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

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The contents and opinions, however, do not necessarily reflect the views and policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior.

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

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

This Publication is a project of the Department of Community Development
Shawn Napier, Director

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The City of Paris Historic Preservation Commission

The City of Paris Main Street Program

Preface
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1 September 2009
Paris, Texas, was formally founded in February 1844 after George Wright donated 50 acres of land for the establishment of the Lamar County seat. The City of Paris was incorporated by the Congress of the Republic of Texas on February 3, 1845. However, before this time, other known settlements existed. The first recorded settlement in the Paris vicinity was in 1825, but settlements were known in the area as early as 1824. Later, in 1837, Claiborne Chisum bought a large tract of land west of Paris, upon which several permanent residences already stood. Then in 1839, George Wright, who came to the Red River Valley in 1816 at the age of 17 with his father, purchased one thousand acres of the Larkin Rattan Headright Survey and donated the 50 acres for the establishment of a town where he opened a store. The town was surveyed in a grid pattern, with Wright's store in the middle.

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

Paris looked north for trade and expansion. The Red River separated the Republic of Texas from the United States. It also served as the division between the Anglo colonies to the south and the Choctaw and Chickasaw Nations to the north. Paris benefited from the commerce and exchange of services that took place between the citizens of Paris and the Native Americans. With
this market, early progressive settlement of Paris took place. Paris became a business and federal court center for the Indian Territory.

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

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

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

Paris was never a cattle town even though it was the original Texas home, and later burial place, of one of the great ranching names of Texas history, John Chisum. The most important economic influence on Paris came from cotton. Cotton brought wealth to the town and gave the small town a world outlook. The cotton industry
created a class of citizens who were capable of forming and backing cultural and artistic decisions of community importance. Cotton was also an economic indicator, with Paris becoming a gilded branch of the Cotton Kingdom. The cotton buyers and cotton dealers strictly advised the farmers what they should be doing. The surviving homes of this period of economic influence display evidence of the owners’ concern for show and beauty over usefulness and function. They express an architectural desire to display achievement.

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

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

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

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

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

Paris was hit hard by the Great Depression. Limited construction and advancement took place in the 1930s. The city received only nominal assistance from the Works Progress Administration (WPA). With WPA labor, new water and sewer lines were laid, streets were curbed and paved, and Paris Junior College and Noyes Stadium were constructed. To help stimulate their struggling economy in the 1940s, a group of merchants organized with the intent of
securing an Army camp for Paris. With the assistance of government officials, the merchants were granted their request. Camp Maxey, located north of Paris, was established in 1942. The influx of soldiers and their families helped elevate Paris out of the lingering effects of the Great Depression. By 1945, Camp Maxey was no longer used for training by the Army. Shortly thereafter, it became the training center for the Texas National Guard and still continues for that use today.

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

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

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

Paris became a Texas Mainstreet City in 1984 and again recertified in 1998. In 1988, three
National Register Districts were established. The three districts are the Paris Commercial Historic District, the Church Street Historic District, and the Pine Bluff – Fitzhugh Historic District. The Paris Commercial Historic District was established as a local historic district in 2003. The following year, the Church Street Historic District was established as a local historic district.
Certificate of Appropriateness
Process for Application
APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

Date: _________________________________________________________________________________________

APPLICANT/OWNER INFORMATION

Name: _____________________________________________________________  Phone: ____________________
Address: ____________________________________________________________  Fax: _____________________

Property Owner’s Name: _______________________________________________  Phone: ___________________
Property Owner’s Address: _____________________________________________  Fax: _____________________

PROJECT INFORMATION

Name of Business (if applicable): ___________________________________________________________________
Current or intended use of the building: _________________________________________________________________
Address of Project: ______________________________________________________________________________

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


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

Lot __________, Block __________, Subdivision ________________________  Zoning: ______________

Which Historic District is the property located within?

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

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

☐ Remodeling/Renovating

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

Are you painting an exterior feature?  YES  NO

If YES:

<table>
<thead>
<tr>
<th>Describe Feature</th>
<th>Color Name</th>
<th>Sample Attached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Window and door frames</td>
<td>SW Autumn Hue (No. 7665)</td>
<td>YES  NO</td>
</tr>
<tr>
<td>______________________</td>
<td>___________________</td>
<td></td>
</tr>
<tr>
<td>______________________</td>
<td>___________________</td>
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<tr>
<td>______________________</td>
<td>___________________</td>
<td></td>
</tr>
</tbody>
</table>

_______________________________________________________________________________________
_______________________________________________________________________________________
_______________________________________________________________________________________
_______________________________________________________________________________________
Are you replacing an exterior feature? YES NO

If YES:

<table>
<thead>
<tr>
<th>Ex.</th>
<th>Describe Feature</th>
<th>Current Material</th>
<th>Proposed Material</th>
<th>Sample Attached</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Window frame</td>
<td>Wood</td>
<td>Vinyl</td>
<td>YES NO</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>YES NO</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>YES NO</td>
</tr>
</tbody>
</table>

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

New Construction

Are you replacing an existing structure? YES NO

If YES, complete “Demolition” below.

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

Demolition

Describe the condition of the existing structure: ____________________________________________________________
__________________________________________________________
What is the estimated cost of restoration or repair of the existing structure? ___________________________

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

What do you plan to do to mitigate the loss of the landmark structure? ___________________________
________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

Required attachments:
- Current photographs of the property (photographs should be taken from all possible angles)
- If available, historic photographs of the property
APPLICATION FOR A COA
Page 3

☐ Sign

Type of Sign:
☐ Attached Sign ☐ Pole Sign ☐ Ground Sign ☐ Banner
☐ Sky Sign ☐ Temporary Sign ☐ Other (Specify) ______________

Sign Dimensions: __________________________ Total Square Footage _______________

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

If YES, what is the method of lighting? ______________________________________________________________________________________

Will this sign project over a public sidewalk? YES NO

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

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

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

☐ Fence

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

What is the proposed height of the fence? ______________________________________________________________________________________

Are you replacing an existing fence? YES NO

If YES, what is the current fence material? ______________________________________________________________________________________

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

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

_______________________________________________________________________________________
_______________________________________________________________________________________
_______________________________________________________________________________________
_______________________________________________________________________________________
_______________________________________________________________________________________

Required attachments:

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

Intended start and finish dates: Start ________________________ Finish _________________________

NOTICE TO APPLICANT:

1. COMPLETED APPLICATIONS AND DRAWINGS MUST BE IN THE COMMUNITY DEVELOPMENT OFFICE NO LATER THAN 10 DAYS BEFORE THE MEETING. (MEETINGS ARE HELD EACH MONTH ON THE 2ND WEDNESDAY AT 12:00 P.M. AND 4TH MONDAY AT 4:00 P.M. IN THE CITY HALL WEST ANNEX.)

2. IT IS IMPERATIVE THAT YOU COMPLETE THIS APPLICATION IN ITS ENTIRETY. INCOMPLETE APPLICATIONS WILL BE RETURNED AND COULD DELAY THE COMMENCEMENT OF YOUR PROJECT.

3. THE PRESENCE OF THE APPLICANT OR HIS/HER AGENT AS DESIGNATED HEREIN IS NECESSARY AT THE HISTORIC PRESERVATION COMMISSION MEETING.

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

X
(Owner or Authorized Agent)

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

For Commission Use Only:

COA #_____________________

☐ Approved as Submitted
☐ Approved with the following conditions: ________________________________

☐ Denied for the following reasons: _______________________________________

☐ Approved Administratively (Ordinary Maintenance)

_____________________________ _________________________________
Commission Chairman/HPO Date
Purpose of the Design Standards
Purpose of the Design Standards

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

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

General Considerations
Identify that which is important and “Character-Defining”

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

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

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

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

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

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

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

It should be noted that buildings constructed prior to 1959 may be eligible for listing on the National Register of Historic Places and shall be evaluated
for their significance and contribution to the more recent development of Paris.

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

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

It should also be noted that a Certificate of Appropriateness does not constitute a Building Permit and the undertaking may require a Building Permit to perform the work.
Secretary of the Interior’s Standards for Rehabilitation
The Secretary of the Interior's Standards for the Treatment of Historic Properties are common-sense principles in non-technical language. They were developed to help protect our nation's irreplaceable cultural resources by promoting consistent preservation practices.

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

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

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

Source: National Park Service

The Secretary of the Interior's Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

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

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

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

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

7. Chemical or physical treatments, if
appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

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

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

Source: National Park Service
The Secretary of the Interior's Standards for Rehabilitation

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The following standards are recommended:

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

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

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

• Wooden windows should not be replaced with aluminum windows.
• Closed-in porches should be returned to their original appearance.
• If porches have been removed, consider reconstructing them.
• Synthetic siding which has been applied over the original siding changes the character of the house and can cause the original material to deteriorate. Consider removing the synthetic siding and restoring the original detail of the house.
• When windows have been removed and replaced with windows of a different material and proportion, consider replacing them with windows to match the original in material, proportion, and configuration.

look for other locations for this space when remodeling.

