof or trellis should be more than twelve feet in height when measured from the floor of the porch or exceed the ceiling height of the first floor

### **F.12 Porch Columns**

Porch columns should visually be able to support the porch roof. If the porch roof and decorative elements like spindles are thin and delicate - then the columns can be thin. If the porch roof is substantial with large beams, then the porch columns need to be more substantial.

### **F.13 Porch Foundation**

- a. The porch must be supported by columns or foundation walls affixed to the ground. The columns should be no less than 18 inches by 18 inches.
- b. The space between the foundation columns should be infilled with vertical or horizontal wood siding or lattice (no diagonal lattice). Brick may also be used as an infill material.

### **F.14 Painted Wood**

All exposed wood used for porches should be painted, not stained. The exception is that floor decking can be stained.

### **F.15 Decks**

All decks should be on the rear of the structure and not visible from the street level. Wooden, elevated decks above the first floor level are not appropriate.



*T-B: Appropriate residential infill.*



## G.1 Front Doors

- a. Front door should be prominent and face the street
- b. Front door can contain some glass on upper portion in character with the style of the house. Side lights and transom lights are acceptable alternatives.
- c. Doors into separate units in the same buildings should be situated so that one door is prominent and the other is subordinate.



## G.2 Windows

- a. Windows should generally comprise 30-45% of the front façade.
- b. The windows should be about twice as tall as they are wide and should have the same sill and head height on each floor of the building. The expectation is Modern Ranch houses.
- c. Windows facing the street should have all the same sill height on each floor of the structure. Accent or feature windows are excepted. Windows on stair cases should follow the pitch of the stairs.
- d. Windows should be laid out symmetrically in each bay (wall plane) that faces the street.

*T-B: Appropriate residential infill.*



**e.** Gang windows together rather than use one large single pane window. Ganged windows should be separated by a no less than a 7" wide trim piece.

**f.** A window should have trim that is at least 4.5 inches wide. The window should be recessed from the trim by at least 2".

**g.** Shutters should be the size as the window they are adjacent to so if they were to be closed they would cover the windows. Single or double shutters are appropriate.



### **G.3 Window Materials**

**a.** Windows should be made of wood or aluminum-clad wood or fiberglass clad wood. The profiles and jamb conditions shall resemble the original wood windows in detailing and profile thickness. Solid PVC windows are not appropriate.

**b.** Windows with muttons shall have dimensional muttons on the exterior of the glass and with a spacer inserted between the glass in insulated windows. Dimensional muttons on the interior are optional.



*T-B: Appropriate residential infill.*

### 3.5.H Exterior Building Materials

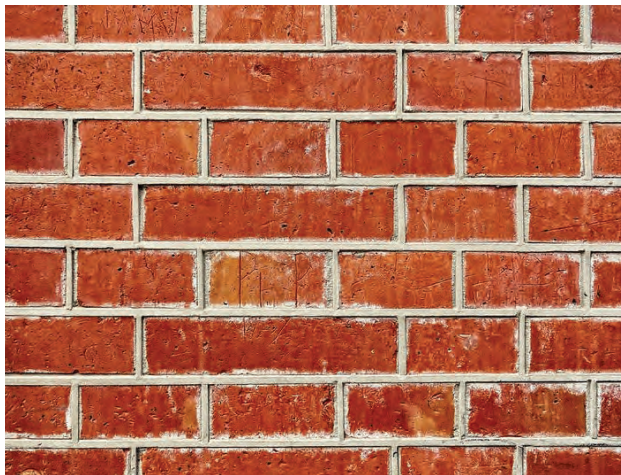
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*Masonry.*

Building materials of 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, stone, and wood siding are the dominant materials and their use in new construction is preferred.

**H.1** Building materials for new construction should be visually compatible with the predominant materials of this area. Materials for additions should be the same materials as the predominant materials of the existing building.



*Brick.*

**H.2** New materials should relate to the scale, durability, color, and texture of the predominant materials of Old Town and in the case of building additions, to the existing structure.

**H.3** Wooden siding, brick, and stone should be detailed to provide a human scale.

**H.4** New materials should have a demonstrated durability in the Central Texas climate. For example, some façade materials used in new construction are more susceptible to weather and simply do not last as long as stone or brick. Vinyl siding is not allowed.



*Stucco.*

**H.5** Historic building materials of existing buildings should be maintained and respected when additions are proposed. See the Appendix for design guidelines related to maintaining and protecting historic building materials.



## H.6 Building Wall Materials

The following exterior building materials are appropriate for new construction:

**a.** Horizontal wood or cementitious wood siding with a 4-7 inch exposure (Smooth not weathered finish).

**b.** Wood shingle in a more vertical pattern with 3" to 7" reveal.

**c.** Stone, brick or other masonry with dimensions that are human scale, that is with the appearance that they could be laid by hand.

**d.** Combinations

Creative combinations of the above are encouraged to recreate natural textures, so long as they meet the overall objective of conveying a sense of permanence, human scale and proportion.

**e.** Use of Wood Shingles

Wood shingles should be used as second story cladding, on attic dormers, gable ends and porch roof gables.

**f.** Use of Brick & Block

- Brick is encouraged, but the style of brick should be similar to the brick already found in the neighborhood, and should be no larger than 2 2/3" X 8" with mortar joints no larger than 1/4".
- Brick should not be used on upper floors unless brick is found on the floors below.
- Concrete masonry units (CMU) or concrete block should not be used as an exposed exterior material.



*Wood siding.*



*Use of combination materials.*



*Stone siding.*

**g. Use of Stone**

- Native Texas stone is an appropriate exterior material if used in the scale of other stone found in the neighborhood.
- Use of synthetic stone is not appropriate.

**h. Non-traditional siding materials are discouraged.**

- Typically, artificial stone and brick veneer are not appropriate.
- Asphalt shingles are not appropriate.
- Aluminum and vinyl are not appropriate.



*Use of architectural features.*

**3.5.1 Architectural Details & Features**

**I.1** Architectural details such as columns, lintels, sills, rafters, door surrounds, decorative gable-ends add visual interest to a structure.

**I.2** Use of appropriately scaled details is encouraged.

**I.3** Details should be consistent with the design and style of the building.



### 3.5.K Design of Garages and Accessory Buildings

**K.1** Preserve an historic garage or outbuilding structure when feasible.

**K.2** Use the garage for parking. It may be appropriate to alter an historic garage to accommodate contemporary vehicles.

**K.3** Garage doors visible from the street:

- a. Repair rather than replace original or historic doors that are significant to the character of the garage, if technically feasible.
- b. If repair of historic garage doors is not technically feasible, new replacement doors may be approved if they duplicate the existing size, shape, proportion, profiles, hardware, details, glazing, panel type and design, and operation, and fit within the existing opening.

**K.4** New garages or carports must be compatible in style, size, material, roof profile, and details with the historic principle building on the lot.

**K.5** Siding on garages should match the cover material on houses, except that wood siding is acceptable in cases where the house is constructed of masonry.

**K.6** Avoid demolition. See UDC Section 3.13 for any proposed demolition in the Overlay Districts.

**K.7** In some cases, it may be appropriate to re-position the historic garage on its original site in order to accommodate other needs.



*Detached garage.*



*Attached garage.*



*T-B: Appropriate accessory dwelling and/or garage.  
Consistent with character of the district.*

### 3.5.G Additions

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*Acceptable addition.*

An addition to a structure can radically change its perceived scale and character if inappropriately designed. When planning an addition, the effect the addition will have on the building itself should be considered. When creating an addition, keep the size of addition small in relation to the main structure. If an addition must be larger, it should be set apart from the main structure and be connected with a smaller linking element or placed to the rear, not in prominent view from the street. 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 or from neighboring residential properties. 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.

The compatibility of proposed additions with historic buildings will be reviewed in terms of the mass, the scale, the materials, the roof form, and the proportion and the spacing of windows and doors. Additions that echo the style of the original structure and additions that introduce compatible contemporary design are both acceptable.



