

DOWNTOWN WAXAHACHIE DESIGN GUIDELINES



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INTRODUCTION

Downtown Waxahachie is the heart of the community. It is rich with buildings that serve as links to the city’s heritage. These resources symbolize the past and set the stage for a vibrant future.

The Downtown Waxahachie Design Guidelines promote rehabilitation and redevelopment that is sensitive to the surrounding historic context and helps maintain downtown as the center of the community. By preserving existing buildings and guiding compatible redevelopment, the guidelines also help promote cultural, environmental and economic sustainability. A key goal is to support a downtown that meets the needs of residents, business owners and visitors.

This introduction provides background information on the design guidelines and their relationship to existing policies and regulations. Following a description of the basis and audience for design guidelines, it also includes a brief history of Waxahachie to assist with an understanding of the community’s traditional development patterns.

Note that Chapter I of this document explains the organization of the design guidelines and indicates which chapters are relevant to specific types of projects in Downtown Waxahachie.



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A. DESIGN GUIDELINES FOUNDATION

The guidelines, and the review process through which they are administered, promote preservation of historic, cultural and architectural heritage in Waxahachie. They seek to maintain downtown as a cohesive, livable place and prevent the inappropriate alteration or demolition of historic resources.



The design guidelines promote rehabilitation and redevelopment of properties throughout downtown. A key goal is to promote and maintain a pedestrian-friendly environment.



City staff worked with consultants and a citizens advisory committee to prepare the design guidelines.

WHY HAVE DESIGN GUIDELINES?

The design guidelines provide a basis for making consistent decisions about the appropriateness of improvements that are subject to approval in the City's design review process. In addition, they serve as educational and planning tools for property owners and design professionals.

WHO USES THE DESIGN GUIDELINES?

The design guidelines are used primarily by property owners, design professionals, city staff, and the Waxahachie Heritage Preservation Commission. The overall community and businesses or residents seeking to relocate downtown may also review the guidelines.

While the guidelines are written for use by the layperson, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants. See Chapter I for more information on using the design guidelines.

Property Owners

Owners should consult the guidelines to establish an appropriate approach when planning improvements to historic properties. The guidelines also provide information to promote ongoing stewardship of historic properties.

City Staff and the Heritage Preservation Commission

City staff and the Waxahachie Heritage Preservation Commission use the design guidelines to review historic rehabilitation projects and new construction downtown. In doing so, they consider how each project meets the guidelines and promotes the design goals set forth here and in the Comprehensive Plan. The City will issue a building permit for work that is in compliance with the design guidelines.

The Community

The guidelines convey the City's expectations to the public so they may better understand the City's goals for the treatment of historic resources.

POLICIES UNDERLYING THE GUIDELINES

The design guidelines reflect the City's goals to promote economic development, sustainability and preservation of historic resources. The City's overall policies and objectives for downtown are articulated in a number of plans including the City of Waxahachie Comprehensive Plan and the Waxahachie C³ Master Plan.

City of Waxahachie Comprehensive Plan

The Comprehensive Plan sets forth the City's land use, development and public improvement policies. It notes that downtown is a major factor in attracting new residents and businesses to the area and that it should continue to evolve into its own unique neighborhood that accommodates changing market demand while maintaining its historic feel and pedestrian-oriented character.

The Comprehensive Plan recommends building on downtown's historic characteristics including:

- Walkability
- Continuous street-front buildings
- A healthy mix of retail, restaurant, residential, and business uses

Waxahachie C³ Masterplan

The 2001 Concerned Citizens Coalition (or C³) Masterplan presented a comprehensive historic framework and context for the downtown area. It provides a road map for diverse economic development, providing direction in future decision-making for the community.

The C³ Masterplan provides a road map for diverse economic development including:

- Preservation of historic resources
- Interpretation of the city's history by district
- Re-use of historic resources
- Mixing historic resources with new construction



The C³ Masterplan for Waxahachie encourages the re-use of historic resources.