CLOSED-IN PORCHES SHOULD BE RETURNED TO THEIR ORIGINAL APPEARANCE

WOODEN WINDOWS SHOULD NOT BE REPLACED WITH ALUMINUM WINDOWS
New Construction in Historic Districts

- As opportunities arise, new construction will take place in historic districts and this is to be encouraged in order to maintain a viable community. However, new construction should follow the characteristics and standards outlined in this document.

- Respect and maintain the overall height of buildings in the immediate vicinity.

- Maintain the building relationship to the street. Set the new building back a distance equal to that of the surrounding structures and orient the new building in the same way.

- Maintain the established rhythm of the structural piers in the surrounding buildings; consider a similar rhythm, structural bay or width.

- Respect the overall proportion and form. Maintain the width to height relationship.

- Utilize floor heights common to adjacent buildings. Maintain the horizontal continuity of the elevations in commercial buildings.

- Roof forms and roof lines or cornices should be consistent in shape and detail.

- Maintain the solid-to-void pattern established in the window openings and follow the proportions established in these openings.

- Materials used in the construction of new buildings should reflect the period in which they are built but should respect the established scale of adjacent buildings.

- Maintain the orientation of building entrances on a street.

- Construct additions to existing buildings that do not overpower the
original building.

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

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

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

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

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

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

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

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

Sidewalk Displays, Furnishings, and Public Amenities
- All street furniture and public amenities, i.e. benches, trash cans, drinking fountains and lighting, need to be approved by the Historic Preservation Commission.
- Design of public amenities should be simple and clean and shall not replicate a period that predates 1920.
- Temporary signs shall not be attached to historic buildings surfaces.
- Furnishings must not block or obstruct the normal flow of pedestrian traffic.
- New holes must not be created in historic building fabric or hardscape.
Parking
- Parking structures shall be compatible in design and materials with surrounding historic buildings and districts.
- Ramps needed for parking structures must be self contained within the structure and not visible from the street.
- New construction is encouraged to provide parking behind the building, in lieu of on-street parking.
- All design and construction of parking areas or structures within historic districts must be approved by the Historic Preservation Commission.
- At no time shall a building be demolished to provide surface parking.
Lighting

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

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

Inappropriate lighting colors and sources include sodium vapor, blue toned fluorescent, halogen, or xenon.
The following examples indicate replacement light fixtures appropriate to various housing styles.

- **EXAMPLE OF A COLONIAL REVIVAL STYLE HOUSE**
- **EXAMPLE OF A CRAFTSMAN STYLE HOUSE**
- **EXAMPLE OF AN EXOTIC ECLECTIC STYLE HOUSE**
- **EXAMPLE OF A GREEK REVIVAL STYLE HOUSE**
EXAMPLE OF A MISSION STYLE HOUSE

EXAMPLE OF A TUDOR STYLE HOUSE
Design Standards for Buildings in the Historic Districts
Commercial Historic District

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Development and Characteristics of the Paris Commercial Historic District

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

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

The second period of development began immediately following the fire of 1877 and ended in 1916. Because of the devastation of the fire of 1877, new city code required that all commercial buildings be constructed of brick. By 1877, the railroad had already impacted the Paris economy. Pattern books and materials arrived by rail and influenced the reconstruction of the commercial
Gothic Revival, Italianate, and Second Empire style buildings were visible throughout the rebuilding of the downtown commercial district. Further influencing the rebuilding were the ideas brought by professionals and new residents who came from the Midwest. Paris once again showed strength, both architecturally and economically. All this ended on March 21, 1916, when an extensive fire destroyed most of the downtown commercial district and a portion of several residential neighborhoods.

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

The final stage of development for the Commercial Historic District began in the mid-1920s and continues today. Since the end of the last period of
development, very little new construction has taken place. The Great Depression brought on the significant period of development. During this time, the Works Progress Administration (WPA) upgraded the infrastructure of the city. Overall, the buildings remain, but have undergone modernizations. Modernization actions include covering the facades with metal panels and plaster, boarding upper windows, and replacing historic windows with non-historic counterparts. Today, the central core structures of the district remain intact; however, many of the buildings are vacant and neglected. The periphery of the district has several vacant lots.
TIME PERIODS OF DEVELOPMENT

- pre 1916
- 1916
- 1920
- 1926
- 1946
- 1950
- post 1950
### One-part Commercial Block

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

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

### Two-part Commercial Block

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

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

Early construction of the two-part vertical block started in the early 1900s and continues today.
- minimum four stories high
- building divided horizontally into two distinct zones with a prominent upper zone
- engaged columns, pilasters, or uninterrupted wall surface emphasized the verticality of the form

Three-part Vertical Block

The three-part vertical block shares many of the same features of the two-part commercial block.
- building divided horizontally into three distinct zones
- the base of the building supported a mid zone of multiple floors
- top zone consisting of one to three stories above the mid zone became the cornice of the building
**Gothic Revival**

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

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

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

**Richardsonian Romanesque**

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

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

This is an example of a two-part block Richardsonian Romanesque
Classical Revival style was often used as the style of choice for significant commercial buildings including post offices, courthouses, and libraries. Characteristics include:

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

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

- low-pitched roof with little or no overhang covered with tile
- prominent arches above windows and doors
- stucco wall surface
The Mission Revival style began in California, but quickly spread across the southern part of the country. Characteristics include:

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

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

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

This is an example of a three-part block Prairie School
Building Alignment - Downtown Historic District

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

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

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

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

Upper Floor Organization and Rhythm

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

UPPER FLOOR RHYTHM — SPACING OF PAIRED DOUBLE WINDOWS

UPPER FLOOR RHYTHM — SPACING OF SINGLE WINDOWS
Common Building Heights and Roof Shapes

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

Storefronts

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

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

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

- Canopies are common on historic commercial buildings. They are a significant horizontal element of the building block and create a common, human scale.
- Canopies are hung from the buildings with rods or retractable systems. All existing mechanisms and housings must be preserved.
- Canopies must be maintained if still in place and consideration should be given to reinstalling a canopy if there is evidence that one previously existed. If canopies were previously replaced with contemporary aluminum canopies, they need to be returned to the original design. Designs must be compatible to the time period of the building.
- Fabric awnings can also be found on commercial buildings. Canvas type materials are appropriate for installation and the awning needs to be constructed to "fit" an opening. A rectangular awning needs to be installed on a square or rectangular opening and an arched top awning is appropriate for an arched opening.
- Permissible awning fabrics are either striped or without pattern, of a color appropriate and compatible to the era of the building’s construction. Canvas fabrics are historically correct; however, vinyl or nylon reinforced fabrics or UV resistant fabrics are acceptable for their longevity.
- Fabric awnings can have a dramatic impact on a facade if the building was not originally designed with them. They frequently cover the transom and can alter the proportion and scale of the facade.
• If fabric awnings have replaced canopies, consideration must be given to reinstalling the canopy.
• Canopy need to replace canopy.
• Bubble awnings, awnings of shiny plastic, and internal lighting are not appropriate and not acceptable.
• Awnings and canopies must not conceal the character-defining features of historic storefronts.
• The bottom of all canopies and awnings should be installed at the same height, with an eight foot (8') minimum head clearance above the sidewalk, or as determined by applicable codes. This will continue the horizontal organization already established.
• Canopies on non-historic buildings are encouraged to relate to the adjacent historic structures in design and materials.
Upper Floor Windows

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

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

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

Storm Windows
• The installation of interior storm windows is preferable to an exterior installation and will not detract from the original.
• Exterior storm windows should replicate the appearance of the window they cover. They should be of simple wood frame construction with mullions and muntins as applicable.
• With prior approval, metal frame storm windows may be used if the frames are the same size and profile as the sash they cover. In addition, they must be entirely painted to appear as painted wood.

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

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

- The roof line of historic commercial buildings is usually detailed to create a “crown” or cornice. If newer materials cover these details, it is recommended that these materials be carefully removed to reveal the original detail.

- If the original cornice and detail are missing, replace the detailing to match the original if there is enough information to do so. If there are no photographs or evidence of the original design, construct a new, simplified cornice of similar proportions.

- The cornices frequently project out from the face of the building and need to be maintained.

- The roof of commercial buildings is usually not seen from the front or sides of a building but may be visible from the alley. It is not seen from the main street because a parapet, or wall, extends above the roof to conceal it. This parapet must be retained and maintained. It is at the junction between the roof and parapet wall that many roof leaks occur.

- Upper floor additions to buildings must not violate the existing parapet.