**G.1** Design alterations and additions to be compatible with the historic character of the property. Building additions should be in keeping with the original architectural character, color, mass, scale, and materials.

**a.** Minimize the visual impacts of an addition. New additions should not be so large as to overwhelm the original structure because of location, size, height or scale. It should be designed to remain subordinate to the main structure.

**b.** Avoid alterations that would damage historic features.

**c.** Avoid alterations that would hinder the ability to interpret the design character of the original building or period of significance. Alterations that seek to imply an earlier period than that of the building are inappropriate.

**d.** New additions should not obscure or demolish character defining features of the original structure. An addition to the front of a building is usually inappropriate.

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

**G.2** An addition should be distinguishable from the original building, even in subtle ways, such that the character of the original can be interpreted.

**a.** Creating a jog in the foundation between the original and new structures may help to define an addition.



*Detached rear addition.*



*Inappropriate addition.*



*Rear addition.*

b Even applying new trim board at the connection point between the addition and the original structure can help define the addition.

c An addition should be simple in design to prevent it from competing with the primary façade.

### **G.3 Location of Additions**

a. Additions should be located inconspicuously on the least character-defining elevation.

b. Place additions on the first floor, whenever possible, in portions of the neighborhoods with predominantly one story houses.

c. Additions should be to the rear of the existing structure or as far away from the public street unless there is sufficient side yard width. 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.

d. 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.

e. An addition shall be set back from any primary, character-defining façade. If sufficient side yard width is available, the addition should be recessed behind the front facade by a minimum of two feet (2'). Ten feet (10").



f. Where nearby homes have a distinctive pattern of varied front elevation setbacks (e.g., recessed entries), avoid filling in the spaces between projecting elements to create a flat or projecting front facade.

**G.4 The roof of a new addition shall be in character with that of the primary building.**

a. Typically, gable, hip, and shed roofs are appropriate for residential additions. Flat roofs may be more appropriate for commercial buildings.

b. Repeat existing roof slopes and materials.

c. If the roof of the primary building is symmetrically proportioned, the roof of the addition should be similar

**G.5 Second Story Additions**

Consider adding dormers to create second story spaces before changing the scale of the building by adding a full second floor.



*One-story addition.*



*One and a half story addition.*



*Two-story addition.*



*Craftsman addition.*

**G.6 Design of Additions should be compatible with the primary structure.**

- a. Use roof forms, pitches, overhangs, and materials that are similar to the original structure.
- b. Match window types, shapes, and proportions similar to those of the original structure.
- c. Additions should acknowledge and respect and where appropriate include architectural features of existing building.



*T-B: Compatible to historic materials in additions.*

**G.7 Exterior Materials of Additions**

- a. The selection of exterior materials should be compatible with the primary building.
- b. Use the same siding and roof materials as used on the original structure if possible.
- c. Materials should strive to be the same color, size, proportion and used in the same manner as the original house. They don't necessarily need to be used in the same overall proportions. This allows the addition to be recognized as an addition.



*Inappropriate additions.*

**G.8 The architectural features of existing buildings should be protected when additions are proposed.**

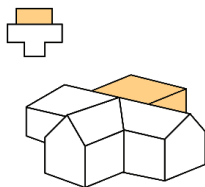


# Style Specific Additions

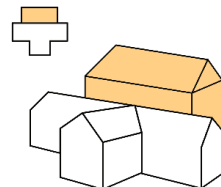
## Queen Anne/Italianate



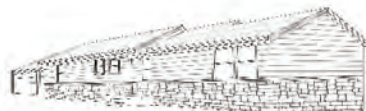
One-Story Addition



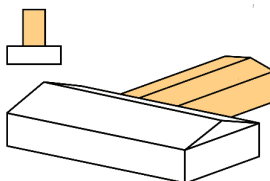
Two-story addition



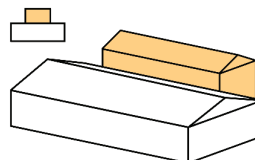
## Ranch



One-Story Addition



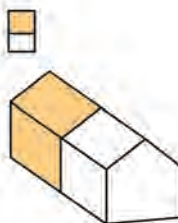
Two-story addition



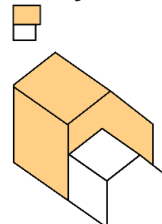
## Craftsman/Prairie



One-Story Addition



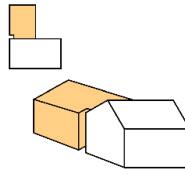
Two-story addition



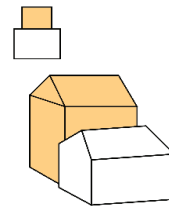
## Cottage



**One-Story Addition**



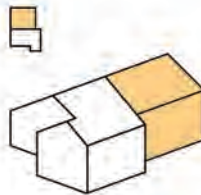
**Two-story addition**



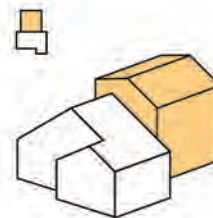
## Minimal Traditional



**One-Story Addition**



**Two-story addition**





## G.9 Distinguish New from Old

**a.** Although designed to be compatible with the original building, an addition should be discernible from it. For example, it can be differentiated from the original building through a break in roofline, cornice height, wall plane, change in materials, siding profile, or window type. Attention to materials and details will be critical to achieving the desired design unity.

**b.** Avoid overt changes between the original structure and the new addition. For example, it may not be possible to extend an existing roof without a strong contrast between the appearance of the new and old roofing. In those cases, it may be necessary to replace the old surfacing material and replace it with the new.

**c.** A vertical change should be established between the original portions of the house and the addition to avoid one long wall plane. This change should run from the foundation through to the roof line.



*Compatible to historic district.*



*Acceptable adaptive reuse of building.*

### 3.5.H Adapting a Residence to a Commercial Use

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When adapting a residence to a commercial use, respect the residential character of the building and neighborhood. Converting a building to a new use that is different from that which its design reflects is considered to be “adaptive use”.

**H.1** When residential use ceases to be viable, the first preference is to choose new uses that minimize any 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.

**H.2** Seek uses that are compatible with the historic character of the building and neighborhood.

**H.3** 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.

**H.4** Avoid altering porches and original windows and doors.



**H.5** 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 should be an order of last resort.

- a. This move can be made to another location on the same site or to a vacant site in the neighborhood or another neighborhood.
- b. Historic structures should be relocated within Old Town whenever possible.

### **3.5.I Architectural Barriers and Accessibility**

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**I.1** Accessibility to properties should be achieved with careful and creative design solutions when needed or required.

**I.2** Ramps, lifts, and accessible entrances should be designed in such a way to avoid damage to character-defining features of a building.

### **3.5.J Energy Efficiency**

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**J.1** Construction of any new structures or alterations to existing structures should be done in such a way as to maintain character while maximizing energy efficiency.

**J.2** Maximizing of energy efficiency should in no case be motivation to demolish a historic, contributing, or potentially contributing structure, or to change a structure in such a way that its historic features are modified or removed.



*Unobstructed, pedestrian-friendly pathways.*

**Note: Historic building has embodied energy. Demolition of historic material negates the energy-efficiency of new construction. Its is more energy-efficient to renovate an existing structure.**

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# 4



## CHAPTER 4 DEMOLITIONS

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Demolition is forever, and once a building is gone it takes away another piece of the City's character. Demolition of a historic building or resource that has most of its original design and features should only be an action of last resort.

Chapter 4 outlines the process for determining if demolition or relocation is an appropriate choice. Guidelines also describe recommendations for the documentation of buildings prior to demolition as well as building deconstruction so that historic materials may be salvaged for reuse.

HARC or the Historic Preservation Officer can delay or deny requests for demolition while it seeks solutions for preservation and rehabilitation.