The City's zoning standards determine permitted uses, density and height for both historic and non-historic properties.

ADDITIONAL RESOURCES

Additional regulations and resources that relate to design and historic preservation in Waxahachie include:

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

These are general rehabilitation guidelines established by the National Park Service. They are currently used by the Waxahachie Heritage Preservation Commission to review projects involving historic resources. The Downtown Waxahachie Design Guidelines expand on the principles in these standards as they apply in Waxahachie.

See: www.cr.nps.gov/hps/tps/standguide/

Preservation Briefs and Tech Notes. The Cultural Resources Department of the National Park Service, in the U.S. Department of the Interior, publishes a series of technical reports regarding proper preservation techniques. This series, Preservation Briefs and Tech Notes, is a mainstay for many preservationists in the field. When considering a preservation project, these resources should be consulted.

See: www.nps.gov/history/hps/tps/briefs/presbhom.htm

REGULATORY FRAMEWORK FOR DOWNTOWN

The City's Code of Ordinances provides the basic regulations that shape development in Downtown Waxahachie. They include zoning standards that relate to all properties and historic preservation standards that relate to designated historic properties or properties within historic districts.

Zoning Standards

The City's Code of Ordinances sets forth zoning standards that provide the basic rules for development. These standards, included primarily within Appendix A to the Code, apply to development and redevelopment on all properties in Downtown Waxahachie. The distinction between zoning standards and design guidelines is summarized in *Zoning Standards vs. Design Guidelines* below.

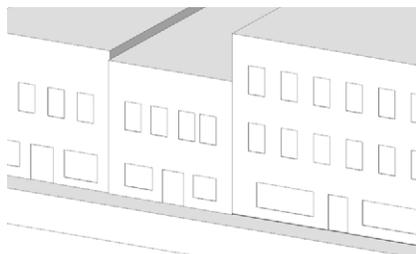
Historic Preservation Ordinance

City's Code of Ordinances includes a historic preservation ordinance that establishes the Waxahachie Heritage Preservation Commission and a Historic Overlay District for the purpose of designating historic resources and establishing review procedures, including design guidelines. Downtown Waxahachie is now part of a Historic Overlay District.

All new construction and exterior renovations to existing buildings in the Historic Overlay District require approval from the Heritage Preservation Commission. No permits will be issued for these projects until said approval is received.

ZONING STANDARDS VS. DESIGN GUIDELINES

ZONING STANDARDS



Zoning standards address:*

- Density
- Use
- Building placement
- Lot coverage by buildings
- Height

DESIGN GUIDELINES



Design guidelines address:*

- Compatibility
- Site design
- Building scale, orientation and massing
- Historic rehabilitation
- Entries and windows

*A partial list of requirements and design considerations addressed by the zoning standards and design guidelines that apply in Downtown Waxahachie.

B. PRESERVATION AND SUSTAINABILITY

Preserving and enhancing historic places such as Downtown Waxahachie promotes the three basic components of sustainability. As summarized in the diagram below, the three components are: (1) Cultural/Social Sustainability, (2) Environmental Sustainability and (3) Economic Sustainability. Each of the components is described in greater detail in the following pages.



Preserving historic places promotes the three basic categories of sustainability.



Ellis County Museum is housed in an 1889 historic structure on the 200 block of South College Street.



CULTURAL/SOCIAL COMPONENT OF SUSTAINABILITY

This component of sustainability relates to the maintenance of the community's cultural traditions and social fabric. Preserving historic places and patterns promotes cultural and social sustainability by supporting everyday connections between residents and the cultural heritage of the community. These connections are reinforced by the physical characteristics of historic places, which often directly support environmental sustainability.

The historic properties in Downtown Waxahachie provide direct links to the past. These links convey information about earlier ways of life that help build an ongoing sense of identity within the community. Residents anchored in this sense of identity may be more involved in civic activities and overall community sustainability efforts.