- Mechanical equipment should not be placed within the line of sight.
Alley Facades and Sides of Buildings

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

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

Cleaning of Brick Walls

- Sand blasting is prohibited.
- It is important not to damage the face of the brick by sandblasting it, using abrasive methods, or by the use of high pressure water sprays.
- Chemical cleaning may be required for difficult stains or graffiti, but such cleaning must be prescribed or conducted by a knowledgeable professional.
- Water washing of a building is the gentlest means of cleaning masonry surfaces. Prior to any water washing
methods, make certain that all mortar joints are sound and that the building is watertight. This will decrease the likelihood of water reaching metal anchors or interior walls.

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

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

BRICK SHOULD NOT BE PAINTED
which can cause water to enter the wall.

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

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

Cleaning of Stone

- Do not sandblast, use abrasive methods or high pressure water sprays to clean stone masonry.
- Chemical cleaning may be required for difficult stains or graffiti, but such cleaning must be prescribed or conducted by a knowledgeable professional. Great care must be given if a chemical cleaning solution is to be used. Some chemicals burn the face of stone.
- Water washing is the gentlest method of cleaning simple dirt and grime from stone masonry surfaces.
- Prior to any water washing methods, make certain that all mortar joints are sound and that the building is watertight. This will decrease the likelihood of water reaching metal anchors or interior walls.
If stone shows evidence of dirt and grime, it can be cleaned with a mild solution of soap and water and a stiff brush of either natural or synthetic bristles. Never use a metal-bristled brush.

As with brick masonry, cleaning must start at the bottom of the building and progress upwards, keeping the lower levels wet or frequently rinsed.

**Repair of Stone Masonry**

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

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

- There are several types of metal found in and on buildings. The type and application of the metal on buildings help to identify the time period and style of the commercial buildings. Buildings of the late 1800s and early 1900s incorporated pressed metal and cast iron while more contemporary buildings utilize aluminum and steel in their construction.

- Cast iron columns and beams were used as structural components in some Victorian buildings around the square. These structural members, while functional, also add detail and scale to the building storefronts and must be retained.

- Pressed metal is often thought of as an interior ceiling material but is used for cornices and other details on many of the buildings. Pressed metal cornices are constructed over a wooden framework. Deteriorated wood needs to be replaced to provide adequate support for metal cornices. Damaged and deteriorated pressed metal panels can be fabricated and replaced if necessary to retain the overall detailing.

- Another common metal found frequently is aluminum. Aluminum is a more contemporary metal and was used on buildings dating from the 1930s.

- As a general rule, aluminum must not replace wood as a building material. This is especially true of doors and windows and their frames. If aluminum appears to be the only option as a replacement material for deteriorated wood, the aluminum needs to be of similar profile and must have a factory painted finish.
Mill finish or “shiny” aluminum must not be used on a historic building to replace a previously painted material.

- Miscellaneous steel components can also be found at porch columns and porch structures, railings, turnbuckle and chain supports at canopies, downspouts, etc.
- It is important to keep pressed metal, cast iron and steel well painted to avoid rust and deterioration.
- Metal must only replace metal.
Glass

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

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

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

The following guidelines are recommended:

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

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

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

- Primary design considerations of signage must address size, scale, height, color, and location so as to be harmonious with the other properties and overall historic characteristics of the district and structure.

- All signage must relate to a business or service within the historic building.

- The area directly above the transom on a storefront was a common location to identify the occupant.

- Display windows act as signage by allowing the passer-by to look into the storefront. A well-designed store window display says more about the occupant than words in a sign. Avoid filling the display window with additional signage and, as a result, blocking the view inside.

- Doors and windows do offer a location for a minor sign such as street address number or tenant name.

- Avoid damaging, disfiguring, or covering architectural features and details with signs.

- Identify the information desired on the sign. Avoid listing all services or products, as the viewer will get lost in the information.

- Construct the sign of the most durable material that can be afforded.

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

**Number, Size and Illumination**
- For buildings housing one business or service, one (1) major sign and one (1) minor signs will be permitted for each facade with a public entrance to that business. No sign shall exceed fifty (50) square feet.
- For buildings housing more than one business or service, each business or service shall have no more than one
(1) major and one (1) minor signs, with no sign exceeding fifty (50) square feet. The total number of signs shall be kept to a minimum. Developing a signage plan for a multi-tenant building is required for meeting that requirement.

- The total area of all signage shall not exceed thirty-six (36) square inches per running foot of store frontage for each facade, for a total of no more than fifty (50) square feet. If the facade’s proportions support additional signage, the Historic Preservation Commission may approve it.

- When computing the area of a sign, the measurement shall include all borders. Bracing and support structures are not included in figuring the area. In the case of channel letter signs, the determining area shall be the smallest rectangle that will contain all the writing. For signs with more than one (1) sign face, such as double-faced, back-to-back, overhanging and projecting signs, each side of the sign shall be included in total allowable signage area.

- Signs that direct the reader to a specific place or along a specific course, such as “entrance,” “exit,” and “handicap access,” shall not count toward the total allowable signage area. Emergency signs are exempt.

- Sign illumination may be provided by indirect, internal, or bare-bulb lighting, provided there is no resulting glare; by indirect lighting employing a hood or diffuser; or by internal illumination using opal glass or another translucent material (excluding plastic) that transmits an equal or lesser amount of light. “Glare” is defined as an illumination level of at
least six (6) lux at the property boundary. All illumination must be steady and stationary.

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

**Acceptable Sign Styles**
Following is a sampling of sign formats often found in historic districts. All signs are subject to approval by the Historic Preservation Commission.
- Flush-mounted wall signs: Use type fonts traditionally seen in the area; try to limit the number of colors to three; and, when possible, mount the sign so that it aligns with others on the block.
- Projecting, or blade, signs: An
appropriate position for small blade signs is above or near the entrance; for larger signs, place them higher and centered on the facade unless corner placement is more suitable.

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

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

Menus
- Menu boards shall be limited to no more than three hundred sixty (360) square inches, with no more than one (1) per establishment. The menu may be displayed inside the window adjacent to the main entrance. It is permissible for the name of the restaurant to be placed on the menu,
but not on the menu board. The business’ logo shall be considered a sign.

Special Purpose/Temporary Signs/Posters

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

Illegal Placement

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

Noncompliance

- Any legally erected sign that falls out of compliance because of revisions to these standards shall be considered for nonconforming status.
Development and Characteristics of the Residential Historic District

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

The first period of development began in 1845 with the establishment of the City of Paris and ended with the fire of 1916. During the early part of this period, vernacular structures made of hand-hewn wood were plentiful in the residential neighborhoods; however, no structures from this time can be found in the district. With the boom of the cotton industry in the 1860s, the population and wealth of Paris increased. Trolley lines ran along South Main and Kaufman Streets, connecting the residents to the business district. Residences built during the post-Civil War era were of the High Victorian Italianate, Second Empire, and Gothic Revival styles. Only one residence, the Sam Maxey House, remains in the district from this period.

The railroad came to Paris, starting in 1876, and brought new ideas, materials, and styles that influenced future development. Shortly thereafter, the fire of 1877 destroyed much of the commercial district. With the rebuilding of this part of the city, the Italianate and Second Empire styles became dominant. Near the turn of the century, influence from the northeastern United States brought additional styles. The Victorian Queen Anne/Eastlake and Folk Victorian styles with influences from the Shingle style and Richardsonian Romanesque began appearing in Paris residential neighborhoods. Today, the main concentration of residences from this development period is found south of Washington Street, which was spared from the fire of 1916.

The second period of development took place from the time of the fire of 1916 to 1950. The fire of 1916 destroyed much of the downtown commercial district and a portion of the Residential Historic District. During the rebuilding of the town and the 10 years that followed, a
trend toward eclecticism took place. The residential buildings were built to reflect the current trends in architecture. Several of the houses display Classical and Colonial Revival elements on otherwise Queen Anne style buildings. Sullivanesque and Prairie School styles were more common than the revival styles during this time. These two styles are plentiful in the district. Following the popularity of the Prairie School style came a simplification in the details of the residential buildings. The switch from elaborate detailing to simplicity came as a response to the excessive ornamentation during the Victorian era. The resultant simplified forms include the American Foursquare, Pyramid House, and Bungalow, which are all derivatives of the Prairie School and Craftsman styles. The above mentioned styles were constructed during the rebuilding of the residential district after the fire of 1916 and as replacement houses throughout the rest of the district. At this time of rebuilding, large lots that before contained one house were divided into two or more smaller lots. This resulted in a greater density of housing in the district. Other styles including Jacobean and Spanish Colonial Revival are found in the district, but in limited quantities. The use of brick veneer became popular during this time and is visible in homes in the district. Also during this time, the size of homes became more modest than the large, extravagant homes of the previous decades.