**4.1 Demolition or relocation of any resource which has historical and/or architectural significance shall not be considered unless one or more of the following conditions exist and if, by a finding of HARC or HPO, the proposed demolition or relocation will materially improve or correct these conditions:**

**A The resource constitutes a hazard to the safety of the public or the occupants, as determined by the Building Official.**

The historic resource has been deemed hazardous to safety or health by the City of Georgetown. Upon such a determination the Historic Preservation Officer shall, to the extent feasible, collect documentation of the structure, including a property history, to determine if the loss of the structure would require mitigation through a written record of the property. This record is to be archived with other, similar documents of historic properties. The Historic Preservation Officer shall also determine whether monies or resources are available to either correct the identified deficiencies in the property, or to develop a plan for corrective action or stabilization, including consultation with design professionals on project feasibility.

**B The resource is a deterrent to a major improvement program that will be of substantial benefit to the community and the applicant proposing the work has obtained all necessary planning and zoning approvals, financing, and environmental clearances.**

The Historic Preservation Officer must be included in early meetings with the City to assist in the development and design to determine whether viable options exist to retain the property in the new design. It should be noted in determining the “substantial benefit” to the community that the beauty, charm and reputation of Georgetown is rooted in its Historic Character. Destroying that authentic character for a new improvement should be carefully considered when determining benefit.

**C Retention of the resource will cause undue financial hardship to the owner**

When a governmental action, an act of God, or other events beyond the owner’s control created the hardship, and all feasible alternatives to eliminate the financial hardship, which may include offering the resource for sale at its fair market value or moving the resource to a vacant site within the historic district, have been attempted and exhausted by the owner.

As evidence that an unreasonable economic hardship exists, the owner may submit the following information to the Historic & Architectural Review Commission (HARC):

**C.1 For all structures and property:**

- The past and current use of the structures and property;
- The name and legal status (e.g., partnership, corporation) of the owners;
- The original purchase price of the structures and property;
- The assessed value of the structures and property according to the two most recent tax assessments;
- The amount of real estate taxes on the structures and property for the previous two years;
- The date of purchase or other acquisition of the structures and property;
- Principal balance and interest rate on current mortgage and the annual debt service on the structures and property, if any, for the previous two years;
- All appraisals obtained by the owner or applicant within the previous two years in connection with the owner's purchase, financing or ownership of the structures and property;
- Any listing of the structures and property for sale or rent, price asked and offers received;
- Any consideration given by the owner to profitable adaptive uses for the structures and property;
- Any replacement construction plans for proposed improvements on the site;
- Financial proof of the owner's ability to complete any replacement project on the site, which may include but not be limited to a performance bond, a letter of credit, a trust for completion of improvements, or a letter of commitment from a financial institution; and
- The current fair market value of the structure and property as determined by a qualified appraiser.
- Any property tax exemptions claimed in the past five years.



## **C.2 For income producing structures and property:**

- Annual gross income from the structure and property for the previous two years;
- Itemized operating and maintenance expenses for the previous two years; and
- Annual cash flow, if any, for the previous two years.

## **C.3 Additional Information**

In the event that the Historic & Architectural Review Commission (HARC) determines that any additional information described above is necessary in order to evaluate whether an unreasonable economic hardship exists, the HPO shall notify the owner. Failure by the owner to submit such information to the HPO within 15 days after receipt of such notice, which time may be extended by the HARC, may be grounds for denial of the owner's claim of unreasonable economic hardship.

## **C.4 Low-Income Homeowners.**

When a low-income resident homeowner is unable to meet the requirements set forth in this section, HARC, at its own discretion, may waive some or all of the required information and/or request substitute information that an indigent resident homeowner may obtain without incurring any costs.

#### **4.2 HARC should consider the following when evaluating proposals to demolish or relocate historic resources:**

- 1.** Does the resource proposed for demolition or relocation have architectural and/or historical significance?
- 2.** What would be the effect on surrounding buildings of demolition or relocation of the resource?
- 3.** What would be the effect on the Overlay District as a whole of demolition or relocation of the resource?
- 4.** What would be the effect on safeguarding the heritage of the City of the demolition or relocation?
- 5.** What has been the impact of any previous inappropriate alterations?
- 6.** Is the demolition solely a matter of convenience?
- 7.** Has the owner offered the property for sale?
- 8.** Has the owner asked a fair price?
- 9.** Has the property been marketed for a reasonable time?
- 10.** Has the property been advertised broadly in a reasonable manner?
- 11.** Has the owner sought the advice of a professional experienced in historic preservation work?
- 12.** What would be the effect of open space in that location if the lot is to be left vacant?



### 4.3 Loss of Historic Significance or Integrity

**A** If, based on the evidence presented, HARC or HPO finds that the structure or property is no longer historically, culturally, architecturally or archaeologically significant it may make a recommendation for approval of the demolition. In making this determination, the HARC or HPO must find that the owner has established that the structure or property has undergone significant and irreversible changes which have caused it to lose the historic, cultural, architectural or archaeological significance, qualities or features which qualified the structure or property for such designation.

**B** Additionally, the HARC or HPO must find that such changes were not caused either directly or indirectly by the owner, and were not due to intentional or negligent destruction or a lack of maintenance rising to the level of a demolition by neglect.

**C** The historic and architectural review commission shall not consider or be persuaded to find loss of significance based on the presentation of circumstances or items that are not unique to the property in question (i.e. the current economic climate).

### 4.4 Order of Last Resort

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

**A** Where a structure must be razed, then a record shall be made of it prior to demolition. This shall include:

- 1** Applicants shall document buildings, objects, sites or structures which are intended to be demolished with two bound copies and one digital copy of the property photos, property ownership, records of notable persons or events and any other information pertinent to the property history bound into a single document with table of contents. All photos shall be clear and high resolution so that the design, appearance, character, materials and condition of the structure are clear. Applicants may also provide copies of the digital photos.
- 2** The applicant shall provided a measured set of drawings that includes floor plans and elevations with dimensions.
- 3** Applicants shall also prepare for the historic preservation officer a salvage strategy for reuse of building materials deemed valuable by the historic preservation officer for other preservation and restoration activities.

**B** The required archive record and/or salvage plan of the property for inclusion in the City's records must be submitted to the City prior to the issuance of the Certificate of Appropriateness.

**C** See Unified Development Code for provisions related to proposed demolition and/or relocation of historic structures.

## 4.5 Relocation of a Historic Structure

Moving historic buildings is usually undertaken to save them from demolition or to fulfill the objectives of a preservation or revitalization plan. Often these two objectives complement each other; a historic building or structure threatened with demolition or surrounded by a setting that is incompatible, can be relocated into a compatible environment and rehabilitated to a compatible use.

**A** No contributing historic structure shall be moved out of the historic overlay district unless an archive record is first made according to the criteria in Section 4.4. Contributing historic structures should only be approved for relocation outside of the historic overlay districts when relocation is the only feasible option aside from demolition.

**B** No contributing historic structure shall it be repositioned on its lot unless there is historic evidence of a different location on the lot.

**C** A structure being moved into the historic districts should be compatible in style. The Downtown and Old Town Districts contain architectural styles that span from National Folk to Victorian to Ranch Style. Several of the houses have agricultural buildings associated with them including barns and smaller outbuildings. Some residences have small garages that housed early automobiles. Generally, the styles commonly seen in the districts and discussed in Chapter 1 and 3 would be appropriate.

**D** Upon approval of the structure and relocation by the HARC, the building will be considered protected and contributing to the historic districts and subject to review and approval as directed in the UDC.3.13.

**E** The proposed siting for a relocated main building shall be consistent and

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# 5



## CHAPTER 5 SIGNAGE

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Well-designed signs are needed in the Historic Overlay District for communication and for identifying goods and services available in the District. Signs are artifacts in themselves. They are a significant component of the environment. Signs affect the quality, image, and cohesiveness of the entire Historic Overlay District.