The historic development pattern of Downtown Waxahachie promotes social interaction that supports a high quality of life and helps build a sense of community. The area is compact and walkable, providing for impromptu mixing of different cultural and economic groups. Storefronts, plazas and other direct connections to the public realm provide additional opportunities for community interaction. This physical pattern, combined with the inherent cultural connections, provides significant support for the community's overall sustainability effort.



ENVIRONMENTAL COMPONENT OF SUSTAINABILITY

This is the most often cited component of sustainability. It relates to maintenance of the natural environment and the systems that support human development. Rehabilitation of historic resources is an important part of environmental sustainability and green building initiatives. It directly supports environmental sustainability through conservation of embodied energy, adaptability, and other factors that keep historic buildings in use over long periods of time.

Embodied Energy

Embodied energy is defined as the amount of energy used to create and maintain the original building and its components. Preserving a historic structure retains this energy. Re-using a building also preserves the energy and resources invested in its construction, and reduces the need for producing new construction materials, which require more energy to produce. Studies confirm that the loss of embodied energy by demolition takes three decades or more to recoup, even with the reduced operating energy costs in a replacement building.

Building Materials

Many of the historic building materials used in Downtown Waxahachie contribute to environmental sustainability through local sourcing and long life cycles. Buildings constructed with wood, stone, and brick were built for longevity and ongoing repair. Today, new structures utilize a significant percentage of manufactured materials. These materials are often less sustainable and require extraction of raw, non-renewable materials. High levels of energy are involved in production, and the new materials may also have an inherently short lifespan.

The sustainable nature of historic building materials is best illustrated by a window. Older windows were built with well seasoned wood from durable, weather resistant old growth forests. A historic window can be repaired by re-glazing as well as patching and splicing the wood elements. Many contemporary windows cannot be repaired and must be replaced entirely. Repairing, weather-stripping and insulating an original window is generally as energy efficient and much less expensive than replacement.



Construction Quality

As a rule, the quality of early construction and materials was higher than those used in many late 20th Century buildings. Lumber used in early Waxahachie came from mature trees, was properly seasoned and typically milled to “full dimensions,” providing stronger framing and construction. The high quality of construction in earlier buildings is an asset that is difficult to replace.

Adaptability

The floor plans of many historic properties easily accommodate changing needs. They permit a variety of uses while retaining the overall historic character. The high ceilinged rooms found in Waxahachie’s historic commercial buildings, for example, lend themselves to conversion into residential lofts.

Landfill Impacts

According to the Environmental Protection Agency, building debris constitutes around a third of all waste generated in the country. The amount of waste can be reduced significantly if historic structures are retained rather than demolished.



ECONOMIC COMPONENT OF SUSTAINABILITY

This component of sustainability relates to the economic balance and health of the community. Historic buildings represent a substantial economic investment by previous generations. The economic benefits of protecting historic resources are well documented across the nation. These include higher property values, job creation in rehabilitation industries, and increased heritage tourism. Quality of life improvements associated with living in historic neighborhoods may also help communities recruit desirable businesses.

Historic Rehabilitation Projects

Historic rehabilitation projects generate both direct and indirect benefits. Direct benefits result from the actual purchases of labor and materials, while material manufacture and transport results in indirect benefits. Preservation projects are generally more labor intensive, with up to 70% of the total project budget being spent on labor, as opposed to 50% when compared to new construction. Expenditure on local labor and materials benefits the community's economy.



Heritage Tourism

The National Trust for Historic Preservation defines cultural heritage tourism as, “traveling to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present.” Investing in historic preservation helps provide visitors with a glimpse into Waxahachie’s heritage and its contribution to state and national history. Heritage tourists spend more on travel than other tourists, which generates jobs in hotels, bed and breakfasts, motels, retail stores, restaurants, and other service businesses (Mandala Research, *Study for the USCHT Marketing Council, 2009*).