After the 1950s, residences were built following contemporary designs. Contemporary designs include Ranch style and Neoeclectic. Ranch style residences were modest in size and lacked applied detail. Neoeclectic residences include characteristics from various styles, but do not follow one particular historic style. Both styles of residences are found in the Residential Historic District.
DEVELOPMENT OF CHURCH STREET DISTRICT
Greek Revival was the dominant style of residential architecture from 1830 to 1850, with occurrences in all areas settled before 1860. Characteristics include:
- gabled or hipped roof with low pitch
- cornice line emphasized with wide trim
- entry or full width porch supported by square or round columns
- front door surrounded by sidelights and transom lights

The Gothic revival style was popularized by fashionable architects in the northeastern United States between 1840 and 1870. Scattered examples are found in most parts of the country settled before 1880. Characteristics include:
- steeply pitched roofs with steep cross gables with decorated bargeboards
- wall surface and windows extending into gable without break
- pointed arch shaped detailing
**Exotic Eclectic**  
(Dutch Renaissance)

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

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

**Queen Anne**

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

- steeply pitched irregular shaped roof with a dominant front facing gable with a finial
- patterned shingles and/or brickwork
- bay windows and other devices are used to avoid a smooth wall appearance.
- asymmetrical facade one story porch that extend along one or both side walls
- decorative wood detailing including fretwork, spindles, and turned porch columns
The Shingle style is a unique American style with adapted characteristics from the Queen Anne and Richardsonian Romanesque styles. The style began as the design of choice for cottages in the seaside resorts between 1880 and 1900. Characteristics include:

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

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

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

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

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

Colonial Revival

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

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

Colonial Revival (Georgian Revival and Ante-bellum)
The Neoclassical style dominated domestic architecture throughout the country during the first half of the 20th century. Characteristics include:

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

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

- steeply pitched roof with a side gable
- steeply pitched cross gables with decorative, non-structural half timbering
- tall and narrow windows with multi-pane glazing often found in multiple groups
- pitched roof dormers
- cast stone trim
- massive chimneys with decorative pots
Italian Renaissance residences were built in the early 1900s throughout the country. This style was primarily used for architect-designed buildings in major metropolitan areas. Characteristics include:
- low-pitched ceramic tile hip roofs
- wide overhangs with decorative brackets
- first story window dominance
- entry accented by columns or pilasters

Mission style architecture began in California in the 1890s and later spread across the southwestern United States through national builders’ magazines. Characteristics include:
- mission shaped dormers or roof parapets
- red tile roof with smooth stucco walls
- wide overhanging eaves
- porch roof supported by square piers
- symmetrical or asymmetrical facades
- arched entry porch
The Prairie style originated in Chicago and is one of the few indigenous American styles. Built in the early 20th century, the style began emerging in Midwestern suburban cities and spread throughout the country by pattern books and popular magazines. The popularity of the style faded after World War I. Characteristics include:

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

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

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

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

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

**American Four Square**

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

- square massing with four rooms on the first floor and three rooms above
- hip or pyramid roof with a small dormer
- stairs and entrance hall on one side
- Arts and Crafts detailing
The ranch style began in the mid-1930s in California. It gained popularity in the 1940s and became the dominant style for residential architecture during the 1950s and ’60s. The dependence on the automobile allowed for the development of suburban neighborhoods with larger lots, which allowed for maximizing the front facade width. Characteristics include:

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

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

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

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

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

- **Rhythm**
  The rhythm of a street is created by the spacing between houses, the location and spacing of sidewalks from the curb to the entrances of the houses, and the location and spacing of the driveway entrances to each property. The rhythm of the street adds to the visual continuity and
establishes the organization and site design standards for a neighborhood.

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

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

- **Walls of Continuity**
  The front of each building, its walls, its porch alignment and even fences help define a “wall” that establishes a visual pattern along the streetscape.

Due to the difference in lot size and house size, the neighborhood reads like
a piece of music with whole notes, half and quarter notes. This needs to be recognized and respected.

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

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

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

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

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

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

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

- Retain the orientation of the house to the street. To change the entrance from the front would alter the pedestrian approach and rhythm.

- Removing or relocating the sidewalk from the street would break the rhythm of the neighborhood. Broken sidewalks need to be replaced but the location should remain. The material must match the original or should be compatible with the house and the surrounding neighborhood. Materials such as stone, concrete or brick pavers, and decomposed granite are appropriate replacement materials and are not as harsh as large expanses of concrete. Each house style needs to be considered when selecting an alternative material.

- Driveway locations should not be altered if it affects the rhythm of the street. Materials that might be used for a driveway are gravel, pea gravel with a brick or metal edge band, crushed granite, pavers, concrete strips or “ribbons” and asphalt.

- Front yard circular drives are not appropriate to the neighborhood because they encroach on the setback and break the rhythm on the street.

- The style of the house and the surroundings need to be evaluated when considering any type of front yard fence. For example, an ornate Victorian fence would look out of place in front of a Craftsman style house.

- Chain link fencing is not allowed in the district.

- Review the reason for wanting to install a front yard fence. Did one exist historically? Houses
constructed in the 1880s had front yard fences to keep livestock from roaming into the yard. Houses built in the 1920s had no fences in the front yard, which reflected a “progressive” movement when fencing laws reduced the chance for roaming livestock.

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

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

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

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

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

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

- Skylights can add light to interior spaces and may make attic spaces more useable. If flat in profile and positioned away from public view, skylights can be installed in older houses. Bubble-dome skylights are not appropriate for Historic Districts.

- Storm/screen doors and windows can be installed without hiding the historic door and surrounding features. Metal framed doors and window screens are acceptable if selected with a white factory finish or painted the color of the door and window trim. Wood storm/screen doors and windows designed for the style of the house can be purchased or custom made at most lumber yards.

- Site garages away from the primary view and set them behind the front wall of the house. Install single doors instead of double-width doors. Whether constructed as an attachment to the original and historic structure, or as an accessory or secondary building, maintain or match building materials. Design attributes should also adhere to those of the primary structure, but can be of a much simpler form with respect to materials and scale.

- As you formulate your ideas to modify and improve your home, questions will arise. There are many sources available for advice and assistance, including a neighbor who has completed a similar project appropriately, the Texas Historical Commission, City Staff and the City
Historic Preservation Commission, and the National Trust for Historic Preservation.

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

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

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

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

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

The following standards are recommended:

- Foundations should be repaired before starting other repairs to a house. Leveling a foundation may
cause a house to shift. The shifting usually adds to the damage that has already occurred from the house settling unevenly and causes additional damage to the roof and walls.

- The foundation posts may be replaced with new posts of cedar or chemically treated wood designed for in-ground contact. Concrete piers may be installed, since they have a longer life than wood posts. Floors can be leveled and additional supports may be installed at this time if needed. Select a reputable foundation contractor before leveling a home.

- Both stone and brick foundations may have deteriorated or are missing mortar, which requires repointing or replacing mortar. It is imperative to use mortar which is softer than the masonry to avoid accelerating the deterioration of the stone or brick. The replacement mortar needs to match the original in composition and, if exposed to view, must match the color and joint type as well.

- Portland cement or masons mortar is harder than most historic masonry materials and must not be used.

- The skirting may deteriorate over time and needs to be repaired or replaced if missing or badly deteriorated. The skirting must match the original in design and detail.

- Skirting of solid materials such as brick or stucco are discouraged because it changes the historic appearance of the house and does not provide the essential ventilation.
Synthetic materials, such as cement board siding, may be an acceptable alternative for ground contact skirting only if installed in a manner that reflects the original design, detail, and dimension.

- Repair material where possible and replace badly deteriorated material when necessary. Do not change the style of the skirting when repairs are made as it changes the character of the house.
Porches

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

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

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

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

Another common alteration is the enclosure of porches to create additional living space, bathrooms, and entrances.
Wood steps, porch floors, column bases, and railings are usually the first things to deteriorate on historic porches because of their exterior exposure.

The following guidelines are recommended:

- Keeping a porch and its corresponding features and details in good repair is far less costly than allowing deterioration to continue resulting in the major repair or replacement of large portions of the porch, details, and structure underneath.

- Retain original material and make repairs that match the original design of the porch floors, columns, railings, brackets, steps, and other character-defining details.

- While the installation of concrete or brick steps does eliminate some of the maintenance of wood steps, it changes the character of the house. Concrete steps are normally not anchored to the original porch structure and pull away from the porch, sink, or rotate unless the entire porch has been changed to concrete. Changing of porch steps or installation of concrete slab is not recommended.

- A porch floor that has been lowered changes the step location to the front door, which can be awkward and unsafe. It also requires a change in the support of any columns the porch design may have had. Retain the original height of the porch.

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

- If a porch has been drastically altered, or if there is no clear idea of what the original details were, look to a similar house for ideas regarding porch design. Do not construct a porch of a different house style.

- As renovation occurs, take the opportunity to restore a previously altered porch and its features.