The placement or location of a sign is a critical factor in maintaining the order and integrity of the Downtown Overlay District and Old Town Overlay Districts. 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.

## Traditional Character of Signs

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Traditionally, a variety of signs were found in the Downtown. Five different types occurred:

- Small, freestanding signs mounted on a poles or posts; located near the sidewalk because the primary structure or business was set back from the street (e.g., an area with residential character); and printed on both sides;
- Medium-sized, square or rectangular-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 and 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.



*Painted sign on glass.*





Signs 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 and architectural features of individual structures.



*T-B: Appropriate signs.*



## 5.1 Types of Signage

Nonresidential structure in the Downtown and Old Town Overlay Districts may have a variety of the following five types of signs: primary, secondary, window, portable, and temporary.

### Primary Sign

A Primary sign represents the owner's largest sign expense and is likely the most important of the five sign types. Only one primary sign will be allowed per business per building.

1. A primary sign should identify the services or business offered within.
2. The primary sign's audience is specifically the viewer driving past in a vehicle. To avoid driver confusion, the information on the primary sign should be easily viewable from a vehicle.
3. The sign should contain only enough information to alert the viewer in a vehicle to the location of the business or entity at the building.
4. Whenever possible, other signs should be utilized for information geared towards pedestrian or other viewers.
5. The primary sign should be easily viewable from a vehicle with as little visual clutter as possible.



*Example of secondary sign.*



*Examples of primary and secondary signs.*

## Secondary signs

Secondary signs are utilized in addition to the primary building sign.

Typically, a secondary sign protrudes from the building below the awnings or canopies but above pedestrian heads, printed on both signs. This may also be a small to medium free-standing sign mounted on posts. The secondary sign is generally intended to capture the attention of the pedestrian walking on the sidewalk.

1. A secondary sign should identify the services or business offered within.
2. The sign should contain only enough information to alert the viewer on a sidewalk to the location of the business or entity at the building.
3. The secondary sign should be easily viewable from the sidewalk with as little visual clutter as possible.

## Window signs

Window signs are painted or applied to the glass used at street level and/or on upper floors. The window signage is intended for the pedestrian walking on the sidewalk and conveys specific information about the business offered.

## Portable signs

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

Temporary signs are used for a special purpose, such as a limited-time offer or a sale. Planning and Development Department staff may approve temporary signs for up to 45 days. If more time is requested the item will be forwarded to HARC.



*T-B: Examples of secondary signs.*



*Example of portable sign.*



## 5.2 Number of Signs

A business may have one (1) primary sign and one (1) secondary sign.

The secondary sign must be subordinate to the primary sign and comply with the specific sizes in the guidelines. For purposes of counting the number of signs - an under-canopy sign is one, a window sign is one per window, a portable sign is one. A sign on a door is counted as a window sign.

An upper-story tenant may have one (1) sign no larger than 4 square feet on the face of the building.

It is preferred that the sign be painted on an upper story window as this was a traditional location keeping with the historic character of Georgetown. An upper story tenant may also have their name on a multi-tenant directory.

The applicable sign standards shall be those contained within these design guidelines. In the event that no standard exists, the standards in the Unified Development Code, shall apply, and may be modified in order to more accurately reflect the express language or the intent of these design guidelines in regards to signs. The sizing, placement, manner, and overall aesthetics of a sign shall be regulated to conform to other guidelines in this chapter. A business logo cannot be altered if it is federally trademarked.



*Example of primary and secondary signs.*



## 5.3 Placement of Signs on a Building

Design a sign to be in balance with the overall character of the property. A sign typically serves two functions: first, to attract attention, and second to convey information, 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 the surrounding in mind.

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

**B** Coordinate a sign within the overall façade composition. A sign should appear to be in scale with the facade.

**C** A sign should be in proportion to the building, such that it does not dominate the appearance. A sign shall be subordinate to the overall building composition.

**D** Locate a sign on a building such that it will emphasize design elements of the facade itself. A sign should be designed to integrate with the architectural features of a building not distract attention from them.

**E** 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.



*Sign placed for pedestrian view.*



*Excessive use of signs.*

## 5.4 Flush-Mounted Wall Signs

**A** Where available, mount signs within the historic building frieze. In many cases, turn-of-the-century building types common in Georgetown have a sign frieze, which is a panel that sits just above the transom. This is the ideal location for the primary building sign. The sign frieze is typically located above the transom and below second-floor windows or the cornice.

When utilizing the sign frieze as the sign placement location, respect the frieze borders. In other words, the sign should not overlap or crowd the top, bottom, or ends of the frieze.

**B** When feasible, place a wall sign such that it aligns with others on the block.

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

1. 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.

2. Note that the formula establishes the maximum permitted sign area, when all other factors of scale, proportion, and compatibility are met. A sign does not have to be as large as this equation allows. The first consideration shall be compatibility with the size and design of the facade.

3. In a case where a building has more than one face exposed to a public way, only the width of the facade on which the sign is being placed may be counted.

4. For buildings with multiple tenants on the ground floor, the size allowance for facade signs shall be based on the linear width of the tenant lease space.



*T-B: Wall-mounted signs.*



## 5.5 Window Signs

A window sign may be considered in addition to the primary building sign. Window Signs include contact information (i.e. telephone number, email, or web address of a business), or list specific products or services.

### Coverage area

A window sign should cover no more than thirty percent (30%) of the total window area.

### Materials

Window signs may be painted on the glass, attached with flush vinyl, or hung just inside a window using appropriate attachment materials for the location and sign type.

### Total window signage

No more than 50% of a window shall be covered by business signage, advertisements, open signs, hours of operation, and other messages.

### Open signs

Signs indicating business hours or that the business or entity is open for business are treated as window signs and are included within the calculation for maximum allowed size. These signs may not be electronic and if illuminated the sign cannot be in a flashing or traveling mode. The sign message cannot be in a flashing or traveling mode.

### Window displays

Signs within a store that are obviously intended to be viewed through a window, including neon signs, require approval of a Certificate of Appropriateness.



T-B: Window signs.



## 5.6 Under Canopy Hanging Signs

A small hanging sign is easier for a pedestrian to read than other sign types and is encouraged.

### Location

A small hanging sign should be located near the business entrance, just above the door or to the side of it.

### Proportions

Size should be relative to the canopy. A hanging sign installed under a canopy should be a maximum of 50% of the canopy's width.

### Placement

A hanging sign should be mounted perpendicular with the building facade.

### Clearance

A hanging sign should provide a minimum of seven feet clearance between the sidewalk surface and the bottom of the sign.

### Size

A hanging sign shall be no more than eight square feet in size.



*T-B: Under canopy hanging signs.*

## 5.7 Projecting Signs

### Proportions

A projecting sign should appear to be in proportion with the building. It should not overwhelm the appearance of the building or obscure key architectural features. It should align with features on the building such as centered between horizontal banding, or vertical elements.

### Clearance

A projecting sign shall provide a minimum clearance of eight feet between the sidewalk surface and the bottom of the sign.