Support for Local Business and Trades

Because historic rehabilitation projects are more labor intensive than new construction and often use specialized materials, more of the project investment stays in the local economy rather than being spent on non-local materials. A rehabilitation project can also provide affordable space for local small businesses.

C. THE DEVELOPMENT OF WAXAHACHIE

Waxahachie boasts one of the finest concentrations of turn-of-the-century commercial and residential architecture in Texas. As the county seat of Ellis County, it has been an important agricultural, commercial, educational, and transportation center in the north-central Texas region between Dallas and Waco since the town's founding in 1850.

Early Development

Named for early Texas leader Richard Ellis, president of the Texas Constitutional Convention of 1836, Ellis County was created in 1849. In 1850, Richard Donaldson surveyed the new forty-block town site. The town's name is from the local Indian's name for the nearby creek; literally translated, Waxahachie means "buffalo creek" or "cow creek." Most early residents were farmers struggling to survive the frontier conditions, and the density of development was very low. As the seat of government, however, Waxahachie began to evolve into the County's most important community.

When the Civil War erupted, many local able-bodied men joined the Confederate Army. Drained of human and capital resources, growth came to a standstill. With the war's conclusion, however, Waxahachie experienced renewed economic prosperity and expansion. The courthouse square flourished with activity, and a steady influx of settlers immigrated to the area. The town's economic base became more diversified with furniture stores, a bank and a mercantile company setting up shop.

The 1870s and early 1880s marked a transitional period in Waxahachie's development. The town grew from a small village to a bustling commercial, governmental, and agricultural center. In 1870 the township of Waxahachie was officially incorporated under state laws. Construction of a new county courthouse began in 1871 and many buildings of frame, stone, and brick were constructed throughout the decade. The cornerstone for the current county courthouse was laid in 1895 and construction was completed in 1897.



Ellis County Courthouse

Railroad Development

Astute business leaders and other citizens of Waxahachie were quick to realize the vast potential for economic development and prosperity that the railroad represented for the community. They organized the Waxahachie Tap Railroad to bring rail service directly to the city, running just north of the original town site. The Fort Worth and New Orleans Railroad were laid on the south side of town in 1886. In 1907 the Trinity and Brazos Valley Railroad established a line that connected Waxahachie and Corsicana to the east.

Areas adjacent to the railroad and near the commercial district developed into the town's primary shipping and industrial centers. The cotton industry was perhaps the greatest benefactor, as bales could be shipped more easily, faster, in greater quantities, and for a significantly cheaper price than ever before. Warehouses, cotton yards, compresses, gins, and other cotton-related concerns that relied heavily upon the railroad located close to the tracks. Numerous other businesses, notably lumber yards, were also established near the rail line.



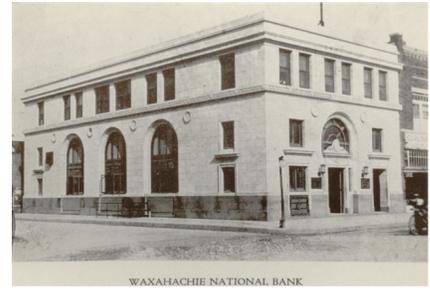
Cotton Industry Development

The cotton industry was the basis for the city's rapid growth during the late nineteenth and early twentieth centuries. Because the crop played such a pivotal role in the community's development, numerous cotton-related industries, including one of the state's first textile mills, were established in Waxahachie. Most were built near one of the three railroads that crisscrossed the community. The vibrancy of this period's economy contributed to a construction boom, resulting in the rapid development of the downtown.

As local cotton production reached unprecedented heights during the late nineteenth and early twentieth centuries, Ellis County became the largest cotton-producing county in the nation. The town's more ambitious and far-sighted business leaders organized the Waxahachie Cotton Mills Company in 1899. The property originally encompassed about 20 acres on the west side of town adjacent to the tracks. It built a large boarding house and 24 small, frame dwellings for the workers. The area became known as Cotton Mill Village.