As renovations occur, restore previously altered conditions.
Exterior Wall Surfaces

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

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

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

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

The exterior wall surface material is an integral part of the original design, style, and character of the house. It is
important to retain the original wall surface because of the character of its dimension, profile, and shadow lines to each distinctive material.

It should be noted that:

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

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

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

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

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

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

Use the following criteria:

- View the entrance as more than a door. Door frames, trim, and surrounds help define the character.
and style of the house. Retain and repair as a unit.

- Avoid altering any portion of the entrance.

- Old doors can be repaired or, if badly damaged, can be replaced with an old door of similar design. Doors can also be copied and manufactured by a skilled woodworker.

- Readymade wood doors that are compatible in style and design are available.

- Avoid installing a new door that is not of the same style as the original to avoid changing the character and style.

- For improved energy efficiency, install weather stripping to seal the edges of the door. Reduce airflow at the bottom of the door by installing a door sweep to fit snugly against the threshold.

- If storm and screen doors are installed where none existed originally, select a “full-vision panel” design to allow the original door to be seen.
Windows

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

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

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

The following criteria are recommended:

- Original windows need to be retained as they are a strong character-defining feature on a house.
- It is not necessary to replace an entire window if only a portion is in need of repair. Replace the deteriorated portion only. A single sash can be made to replace a deteriorated one.
- Proper window fit, weather stripping, new glazing compound at the glass, and sealant around window frames can improve the energy efficiency of wood windows substantially while retaining the historical character.
- If windows are missing or if frames are deteriorated beyond repair, replace them with a window of the same dimension, material, and profile as the original. Changing the proportions and meeting rail is not acceptable and alters the style of the house.

- Windows were traditionally wood framed and double hung, meaning both sashes move up and down. Aluminum windows are not considered a replacement option and have not been proven to be more energy-efficient than a well-maintained wood window. Installation of aluminum or aluminum clad windows is prohibited.

- Mill finish aluminum is never an option and must be avoided even in the installation of window screens and storm windows. Avoid the use of screen fabric that is bright aluminum. Factory painted or powder coated storm and screen windows with a meeting rail that matches the window are acceptable.

- Windows that were originally metal, as in the case of some casement windows, need to remain metal. If replacement is required due to the irreparable condition of the original, the replacement needs to match the original in profile, dimension, configuration, material, and color/finish.

- Imitation dividers or “snap-in” muntins do not truly divide and hold pieces of glass and must be avoided. They do not have the same proportions and shadow lines.
- Replace original glass only when broken, as the wavy quality of the historic glass adds to the character of the house. If glass is broken, attempt to replace with old wavy glass if possible.
Roof Form and Details

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

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

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

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

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

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

A roof leak may actually be a “flashing” leak around a chimney or vent pipe. Flashing is usually a metal material intended to seal the joint where the roof might have openings, such as vents, or connections to another part of the roof such as a dormer. For historical accuracy, replace the deteriorated roofing with a material that matches the original in profile. A dramatic change in the roofing material, for example changing from composition shingle to corrugated metal, changes the character of the house and is not appropriate unless there is evidence that metal was an original roofing material. However, if installing a roofing material that was original to the house is beyond financial reach, it is better to have a non-original roofing material that does not leak rather than an original roof that does. Composition shingle is an appropriate material for “temporary” replacement. The original material can be replaced at a later time and should be encouraged.

Select an alternative that closely resembles the type of roof that might have been on a house constructed
during a similar time period. Many contemporary roofing materials are not appropriate for installation on historic houses.

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

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

The following criteria are appropriate considerations:
- Maintenance of the roofing material and flashing is important. In the event replacement is necessary, select a roofing material that is compatible with the design and style of the house.
- Maintain the original details of a house and avoid adding details that did not exist originally.
- If attic space is converted to living space, retain the original roof pitch when adding dormers and roof additions to avoid a “pop-up” appearance. This is especially true on the street façade.
- Do not install a roofing material with a profile that did not exist at the time period that the house was constructed. For houses in the
Historic District, this includes metal panel roofing profiles commonly referred to as R-panel, M-panel, U-panel, Z-panel, and Batten Seam panel.

- Standing seam metal roofs and pressed metal shingles are encouraged as the best choices for metal roof profiles when approved. Acceptable profiles include standing seam or 5-V crimp metal in a galvalume, zinc-titanium, or an approved color finish, as well as approved asphalt shingles.

- It should be noted that standing-seam and other metal roofs are not appropriate for all building styles.
Color

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

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

Paint colors vary according to style and time period of house. Stylebooks offer traditional color schemes for houses of that style and period. Many paint companies have “historical” color charts that can offer some guidance. Color schemes should tie a building together and create harmony in the facade. Color schemes appropriate for a house of the Victorian period are not appropriate for a Prairie style house. Keep the neighborhood and surrounding houses in mind when selecting color.
Painted brick is not found on the houses in the Church Street Historic District and it would not be historically accurate to paint them. One advantage to brick and other masonry materials is that it avoids the need to be painted.

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

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

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

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

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

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

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

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

Rough-faced concrete block, which resembles the look of stone, is occasionally used as a residential building material for skirting and wall construction around residential properties. Smooth faced concrete block is rarely found in the district and is not appropriate.
Masonry walls must be maintained. The primary problem with masonry is moisture, which can erode the mortar, leave mineral deposits on the surface, and damage the brick through freeze-thaw cycles.

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

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

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

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

Ornamental iron, although used historically on commercial structures, was not commonly used for residential construction. Cast iron is not evident in the Historic District.
Metal windows were used in residential applications in the 1930s and are evident on a few houses in the historic districts.

The following guidelines are recommended:

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

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

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

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

- If stone shows evidence of dirt and grime, it can be cleaned with a mild solution of soap and water and a stiff brush of either natural or synthetic bristles. Never use a metal-bristled brush.

- Cleaning needs to start at the bottom of the building and progress upwards, keeping the lower levels wet or frequently rinsed. This will prevent the dripping water from upper cleaning areas streaking or staining the lower areas.

**Repair of Stone Masonry**

- The material between the stone is called mortar and is important to the integrity of the wall.

- Before replacing missing or damaged mortar (repointing), determine any other causes for the deterioration of the mortar or stone wall: leaking roofs or gutters, building settlement, or extreme weather exposure. This will ensure that the new mortar is not subjected to the original sources of deterioration.

- If the mortar is simply missing or deteriorated, it needs to be replaced with mortar to match the original in color, composition, and profile.

- Use a sand-lime recipe for mortar, which is compatible with the old stone. Modern masonry mortar has Portland cement as a main ingredient, which cures considerably harder than the stone. A preservation professional can determine an appropriate mortar.

- Missing or severely damaged stone may be repaired with a stonelpatch. Dutchman or soap may be cut to repair or a stone may need to be replaced with stone matching the original in material and dimensions.
Wood

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

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

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

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

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

The following guidelines are recommended:

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

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

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

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

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

The following guidelines are recommended:

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

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

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

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

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

Stucco is not a synthetic material, except in the most recent advent of so-called synthetic stucco which is made as an insulating and finish system. This product
has proven to cause a great deal of damage when installed over original wood. Synthetic stucco does not appear to be a commonly used material, although there are a few examples. Synthetic stucco system brands are EIFS, TEIFS, etc. The following standards apply:

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

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

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

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

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

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

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

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

**Attic** – a low story or wall above the main building, immediately below the roof.
Awning – a roof-like covering of canvas or rigid material over a window or a door to provide protection. Similar to a canopy providing a covered area.

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

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

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

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

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

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

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

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

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

Beaded board – a 4” or 6” wide tongue-and-groove wood finish with a milled bead along the centerline and along the edge adjoining the tongues.
**Bearing wall** – a wall capable of supporting more than its own weight, such as a roof or floor.

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

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

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

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

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

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

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

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

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

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

**Built-up roof** – a roofing system covering a relatively flat roof, consisting of several layers of a saturated felt where each layer is mopped with
hot tar or asphalt finished with a mineral or rock covering.

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

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

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

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

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

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

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

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

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

**Cast stone** – a mixture of stone chips or fragments, usually embedded in mortar, cement, or plaster, treated to simulate stone; also known as “artificial stone.”
Caulking – a resilient compound of silicone, bituminous material, or rubber base used to seal cracks and fill joints.

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

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

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

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

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

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

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

Clipped gable – end of a roof when it is formed.
into a sharp intermediate between a gable and a hip.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

District – an area designated by the City of Paris possessing a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.
Divided light sash – a window with glass divided into small panes.

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

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

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

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

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

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

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

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

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

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

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

Escutcheon – a protective or ornamental cover
plate, attached to a wall with a hook or eye to hold a canopy support or anchor a tie rod.

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

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

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

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

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

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

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

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

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

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

**Fluting** – shallow concave grooves running vertically on the shaft of a column.
**Font** – an assortment or set of type or characters all of one style.