### Size

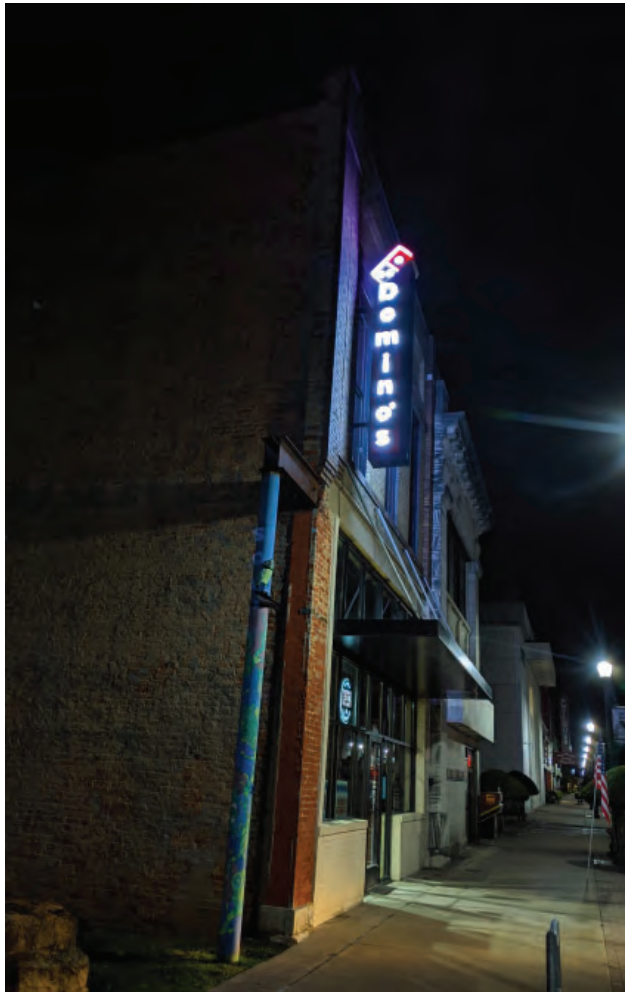
A projecting sign shall be no more than fifteen square feet in size with a maximum sign height of five feet.

### Width

Additionally, a projecting sign shall in no case project beyond 1/2 of the sidewalk width.

### Placement

Signs should not obscure the view of any windows, existing signs, and/or adjacent buildings to an unreasonable extent.



*T-B: Projecting signs.*

## Large Signs

A large projecting sign is not permitted unless other types of signage are not appropriate for the building.

1. A large projecting sign, if approved, should be mounted higher, and centered on the facade or positioned at the corner of a building. Generally, a projecting sign should not be located above the second floor.

2. Blade signs are considered projecting signs and should follow the guidelines for projecting signs.

3. Any two-sided sign shall be designed to be back to back and in no case shall both sides of the sign be visible at any time to the reader.



*T-B: Large scale signs.*



## 5.8 Awning and Above Canopy Signs

### Size

An awning or canopy sign shall not exceed one square foot for every one linear foot of facade width. The maximum height of a sign is limited to 36 inches. In no case should an awning or canopy sign exceed the width and height of the awning or canopy surface to which it is applied.

### Calculating Area

The size of an awning or canopy sign shall be calculated by its actual area of the sign face or a regular rectangle drawn around the sign image (words and graphics) on an awning and shall be included in the calculation for total allowable building signage.

### Location

Consider mounting a sign centered on top of a building canopy where a flush-mounted sign would obscure architectural details. Appearance of a sign as viewed from an upper level out must be considered. The sign shall not completely block view of the square or the street from the second floor windows.



*T-B: Signs above canopies or awnings.*

## 5.9 Signage for Multi-Tenant Buildings

A Master Sign Plan is recommended for multi-tenant buildings.

### Grouping signs

Where several businesses share a building, coordinate the signs. Align several smaller signs, or group them into a single panel as a directory.

### Cohesiveness

Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.

### Location

A directory sign mounted to the building in the Downtown Overlay District should be small and discreet. 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.

### Purpose

A multi-tenant building may have a sign indicating the name of the building placed on a building. The purpose of this sign is so that a tenant may refer to the name of the building, with their Suite No. This shall sign shall not be the name of a business in the building.

### Signage allocation

Signage allocation must be considered when setting up a building for multiple tenants, and the appropriate distribution of allowable sign square footage and sign sizes and locations planned for the various tenants are subject to the linear foot of storefront regulations as well as the number of signs.



T-B: Multi-tenant signs.



## 5.10 Free Standing Signs

Freestanding signs are not attached to a building, and may include information on either or both sides. Small scale freestanding signs can help reinforce the historic character of a residential buildings and streetscapes that have been adapted for office and retail uses, while providing necessary identification for businesses.

### Use

Freestanding signs are most appropriate in locations where building forms are set back from the street, such as in areas where historic residences have been adapted for office or retail uses, or in commercial districts where they may be used to identify parking areas or other accessory uses.

### Location

Place freestanding signs near the public right-of-way where they are clearly visible to passing pedestrians and motorists, a minimum of five feet from the street right-of-way and ten feet from all interior side lot lines. No freestanding sign should be placed in a manner that obstructs the pedestrian walkway.

### Amount

Limit the number of freestanding signs per platted lot to one, unless the lot fronts more than one street, in which case, one sign is allowed on each street on which the lot has frontage.

### Height

Limit the height of freestanding signs to no more than six feet.



T-B: Freestanding signs.



## Size

The size of new signs should be appropriate within the historic context, and should not exceed 25 square feet on either side, for a total of 50 square feet. Appropriate size shall be determined by considering historic precedent, sign patterns within the historic districts, and conditions specific to individual properties.

## Structural supports

Use subtle structural elements (in terms of their scale and mass) with historically compatible materials to support a freestanding sign. A single pole is not allowed.



*T-B: Appropriate size signs.*

## 5.11 Portable Signs

### Use

Portable signs are intended for pedestrian traffic on the sidewalk and can convey specific information regarding contact information.

### Information

A portable sign may list more than one specific product or service and/or promotional information (i.e., daily specials, sales, or business related announcements.)

### Types of Portable Signs

Portable signs include A-frame, sandwich boards, signs mounted on easels or free-standing frames with sign inserts.

#### A-frame or sandwich board

An A-frame or sandwich board sign should be limited to 12 square feet of surface per side and should in no case exceed four feet in height and three feet in width.

#### Easel-mounted or free-standing frame signs

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.

### Right of way

A portable sign should not interfere with pedestrian traffic.

### Installation

A portable sign should be secured to the sidewalk. If an eye bolt is used it should be installed by the City of Georgetown and placed below the sidewalk surface, and a steel wire should be used to attach the sign to the bolt.



*Acceptable portable sign.*

### **Weighted signs**

If the sign is not anchored with an eye bolt, then the sign shall be internally weighted rather than secured with sand bags or other external means.

### **After hours storage**

Portable signs shall be taken inside when the business being advertised is not open.

### **Portable signs in Area 2**

Portable signs in Area 2 are discouraged, except when placed on a sidewalk adjacent to a street with heavy pedestrian traffic.



*T-B: Temporary signs.*



## 5.12 Temporary Signs

### Size

A temporary sign (including banners) should be limited to a maximum of twenty-four square feet in area with a maximum height of three feet.

### Location

A temporary sign, when installed, should not obscure windows or other architectural details of a building.

### Impermanence

In no case will a temporary sign be allowed to substitute as a permanent sign.

### Duration of use

Planning and Development Department staff may approve temporary signs for up to 45 days, a request for a longer time period will be forwarded to HARC.

### Appearance

Temporary signs should respect the design and color guidelines for permanent signs.



*T-B: Painted signs*

## 5.13 Murals

### A. Murals with signage

Murals that include signage may be considered appropriate.

### B. Murals on masonry walls

Murals shall not be painted onto previously unpainted brick or masonry of historical significance.

## 5.14 Sign Design

Sign design should be compatible with that of the building facade.

### Simplicity

A simple, easy-to-read sign design is preferred.

### Typeface

Typefaces that are in keeping with those seen in the area traditionally are encouraged.

### Compatible fonts

Select letter styles and sizes that will be compatible with the building front. Generally, these are typefaces with serifs.

### Legibility

Avoid hard-to-read or overly intricate typeface styles.

### Symbols

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.

### Compatible colors

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

### Limited colors

Sign colors should be limited. In general, no more than three colors should be used. For these Guidelines, black and white are not counted as colors.

### Color shades

HARC may consider different shades of a color similar enough to count as one color in the determination of the number of colors being allowed.



T-B: Personal sign design.