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

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

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

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

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

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

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

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

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

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

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

**Glazing** – setting glass in an opening.
**Grade** – the height of the surface of the ground in relationship to a structure (building).

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

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

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

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

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

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

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

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

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

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

**Landmark** – any building, structure, or place which has a special character or special historical or aesthetic interest or value as part of the development, heritage, or cultural characteristics of a city, state, or nation.
**Landscape** – the whole of the exterior environment of a site, district, or region, including landforms, trees and plants, rivers and lakes, and the built environment.

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

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

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

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

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

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

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

**Louver** – an assembly of sloping, overlapping blades or slats, fixed or adjustable, designed to admit air and/or light in varying degrees and to exclude rain and snow.
Mansard roof – a roof with a double slope on all four sides, with the lower slope being much steeper.

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

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

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

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

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

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

Molding – linear decorative trim in various geometric profiles.

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

Mortar – a paste-like mixture installed between masonry units such as brick or stone. It is usually made of cement, lime, water, and sand.
Mosaic – a pattern formed by inlaying small pieces of stone, glass, tile, or enamel into a cement, mortar, or plaster mix.

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

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

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

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

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

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

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

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

Orientation – the relationship of a structure to the compass points or a site feature such as a street or the direction a facade faces.
**Outbuilding** – a building detached from the main house or structure but located on the same lot.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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section.

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

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

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

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

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

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

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

**Restoration** – the process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.
Retaining wall – a wall, freestanding or laterally braced, that bears against an earth or other fill surface and resists lateral and other forces from the material in contact with the side of the wall.

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

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

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

Ridge – the highest point of a pitched roof.

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

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

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

Rusticated – stone with an intentionally rough face.

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

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

Score – the cut of a channel or groove in a material with a hand tool or circular saw to decorate a surface.
Scupper – an opening in a wall or parapet that directs water to drain from a roof.

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

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

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

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

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

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

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

Sign/ signage – a permanent or fixed graphic or display that provides information. It may be freestanding or integrated into the building.
**Significant trees** – trees which measure twenty-four caliper inches four feet above the ground, or those which are identified with historic personages or important events in local, state, or national history and protected by local ordinance.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Sympathetic redesign** – new work that has an appropriate relationship to the existing historic architecture and character of the surrounding area, based on rhythm, proportion, and scale.
**Tapered box column** – a hollow, built-up column, constructed of wood, which is frequently seen in Craftsman style houses.

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

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

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

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

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

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

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

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

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

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

**Turned wood post** – a round, wooden support with a decorative profile that has been turned on a lathe.
**Turned wood railing** – a railing whose architectural components are turned on a lathe to create a spindle.

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

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

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

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

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

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

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

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

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

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

**Water table** – a horizontal exterior band or ledge or projecting molding on a wall, often sloped to prevent water from running down the face of the lower portion.
**Welded wire fencing** – a wire fencing composed of square or rectangular openings, also known locally as “hog wire” or “goat wire.” An acceptable alternative for chain link fencing in historic neighborhoods.

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

General Resources

Print Resources

National Trust for Historic Preservation: Information Series
www.preservationbooks.org

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


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


Electronic Resources

African American Heritage Preservation Foundation
www.aahpf.org
African American Studies at Columbia University
www.cc.columbia.edu/cu/libraries/subjects/afam/afambibl.html

Advisory Council on Historic Preservation
www.achp.gov

American Association for State and Local History
www.aaslh.org

Arkansas Historic Preservation Program Youth Education
www.arkansaspreservation.org/preservation-services/youth-education/default.asp

Colorado Preservation, Inc.
www.coloradopreservation.org

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

ePreservation
www.epreservation.net

The Handbook of Texas Online
www.tshaonline.org/

Heritage Preservation: The National Institute for Conservation
www.heritagepreservation.org

Heritage Preservation Services Free Bookshelf, National Park Service
www.nps.gov/history/freepubs.htm

Historic American Buildings Survey/Historic American Engineering Record/Historic American Landscapes Survey
www.nps.gov/hdp/

Institute of Texan Cultures
www.texancultures.utsa.edu

The National Association for Interpretation
www.interpnet.com
Partnership Notes, National Park Service
www.nps.gov/hps/pad/partnership/index.htm

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

Preservation Directory
www.preservationdirectory.com

Preservation Texas
www.preservationtexas.org
Preserve/Net
www.preservenet.cornell.edu

The Recent Past Preservation Network
www.recentpast.org

Scenic America
www.scenic.org

Secretary of the Interior’s Standards for the Treatment of Historic Properties
www.nps.gov/history/hps/tps/standguide

Texas Historical Commission
www.thc.state.tx.us

Texas History, Texas Culture - Humanities Interactive
www.humanities-interactive.org

Texas Parks and Wildlife
www.tpwd.state.tx.us

Texas State Historical Association
www.tshaonline.org

Texas State Preservation Board
www.tspb.state.tx.us

**Affordable Housing**

Affordable Housing Design Advisor
www.designadvisor.org

Austin Housing Finance Corporation – S.M.A.R.T. Housing
www.ci.austin.tx.us/ahfc/smart.htm

The Campaign for Affordable Housing
www.tcah.org
The Low Income Housing Tax Credit Program
www.hud.gov/offices/cpd/affordablehousing/training/web/lihtc/basics/

National Community Reinvestment Coalition
www.ncrc.org/

National Low Income Housing Coalition
www.nlihc.org

Texas Low Income Housing Information Service
www.texashousing.org/about/about.html

TIF Housing Program – Rock Island, Illinois
www.rigov.org/citydepartments/ced/tifhousingprogram.html

Archeology

Print Resources


Electronic Resources

Archaeological Institute of America
www.archaeological.org

Archeology and Historic Preservation: Secretary of the Interior’s Standards and Guidelines
www.nps.gov/history/local-law/arch_stnds_0.htm

ArchNet, Online Archaeological Library
http://archnet.asu.edu
Society for American Archeology
www.saa.org

Society for Commercial Archeology
www.sca-roadside.org

Society for Historical Archaeology
www.sha.org

Strategies for Protecting Archeological Sites on Private Land, National Park Service
http://tps.cr.nps.gov/pad/main.cfm

Texas Archaeological Research Laboratory, University of Texas at Austin
www.utexas.edu/research/tarl

Texas Archeological Society
www.txarch.org

Texas Beyond History, Texas Archaeological Research Laboratory
www.texasbeyonddhistory.net/index.html

Texas Historical Commission, Archeology Division
www.thc.state.tx.us/archeology/aadefault.shtml

Architecture

Guidebooks and Dictionaries


**Print Resources for the History of American Architecture: Popular House Types**


**Print Resources for Non-Domestic Building Types**


**Print Resources for Texas Architecture**


**Electronic Resources**

American Architecture, A Style Guide  
[www.realviews.com](http://www.realviews.com)

American Institute of Architects  
[www.aia.org](http://www.aia.org)

BARN AGAIN! National Trust for Historic Preservation  
[www.preservationnation.org/issues/rural-heritage/barn-again](http://www.preservationnation.org/issues/rural-heritage/barn-again)

Historic House Architecture  
[www.ragtime.org/arch](http://www.ragtime.org/arch)

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

Roadside Architecture  
[www.roadsidepeek.com/archit/index.htm](http://www.roadsidepeek.com/archit/index.htm)

Society of Architectural Historians  
[www.sah.org](http://www.sah.org)

Texas Historical Commission, Historic Properties  
[www.thc.state.tx.us/historicprop/hpdefault.shtml](http://www.thc.state.tx.us/historicprop/hpdefault.shtml)
Bibliographies

Print Resources


Electronic Resources

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

Preservation Links – National Alliance of Preservation Commissions
[www.uga.edu/napc/programs/napc/links.htm](http://www.uga.edu/napc/programs/napc/links.htm)

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

Design Review

Print Resources


**Electronic Resources**

City of Fort Worth Urban Design Standards  
[www.dfwi.org](http://www.dfwi.org)

City of Grapevine Design Guidelines  

City of Wichita Architectural Design Guidelines  
[www.wichita.gov/CityOffices/Planning/Preservation/old_town_design_guidelines.htm](http://www.wichita.gov/CityOffices/Planning/Preservation/old_town_design_guidelines.htm)

Creating and Using Design Guidelines, National Park Service  
[www.nps.gov/history/hps/workingonthepast/writingsteps.htm](http://www.nps.gov/history/hps/workingonthepast/writingsteps.htm)

City of Georgetown Design Guidelines for the Downtown Overlay District  

Design Guidelines for Downtown Greenville  

Historic Preservation in Salisbury, North Carolina  
[www.salisburync.gov/lm%26d/historic/historic.html](http://www.salisburync.gov/lm%26d/historic/historic.html)

Historic Rockville Technical Guides for Exterior Alterations  
[www.rockvillemd.gov/historic/tech-guides.html](http://www.rockvillemd.gov/historic/tech-guides.html)

Town of Truckee Historic Design Guidelines  
[www.truckee2025.org/planning/hdgcont.htm](http://www.truckee2025.org/planning/hdgcont.htm)
Urban Design Standards

Economic Development and Entrepreneurship

Center for Rural Entrepreneurship
www.ruraleship.org/

Center for the Study of Rural America
www.kansascityfed.org/RuralCenter/RuralMain.htm

Let’s Talk Business: Ideas for Expanding Retail and Services
www.uwex.edu/ces/cced/publicat/letstalk.html

National Business Incubation Association
www.nbia.org

National Main Street Center
www.mainst.org

Texas Center for Rural Entrepreneurship
www.tcre.org

Texas Enterprise Zone Program
www.window.state.tx.us/taxinfo/enterprise_zone/ez_program.html

USDA Rural Business-Cooperative Service
www.rurdev.usda.gov/rbs/busp/bprogs.htm

Financial Incentives and Economic Benefits

Print Resources


Historic Preservation at Work for the Texas Economy. The Texas Historical Commission, Preservation Dallas, the City of Abilene, the City of Fort Worth, the City of Grapevine, the City of Laredo, the City of Lubbock, the City of Nacogdoches, the City of San Antonio and the Grapevine Heritage Foundation, 1999. Available on the THC web site.


Electronic Resources

ADA Tax Credits, United States Department of Justice
www.ada.gov/taxpack.htm
www.ada.gov/taxcred.htm

Certified Local Government Grants
www.thc.state.tx.us/grantsincent/graclg.shtml

City of Dallas Historic Preservation Tax Incentives
www.dallascityhall.com/

City of Waxahachie Historic Building Restoration Program and Incentives
www.waxahachie.com/c3web/incentives_page.htm

Community Development Block Grant Programs
www.hud.gov/offices/cpd/communitydevelopment/programs/index.cfm

Federal Financial Assistance for Rural Buildings
www.rurdev.usda.gov/rhs

The Foundation Center, Finding Funding
http://fdncenter.org

Funding for Historic Preservation, National Trust for Historic Preservation
www.nationaltrust.org/help/funding.html

Historic Preservation at Work for the Texas Economy
www.thc.state.tx.us/publications/reports/EconImpact.pdf
Incentives! A National Park Service Guide  
www.nps.gov/history/tax.htm

Keep Texas Beautiful  
www.ktb.org/

Local Incentives for Preservation  
www.preservationtexas.org/newsletter/preservation_newsletter_incentives.html

The Low Income Housing Tax Credit Program  
www.hud.gov/offices/cpd/affordablehousing/training/web/lihtc/basics/

Main Street Brenham  
www.ci.brenham.tx.us/ComDev_MainStreet.cfm

National Main Street Center  
www.mainst.org

National Park Service: Grants, Tax Credit, and Other Assistance  
www.nps.gov/history/grants.htm

National Trust Community Investment Fund  
www.ntcifunds.com/

National Trust Loan Funds  
www.preservationnation.org/resources/find-funding/loans/national-trust-loan-fund

Rehabilitation Mortgage Loan Insurance  
www.hud.gov/offices/hsg/sfh/203k/203kmenu.cfm

Rehabilitation Tax Credit Guide, National Trust for Historic Preservation  
www.preservationnation.org/issues/rehabilitation-tax-credits/

Small Deal Fund, National Trust for Historic Preservation  
www.preservationnation.org/resources/find-funding/nonprofit-public-funding.html

Sources of Financial Assistance for Historic Preservation Projects, Advisory Council on Historic Preservation  
www.achp.gov/funding.html
Heritage Tourism

Print Resources


Electronic Resources

Alliance of National Heritage Areas
www.nationalheritageareas.com

Association of Travel Marketing Executives, Marketing Toolkit
www.atme.org/pubs/members/75_310_1324.cfm

Destination Texas
www.destinationtexas.cc

Historic Accommodations of Texas
www.hat.org

Historic Travel, National Trust for Historic Preservation
www.preservationnation.org/travel-and-sites

National Register Travel Itineraries
www.cr.nps.gov/nr/travel

National Scenic Byways
www.byways.org

National Tour Association
www.ntaonline.com

Preserve America
www.preserveamerica.gov

Trails and Rails Partnership Program, National Park Service
www.nps.gov/trails&rails

Rivers, Trails and Conservation Assistance Program – Community Toolbox
www.nps.gov/phso/rtcatoolbox/index_comtoolbox.htm

Rural Information Center Resources
www.nal.usda.gov/ric/ruralres/tourism.htm

Statewide Arts and Cultural Events
www.arts.state.tx.us/caltca/calregions.cfm
Historic Districts

Print Resources


**Electronic Resources**

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

Working on the Past in Local Historic Districts, National Park Service  
[www.nps.gov/history/hps/workingonthepast](http://www.nps.gov/history/hps/workingonthepast)

**Historic District Boards and Commissions**

**Print Resources**


**Electronic Resources**

National Alliance of Preservation Commissions  
[www.uga.edu/napc/](http://www.uga.edu/napc/)

Working on the Past in Local Historic Districts, National Park Service  
[www.nps.gov/history/hps/workingonthepast](http://www.nps.gov/history/hps/workingonthepast)
Historic Landscapes

Print Resources


Electronic Resources

The Alliance for Historic Landscape Preservation  
[www.ahlp.org](http://www.ahlp.org)

American Society of Landscape Architects  
[www.asla.org](http://www.asla.org)

The Cultural Landscape Foundation  
[www.tclf.org](http://www.tclf.org)

Family Land Heritage Program, Texas Department of Agriculture  
[www.agr.state.tx.us](http://www.agr.state.tx.us)

Historic Landscape Initiative, National Park Service  
[www.nps.gov/history/hps/hli/](http://www.nps.gov/history/hps/hli/)

Institute for Cultural Landscape Studies  
[www.icls.harvard.edu](http://www.icls.harvard.edu)

Historic Preservation Easements

Print Resources


Electronic Resources

The Facts about Preservation Easements
www.preservationnation.org/resources/legal-resources/easements/

Historic Preservation Easements, National Park Service
www.nps.gov/history/hps/tps/tax/easement.htm

Preservation Easement Trust
www.preservationeasement.org/home

Land Trusts and Conservation Easements

Print Resources


Electronic Resources

American Farmland Trust
www.farmland.org

Conservation Fund
www.conservationfund.org

Hill Country Conservancy
www.hillcountryconservancy.org

Land Trust Alliance
www.lta.org
Legacy Land Trust  
www.llt.org

Native Prairies Association of Texas  
www.texasprairie.org

Natural Area Preservation Association  
www.napa-texas.org

The Nature Conservancy, Texas Chapter  
http://nature.org/wherewework/northamerica/states/texas

Texas Land Trusts  
www.texaslandtrustcouncil.org/

Trust for Public Land  
www.tpl.org

Legal Issues

Print Resources


**Electronic Resources**

Land Use and Planning, McTex Law

Legal Advocacy, National Trust for Historic Preservation
[www.preservationnation.org/resources/legal-resources](http://www.preservationnation.org/resources/legal-resources)

Preservation Action
[www.preservationaction.org](http://www.preservationaction.org)

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

**Local Preservation Planning**

**Print Resources**


Secretary of the Interior’s Standards and Guidelines for Preservation Planning, September 1983.


Electronic Resources

American Planning Association
www.planning.org

American Planning Association, Texas Chapter
www.txplanning.org

Context Sensitive Solutions
www.contextsensitivesolutions.org
Historic Preservation Planning Program, National Park Service
www.nps.gov/history/hps/pad/

Livable Communities Task Force
http://blumenauer.house.gov/issues

Partnership Notes, National Park Service
www.nps.gov/hps/pad/partnership/index.htm
• Local Preservation Reference Shelf
• Zoning and Historic Preservation
• Subdivision Regulation and Historic Preservation
• Issues Paper: Conservation Districts

Pedestrian and Bicycle Information Center
www.pedbikeimages.org

Preserve America
www.preserveamerica.gov

Secretary of the Interior’s Standards for Preservation Planning
www.nps.gov/history/local-law/arch_stnds_1.htm

Smart Growth America
www.smartgrowthamerica.org

Texas Downtown Association
www.texasdowntown.org

Texas Historical Commission, Certified Local Government
www.thc.state.tx.us/certifiedlocgov/clgdefault.shtml

Texas Historical Commission, The Texas Main Street Program
www.thc.state.tx.us/mainstreet/msdefault.shtml

Texas Historical Commission, Visionaries in Preservation Program
www.thc.state.tx.us/visioninpres/vpdefault.shtml

Walkable Communities, Inc.
www.walkable.org
Maps, Aerial Images and Photographs

Applying GPS to Historic Preservation and Architectural Surveys, National Park Service
www.nps.gov/history/hdp/standards/CRGIS/hist_pres_gps.htm