**Signs with photos**

Signs with photo images, including multiple colors, are appropriate on A-frame/ sandwich board type signs only.

**Quality**

Signage should have a professional quality and a finished appearance.

**Appearance**

Signs that appear to be temporary, unfinished, or homemade are not allowed.



*Original secondary sign.*



## 5.15 Sign Materials

### Appropriate materials

Painted wood and metal are appropriate materials for signs. Their use is encouraged.

### Unfinished materials

Unfinished materials, including untreated wood, are discouraged because they are out of character with the context of the Overlay Districts.

### Plastic

Plastic is not permitted, except for flush, adhesive, professionally installed lettering.

### Reflective materials

Highly reflective materials that will be difficult to read are inappropriate. 5.15.E Painted signs

Painted signs on blank walls were common historically and may be considered. However painting on unpainted masonry is not appropriate.

## 5.16 Sign Lighting

**A.** The light for a sign should be an indirect source.

**B.** Light should be directed at the sign from an external, shielded lamp.

**C.** The fixture should have a sense of design, which is coordinated with the sign surface and appropriate to building style and character.

**D.** A warm light, similar to daylight, is appropriate.

**E.** Light should not shine directly or reflect into the eyes of pedestrians.

**F.** Exposed up-lights are inappropriate.



*T-B: Appropriate sign materials*

## 5.17 Internal Illumination

### A. In Area 1

Internally illuminated signs are not appropriate in Area 1 as these do not reflect the historic character of the buildings and would not have been used during the period of significance.

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

**C.** If internal illumination is used, a system that backlights only the sign text is preferred.

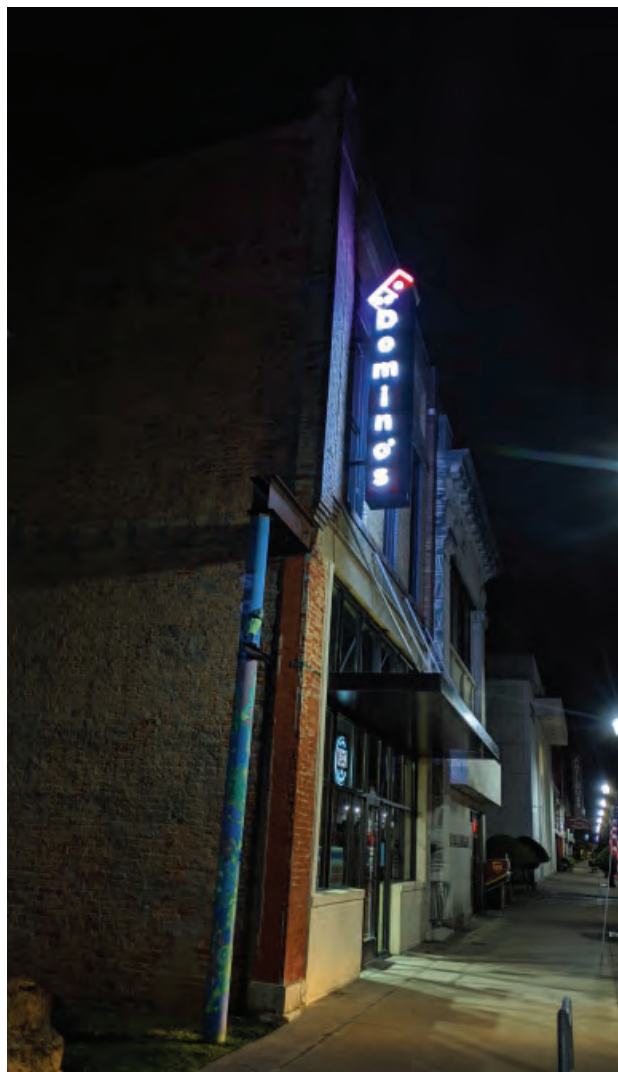
**D.** Back lit channel letters are appropriate in Area 2 and Old Town. However the raceways must be concealed.

**E.** Internal illumination of an awning is inappropriate.

**F.** Neon signs may be considered in Area 2 and Old Town.

**G.** The use of neon signs is more appropriate to new construction, non-historic structures, and historic structures built after 1930. These signs should have an historic character.

**H.** Neon is not appropriate on structures built before 1930 or on residential structures.



*T-B: Appropriate sign illumination.*

## 5.18 Sign Mounting and Hardware

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

B Place mounting brackets in mortar joints rather in stone or brickface.

C Stainless Steel mounting hardware is preferred.

D Non Galvanized metal is prohibited.



## 5.19 Maintenance of Signs

A Maintenance of signs is required.

B Re-secure sign mounts to the building front.

C Repaint faded graphics.

D Repair worn wiring.

E Replace burned out bulbs.

F Remove non-historic, obsolete signs.

G Preserve historic painted signs in place as decorative features.



## 5.20 Change in Multi-Tenant Signs

Staff may approve sign face changes in previously approved multi-tenant buildings if they are the style of the approved multi-tenant sign.



T-B: Appropriate signs.



## 5.21 Prohibited Signs

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

- A.** Billboards and junior billboards.
- B.** Reader board signs with electronic or changeable letters
- C.** Advertising benches, chairs, tables, umbrellas or other street furniture.
- D.** Pole signs.
- E.** Revolving signs or signs with a kinetic component.
- F.** Animated signs
- G.** Internal illumination of an entire sign panel.
- H.** Roof mounted signs, except in the case of an existing sign determined to be contributing by the Historic Preservation staff.
- I.** Digital and/or LED lighted signs, not to include LED light sources that do not meet the definition of a sign.
- J.** Moored balloons, floating signs or inflated objects meant to draw attention to a business that are tethered to the ground or to a structure.
- K.** Any sign which does not identify a business or service within the historic district or historic landmark.
- L.** Nonconforming signs that do not meet the requirements of Chapter 14 of the UDC.



*Inappropriate sign.*



Appendix A  
Maintenance and Repair Guide

Appendix B  
Glossary of Terms

Appendix C  
The Secretary Interior's Standard



## Appendix A

# Maintenance and Repair Guide

### Exterior Wall Materials

Exterior walls may be constructed of or clad in durable materials such as natural or manufactured masonry, wood, stucco, asbestos, or even metal. Regular maintenance of historic building materials is essential to long-term preservation. When possible, these materials should be repaired in-kind, with a material that is similar in look and composition, rather than replaced when damaged or deteriorated.

### Masonry

Masonry refers to a type of building construction that consists of separate, individual units laid in rows, stacked on top of one another, and held together by mortar (a mixture of water, sand or gravel, and cement or lime). It can be structural or decorative. Masonry can be natural, such as limestone or granite, or it can be manmade, such as brick or concrete blocks. When maintained properly, masonry is a durable material; however, inappropriate repair, mortar, or cleaning can rapidly deteriorate the material.

Maintaining Exterior Masonry. Do not paint historic masonry, and avoid applying water-repellent coatings or sealants.

Historic masonry should not be coated or covered with any additional materials. Repoint missing or deteriorated masonry joints with a mortar that matches the historic in strength, composition, color, and texture, per guidance in National Park Service Preservation Brief #2 ([https://www.nps.gov/tps/how-to-preserve/briefs/2-](https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm)

[repoint-mortar-joints.htm](https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm)). It should look the same as the existing mortar and be as soft or softer than original.

Never use Portland cement to patch or repoint historic masonry as it is too hard and can damage the historic material. If any masonry units need to be replaced, the replacement material should match existing historic in size, color, texture, and composition.

Cleaning masonry should only be undertaken to stop active deterioration or remove significant soiling. If cleaning is necessary, start with the gentlest means water, typically low-pressure water (like a garden hose) with a soft bristle brush. Any additional cleaning products should be appropriate for historic masonry and should be tested prior to application. Test products in an inconspicuous location and wait to observe any adverse effects (such as change in color, texture, or gloss). Cleaning may not make masonry look “like new.” Avoid abrasive or mechanical cleaning with power washers, wire wheels, or similar tools. See National Park Service Preservation Brief #1 for additional cleaning guidance (<https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>).