Cultural Resources Mapping and GIS, National Park Service
www.nps.gov/hdp/crgis/index.htm

The National Map (USGS maps and aerial photography)
http://seamless.usgs.gov/
Pedestrian and Bicycle Information Center
www.pedbikeimages.org

TerraServer (Aerial photography)
http://terraserver.com/

Texas Escapes
http://texasescapes.com/

Texas General Land Office (archival map collection dating from the 1820s)
www.glo.state.tx.us/archives/mapscol.html

Texas Natural Resources Information System (USGS maps and other collections)
www.tnris.org

TexShare Databases for the Texas State Library and Archives Commission (Sanborn Fire Insurance Maps)
www.tsl.state.tx.us

TopoZone – The Web’s Topographic Map (USGS maps)
http://topozone.com/

Markers and Designations

Print Resources


—Guidelines for Listing Your Neighborhood in the National Register of Historic Places.” Texas Historical Commission.
Electronic Resources

National Register of Historic Places
www.nps.gov/history/places.htm

THC Atlas – Database of Texas/State of Texas markers, National Register properties, data and survey records
http://atlas.thc.state.tx.us/

Texas Historical Commission, History Programs Division
www.thc.state.tx.us/markersdesigs/madefault.shtml

Museums and Archives

Print Resources


Electronic Resources

American Association of Museums
www.aam-us.org

Association for Living History, Farm, and Agricultural Museums
www.alhfam.org

Institute of Museum and Library Services
www.imls.gov
Texas Association of Museums
www.io.com/~tam

Texas Historical Commission, Museum Services
www.thc.state.tx.us/museums/musdefault.html

Texas State Library and Archives Commission
www.tsl.state.tx.us

Preservation Education

Print Resources


Electronic Resources

Arkansas Historic Preservation Education Program
www.arkansaspreservation.org/preservation-services/youth-education/default.asp

Center for Understanding the Built Environment
www.cubekc.org

Heritage Education
www.ncptt.nps.gov/

The Heritage Education Network
http://histpres.mtsu.edu/then/

Kids and Community, American Planning Association
www.planning.org/kidsandcommunity

National Council for Preservation Education
www.uvm.edu/histpres/ncpe
Preservation History

Print Resources


Small Towns and Rural Preservation

Print Resources


Electronic Resources

American Farmland Trust
www.farmland.org

Association for Living History Farm, and Agricultural Museums
www.alhfam.org
BARN AGAIN! National Trust for Historic Preservation
www.preservationnation.org/issues/rural-heritage/barn-again

Center for the Study of Rural America
www.kansascityfed.org/RuralCenter/RuralMain.htm

Conservation Fund
www.conservationfund.org

Land Trust Alliance
www.lta.org

Rural Heritage Program, National Trust for Historic Preservation
www.preservationnation.org/issues/rural-heritage

Surveys of Historic Resources

Electronic Resources

Applying GPS to Historic Preservation and Architectural Surveys, National Park Service
www.nps.gov/history/hdp/standards/CRGIS/hist_pres_gps.htm

Discover Dallas! A Survey of Dallas’ Historic and Architectural Properties
www.preservationdallas.org/new_site/survey/about.php

Guidelines for Local Surveys: A Basis for Preservation Planning
www.nps.gov/history/nr/publications/bulletins/nrb24/

Historic Resource Surveys, Texas Historical Commission
www.thc.state.tx.us/survey/surdefault.shtml
Technical Assistance

Print Resources


Electronic Resources

Association for Preservation Technology

[www.apti.org](http://www.apti.org)
Conservation and Art Materials Encyclopedia Online (CAMEO)
www.mfa.org/cameo

Historic Preservation Technical Procedures, General Services Administration
http://w3.gsa.gov/web/p/hptp.nsf

Old House Journal
www.oldhousejournal.com

This Old House Online
www.thisoldhouse.com

Preservation Briefs, National Park Service
www.nps.gov/history/hps/tps/briefs/presbhom.htm

Preservation Tech Notes, National Park Service
www.nps.gov/history/hps/tps/technotes/tnhome.htm

Preservation Trades Network
www.ptn.org

Preservation Web

Secretary of the Interior’s Standards for the Treatment of Historic Properties
www.nps.gov/history/standards.htm

Technical Preservation Services for Historic Buildings
www.nps.gov/hps/tps/

Traditional Building
www.traditional-building.com

Transportation

Print Resources

Electronic Resources

Context Sensitive Solutions
www.contextsensitivesolutions.org

National Transportation Enhancements Clearinghouse
www.enhancements.org

Pedestrian and Bicycle Information Center
www.pedbikeimages.org

Rails to Trails Conservancy
www.railstotrails.org

Reconnecting America
www.reconnectingamerica.org

Surface Transportation Law, TEA-21
www fhwa dot gov/tea21/

Texas Department of Transportation
www.txdot.state.tx.us

Transportation, National Trust for Historic Preservation
www.nationaltrust.org/issues/transportation/

Walkable Communities, Inc.
www.walkable.org

Periodicals

American Bungalow
Self-Print
Antique Homes Magazine
Self-Print

Cultural Resource Management
Printed by the U.S. Department of the Interior, National Park Service

Historic Preservation Forum
Printed by the National Trust for Historic Preservation

History News
Printed by the American Association for State and Local History

Journal of the Association for Preservation Technology
Printed by the Association for Preservation Technology

Journal of the Society of Architectural Historians
Printed by the Society of Architectural Historians

Main Street News
The monthly periodical of the National Trust’s National Main Street Center

The Medallion
Printed by the Texas Historical Commission

Old House Journal
Printed by Restore Media, LLC

Planning
Printed by the American Planning Association

Platform
Printed by the University of Texas School of Architecture

Preservation
The official magazine for members of the National Trust for Historic Preservation

This Old House
Printed by Time Publishing Ventures
Preservation Partners
International Organizations

International Council on Monuments and Sites
US/ICOMOS
National Building Museum
401 F Street NW, Suite 311
Washington, D.C. 20001
202/842-1866
info@usicomos.org
www.icomos.org/usicomos

International Centre for the Study of the Preservation and Restoration of Cultural Property
Via di San Michele 13
I-00153 Rome, Italy
+39 06 585531
iccrom@iccrom.org
www.iccrom.org

National Organizations

Advisory Council for Historic Preservation
1100 Pennsylvania Ave. NW, Suite 809, Washington, D.C. 20004, 202/606-8503
www.achp.gov

National Center for Preservation Technology and Training
645 College Ave.
Natchitoches, LA 71457
318/356-7444
www.ncptt.nps.gov

National Park Service, 1849 C Street NW, Washington, D.C. 20240, 202/208-6843
www.nps.gov
State Organizations

Bob Bullock Texas State History Museum, P.O. Box 12874, Austin, TX 78711, 512/936-8746
www.thestoryoftexas.com

Friends of the Texas Historical Commission, Inc., P.O. Box 13497, Austin, TX 78711, 512/936-2241
www.thc.state.tx.us/friends/fredefault.shtml

Preservation Texas
Julianne Fletcher, Executive Director
P.O. Box 12832
Austin, TX 78711
512/472-0102
www.preservationtexas.org

Texas African American Heritage Organization, Dr. David A. Williams, P.O. Box 141038, Austin, TX 78714, 512/837-1405

Texas Commission on the Arts, P.O. Box 13406, Austin, TX 78711-3406, 512/463-5535
www.arts.state.tx.us

Texas Historical Commission, P.O. Box 12276, Austin, TX 78711-2276, 512/463-6100
www.thc.state.tx.us

Texas Historical Foundation, P.O. Box 50314, Austin, TX 78763, 512/453-2154

Visionaries in Preservation, Texas Historical Commission
Josh Lasserre, P.O. Box 12276, Austin, TX 78711-2276, 512/463-3345
josh.lasserre@thc.state.tx.us
www.thc.state.tx.us/visioninpres/vpdefault.shtml
State University Resources

Steven F. Austin State University  
Dr. Archie P. McDonald, P.O. Box 6223-SFA Station, Nacogdoches, TX 75962,  
936/468-2190  
www.sfasu.edu

Texas A&M University  
Dr. Robin F. Abrams, A-405 Langford A, Department of Architecture, College of Architecture, College Station, TX 77843-3137  
979/845-7050  
www.tamu.edu

Texas State University  
James Kimmel, 601 University Drive, San Marcos, TX 78666, 512/245-3201  
www.txstate.edu

Texas Tech University  
James E. White, P.O. Box 42091, Lubbock TX 79409, 806/742-3169  
www.ttu.edu

University of Texas at Austin  
Dr. Christopher Long, Historic Preservation Program, Goldsmith Hall 2.208 B7500, Austin, TX 78712, 512/471-1922  
www.utexas.edu