## Wood

Wood siding was commonly used on historic building exteriors, especially on historic buildings. It was typically coated in paint. Coatings are important in preserving historic wood as exposed wood can deteriorate from exposure to sun, water, and environmental conditions.

### Maintaining Exterior Wood Siding

Maintain existing paints and coatings to prevent the wood siding from being exposed wind, sun, and rain. See National Park Service Preservation Brief 47 (<https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>) for additional information on maintaining wood siding on building exteriors.

Avoid excessive exposure to water by maintaining gutters, downspouts, and drainage; keeping sprinklers from hitting the building; and keeping vegetation away from the wood siding.

When repainting, prepare, prime, and spot paint, as needed. Avoid stripping existing exterior paints as it can damage the wood siding. Remove loose paint by hand and sand the surface to prepare the surface for new paint. Preparation and a paint compatible with the existing is essential to lasting exterior paint. See National Park Service Preservation Brief 47 (<https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>) for additional information on maintaining wood siding on building exteriors.

## Other Siding Materials

Siding materials such as metal, stucco, or asbestos siding may also be present on the exterior of historic buildings.

### Maintaining Other Siding Materials

Maintain existing paints and coatings. Deteriorated siding should be repaired, rather than replaced, with materials compatible in color, texture, and composition.

If siding requires cleaning due to heavy soiling or to halt deterioration, start with the gentlest means possible, typically low-pressure water (like a garden hose) and a soft bristle brush. If cleaning chemicals are required, test in an inconspicuous location first. See National Park Service Preservation Brief 1 (<https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>) and 47 (<https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>) for additional guidance on cleaning and maintaining historic exteriors.

## Ornamentation

Ornamental elements on historic buildings in Georgetown are typically made of metal or wood. They may be carved or molded and are likely painted or coated.

### Metal Ornamentation Maintenance

If metals are painted, the paint coating should be retained as exposed metal may rust when exposed to air and water. If metals are not painted, which is common with sheet metals, they should be left unpainted.

Avoid abrasive cleaning methods, such as wire wheels or pressure washing. Clean with the gentlest, least abrasive method possible, usually low-pressure water (like a garden hose) and a soft bristle brush. Avoid chemical cleaners unless they are appropriate for historic metals. Any cleaners should be tested in an inconspicuous area and observed for adverse effects (such as change in color, texture, or gloss) per National Park Service Preservation Brief 1 (<https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>).

#### Wood Ornamentation Maintenance

Maintain existing paints and coatings to prevent the wood elements from being exposed wind, sun, and rain.

Avoid excessive exposure to water by maintaining gutters, downspouts, and drainage; keeping sprinklers from hitting the building; and keeping vegetation away from the wood elements.

When repainting, prepare, prime, and spot paint, as needed. Avoid stripping existing exterior paints as it can damage the wood ornamentation. Remove loose paint by hand and sand the surface to prepare the surface for new paint. Preparation and a paint compatible with the existing is essential to lasting exterior paint. See National Park Service Preservation Brief 47 (<https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm>) for additional information on maintaining wood siding on building exteriors.

If wood is deteriorated or has areas of decay, selective repair with dutchman patches may be appropriate.

#### Roofing

Sloped roofs may be clad in composition shingles, slate, metal or other durable materials. Flat roofs may be composed of a variety of materials including tar and gravel. Roofing requires routine inspection and regular maintenance.

#### Roof Maintenance

Inspect roof materials regularly as part of regular maintenance, looking for loose elements, debris in gutters or downspouts, deteriorated flashing or connections, evidence of water intrusion or leaks, vegetation in contact with the roofing, ponding water, or other unusual conditions. Preventing water intrusion is important to roof maintenance and regular inspection can address issues early on.

Trim adjacent vegetation. Regularly clean gutters and downspouts. Check and re-secure flashing. Re-secure or replace loose materials, including shingles, in-kind to match existing in color, texture, size, and profile. See National Park Service Preservation Brief 47 (<https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm>) for additional information on routine roof maintenance.

#### Windows, Doors, and Porches

Historic windows, doors, and porches are typically made of wood with metal, glass, and tile or terrazzo detailing or ornamentation. These materials may require repair and/or selective replacement over time.

#### Wood Maintenance

Maintain existing paints and coatings to prevent the wood elements from being exposed to wind, sun, and rain. Avoid excessive exposure to water by maintaining gutters, downspouts, and



drainage; keeping sprinklers from hitting the building; and keeping vegetation away from the wood elements.

When repainting, prepare, prime, and spot paint, as needed. Avoid stripping existing paints as it can damage the wood. Remove loose paint by hand and sand the surface to prepare the surface for new paint. Preparation and a paint compatible with the existing is essential to lasting exterior paint. See National Park Service Preservation Brief 47 (<https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>) for additional information on maintaining wood on historic buildings. If wood is deteriorated or has areas of decay, selective repair with dutchman patches may be appropriate.

### **Metal Maintenance**

If metals are painted, the paint coating should be retained as exposed metal may rust when exposed to air and water. Repaint with a compatible paint, as needed. If metals are not painted, which is common with sheet metals, they should be left unpainted.

Avoid abrasive cleaning methods, such as wire wheels or pressure washing. Clean with the gentlest, least abrasive method possible, usually low-pressure water (like a garden hose) and a soft bristle brush. Avoid chemical cleaners unless they are appropriate for historic metals. Any cleaners should be tested in an inconspicuous area and observed for adverse effects (such as change in color, texture, or gloss) per National Park Service Preservation Brief 1 (<https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>).

### **Glass Maintenance**

Most glass elements, other than painted glass, can be cleaned with water alone. Avoid abrasive, acidic or most household cleaners on historic colored or stained glass.

### **Tile or Terrazzo Maintenance**

Do not paint historic tile or terrazzo, and avoid applying water-repellent coatings or sealants.

Historic tile or terrazzo should not be coated or covered with any additional materials.

Avoid abrasive cleaning methods, such as wire wheels or pressure washing.

Clean with the gentlest, least abrasive method possible, usually low-pressure water (like a garden hose) and a soft bristle brush. Avoid chemical cleaners unless they are appropriate for historic tile or terrazzo. Any cleaners should be tested in an inconspicuous area and observed for adverse effects (such as change in color, texture, or gloss) per National Park Service Preservation Brief 1 (<https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>).

Deteriorated mortar between tiles may be selectively repointed with a mortar compatible in color, texture, composition, and profile. Avoid Portland cement-based mortar mixtures as they are typically too hard.

## Appendix B

# Glossary of Terms

**Alignment.** The arrangement of objects along a straight line.

**Appropriate.** Suitable for a particular condition, occasion, or place, compatible, fitting.

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

**Architrave.** The lowest part of an entablature that rests on the capitals of the columns.

**Awning.** An architectural projection, which provides weather protection, identity, or decoration, and is supported by the building to which it is attached. It is composed of a lightweight rigid or retractable skeleton structure over which another cover is attached that may be of fabric or other materials. Awnings are typically sloped.

**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.

**Canopy.** A projecting, rigid structure with a roof generally mounted to the ground and/or suspended with tie rods.

**Character/Characteristic.** The aggregate of distinctive qualities, attributes, or features that make up and distinguish a particular structure, neighborhood, street, etc. from another.

**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.

**Demolition.** The complete destruction of a building or structure; or removal of more than 30 percent of the

perimeter walls; or removal of any portion of a street-facing facade.

**Demolition by Deconstruction.** The selective dismantlement of building components, specifically for re-use, recycling, and waste management.

**Demolition by Neglect.** Allowing a property to fall into a serious state of disrepair so as to result in deterioration, which would produce a detrimental effect upon the life and character of the property itself. For Demolition by Neglect standards see Chapter 4 of Unified Development Code.

**Deteriorate.** To diminish or impair in quality, character, function, or value, also to fall into decay or ruin.

**Doorframe.** The part of a door opening to which a door is hinged. A door f

rame consists of two vertical members called jambs and a horizontal top member called a lintel.

**Double-Hung Window.** A window with two sashes

window panes are set), each movable 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.

**Entablature.** Refers to the superstructure of moldings and bands that lie horizontally above columns, resting on their capitals. It is the upper section of a classical building, resting on the columns and constituting the architrave, frieze, and cornice.

**Façade.** 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.

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

**Frame.** A window component. See window parts.

**Frieze.** A horizontal band that runs above doorways and windows or below the cornice. It may be decorated with designs or carvings. In classic architecture, architectural ornament consisting of a horizontal sculptured band between the architrave and the cornice.

**Glazing.** Fitting/securing glass into windows and doors.

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

**Historic Resource.** Properties, structures, features, objects, and districts that are determined

to be of historical significance.

**In-Kind.** In the same manner and material.

**Maintenance.** The work of keeping something in proper condition, upkeep. Activities required or undertaken to conserve as nearly, and as long, as possible the original condition of an asset or resource while compensating for normal wear and tear. The needed replacement of materials is done in-kind.

**Mass/Massing.** The physical size and bulk of a structure. A building’s massing is derived from the articulation of its façade through the use of dormers, towers, bays, porches, steps, and other projections. These projections significantly contribute to the character of the building and, in town, the character of a street.

**Masonry.** Construction materials, typically bound together by mortar, 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 façade 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.

**Mothballing.** The process of temporarily closing up a building to protect it from the weather as well as to secure it from vandalism.

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

**Ordinary Maintenance and Repair.** Any work, the sole purpose of which is to prevent or correct deterioration, decay, or damage, including repair of damage caused by fire or other disaster and which

does not result in a change in the existing appearance and materials of a property.

**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.

**Original.** Belonging or pertaining to the origin or beginning of something, or to a thing at its beginning.

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

**Parapet.** A low protective wall or railing or wall-like barrier along the edge of a raised structure such as a roof, bridge, terrace, or balcony. Where extending above a roof, it may simply be the portion of an exterior wall that continues above the line of the roof surface, or may be a continuation of a vertical feature beneath the roof such as a fire wall or party wall.

**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.

**Preservation.** The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

**Proportion.** The relationship between actual dimensions of elements to each other and to the overall façade. Often proportions are expressed as mathematical ratios drawn from architectural theories of ancient Greece and Renaissance Italy. A design element such as a window may have the same shape as adjacent windows, but may appear out of proportion because the dimensional

relationships are not the same.

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

**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.

**Reconstruction.** The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

**Rehabilitation.** The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural

values.

**Restoration.** The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

**Rhythm.** The spacing and repetition of building façade elements, such as windows, doors, belt courses, and the like, give an elevation its rhythm. The space between freestanding buildings in towns, as well as the height of roofs, cornices, towers, and other roof projections establishes the rhythm of a street.

**Sash.** See window parts.

**Scale. a.** The perceived size of a building relative to the size of its elements and to the size of elements in neighboring buildings. The overall shape and massing of buildings is significant

to defining character. In order to retain the character of a community, maintaining a balance between landscaping and building scale in relation to space available is essential. A building built to the legal limits established for height, building scale, and setbacks may result in a building, which is not compatible with the character of its neighborhood.

**b.** An indication of the relationship between the distances or measurements on a map or drawing and the corresponding actual distances or measurements.

**Sconce.** A decorative wall bracket for holding lights, and other sources of illumination. A light fixture patterned on a candle sconce.

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

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

**Should.** For the purposes of these Design Guidelines should means shall.

**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 device that uses letters, numerals, emblems, pictures, outlines, characters, spectacle delineation, announcement, trademark, logo, illustrations, designs, figures, or symbols for advertising purposes. The term “sign” shall also include any use of color such as bands, stripes, patterns, outlines, or delineations displayed for the purpose of commercial identification (corporate colors) that comprises more than twenty percent (20%) of any facade or visible roof face. This term shall also

include all flags other than Governmental Flags.

**Sign Area.** The area of a sign inclusive of the sign face, sign base, and sign cabinet.

**Sign, Awning.** 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.

**Sign Base.** The structure supporting a sign. The sign base is a part of the sign, unless otherwise specified in Chapter 10 of the UDC.

**Sign Cabinet.** The sign cabinet is the structure or border used to differentiate a sign face from the structure on or against which a sign face is placed.

**Sign, Changeable Copy.** A sign designed to allow the manipulation of messages through manual or mechanical means.

**Sign, Canopy.** Any type of sign attached to in any manner or made a part of a canopy.

**Sign, External Illumination.** A sign utilizing an artificial or reflective light source mounted or operated from the outside of the frame of

the sign, for the purpose of lighting the sign.

**Sign Face.** The area of a sign where the name of the business or facility is advertised and the background on which it is placed. Does not include the sign cabinet or frame.

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

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

**Sign, Identification.** An incidental sign of identification or of informational nature bearing no advertising, unless otherwise specified in Chapter 10 of this Code.

**Sign, Illuminated.** A sign utilizing an artificial or a reflective light source.

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

**Sign, Incidental.** A sign, generally informational, that has a purpose secondary to the use of the lot on which it is located, such as “no parking,” “entrance,” “loading only,” “telephone,” an address, and other



similar directives.

**Sign, Internal**

**Illumination.** A sign utilizing an artificial or a reflective light source mounted or operated from the inside of the frame of the sign, for the purpose of lighting the sign.

**Sign, Low Profile Pole.** A sign that is mounted on one or more freestanding poles or other support so that the bottom edge of the sign face is not in direct contact with a solid base or the ground.

**Sign, Marquee.** Any sign attached to, in any manner, or made a part of a marquee.

**Sign, Monument.** A sign which is attached directly to the ground or is supported by a sign structure that is placed on or anchored in the ground and is independent from any building or other structure.

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

**Sign, Pole.** A sign that is mounted on one or more freestanding poles or other

support so that the bottom edge of the sign face is not in direct contact with a solid base or the ground.

**Sign, Portable.** Any sign not permanently attached to the ground or other permanent structure, or a sign designed to be transported, including, but not limited to, signs designed to be transported by means of wheels; signs converted to A or T frames; sandwich board signs; balloons used as signs; umbrellas used for advertising; and signs attached to or painted on vehicles parked and visible from the public right of way, unless said vehicle is used in the normal day to day operations of the business.

**Sign, Primary.** A medium to large-size, horizontally oriented sign attached flat against the building, above the awning, printed on one side only. Or, a medium-size sign that projects from the building above the awning(s) or canopy(es), printed on both sides. Or, a medium-size sign that is mounted on a free-standing pole or post.

**Sign, Projecting.** Any sign affixed to a building wall in a nonparallel manner

**Sign, Sandwich Board.**

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

**Sign, Secondary.** A small, horizontally-oriented, rectangular sign that protrudes from a building below the awnings or canopies but above pedestrian's heads, and is printed on both sides. Or, a small to medium, free-standing sign mounted on a pole or post.

**Sign, Temporary.** Any sign that is not intended to be permanent.

**Sign, Wall.** A sign which is fastened to or painted on the wall of a building or structure in such a manner that the wall becomes the supporting structure for, or forms the background surface of, the sign. Wall signs shall not project more than eight (8) inches from the building or structure, may have only one (1) sign face, and must be parallel to the wall on which it is attached.

**Sign, Window.** Any sign that is placed inside a window or upon the window or upon the window panes or glass and is intended to be visible from the exterior of the window. Merchandise displays shall not be

considered window signs.

**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.

**Yard, Front.** The area that lies between the established front building line of the principal building and the front lot line.





## Appendix C

# Secretary of the Interior's Standards

A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

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