Many cotton industry workers were black, and most settled in the east part of town, especially along E. Main and Wyatt streets. This area developed into a separate and independent community. Virtually all of the local black businesses were centered along the 400 to 500 blocks of E. Main Street.

Cotton production and demand maintained high levels in the post-World War I era, resulting in sustained regional growth. However, as the fields of south and west Texas substantially increased their cotton crop, Waxahachie and surrounding areas lost their dominant position as the state's largest and most significant cotton center. With the Great Depression of the 1930s, cotton demand plummeted. Most of the gins and cottonseed oil-mills were abandoned. The textile mill, long the city's most important enterprise, cut production and eventually closed by 1934. While the decline of the cotton industry spelled the end of the city's most prosperous era, the economic slowdown helped save many late nineteenth- and early twentieth-century structures. Recognizing the significance of these structures, the citizens of Waxahachie have actively participated in the preservation and restoration movement.



The Citizen's National Bank



A number of downtown's significant buildings are officially designated as historic landmarks, including the 1890 Hancock Building, which is an official Texas Historic Landmark.



In early 2011, a fire partially destroyed several buildings on the 100 block of South College Street.

PROMINENT ARCHITECTS

Several of the state's leading architectural firms received commissions in the city. James Riely Gordon designed the county courthouse. Flander and Mood of Dallas designed the original T. J. Cole House on E. Marvin Street in 1895. C.D. Hill, whose work is most visible in historic districts in Dallas, designed the Rogers Hotel, the Central Presbyterian Church and possibly the McCartney House. Hubble and Green, another prominent Dallas firm, provided plans for the Trinity University Administration Building. The Fort Worth architectural firm of Sanguinett and Staats designed the Penn House.

Architectural Development

Railroad and cotton industry development fed a booming economy that helped produce architectural landmarks throughout Waxahatchie. In 1895-97, the imposing Romanesque Revival courthouse was built on a public square at the center of downtown. Designed by James Riely Gordon of San Antonio and strategically sited on one of the city's highest points, the courthouse remains the town's most impressive landmark.

The construction of the courthouse helped to raise the community's awareness of architecture, leading to architectural standards for downtown. The Citizen's National Bank built a Sullivanesque structure and later erected the classically inspired facility at 114 S. Rogers in 1927. Dallas architect C. D. Hill designed the Rogers Hotel which was built in 1912. The second Penn Building with its Neoclassical Revival and Art Deco-influenced detailing was also built in 1912.

Trinity University relocated to Waxahatchie in the midst of the turn-of-the-century cotton boom. In 1902, construction began on a Jacobethan-styled structure designed by Hubble and Green of Dallas. Important social and religious institutions also joined in the construction boom. The 1902 Chautauqua Auditorium was one of the most significant. It provided a meeting place for religious, educational, and musical events. Numerous church groups also erected new facilities.

Recent Development

In the post-World War II era, passenger rail service was discontinued, and two federal highways pierced the town. The highways spurred economic growth but also disrupted the historic character of older neighborhoods and the downtown commercial center.

Today Waxahatchie is experiencing renewed growth and prosperity. Many of its citizens work in the Dallas-Fort Worth metroplex, but several major employers remain, including a Walgreens distribution center and Dart Container Corporation. Residents, led by Historic Waxahatchie, Inc., have long realized the unique and special character of the city's historic resources and have successfully restored many old homes and commercial buildings. The Main Street Program has initiated many of downtown's preservation efforts. Filmmakers have also discovered downtown's historic charm, shooting several major motion picture and television productions in recent years.

I. USING THE DESIGN GUIDELINES

The design guidelines inform review of historic rehabilitation, redevelopment and new construction proposed for Downtown Waxahachie. They will be used by property owners, businesses, historic preservationists, and members of the community.

This chapter provides a guide to using the design guidelines for Downtown Waxahachie. It explains how to use this document, describes which design guidelines are relevant to different types of projects, and explains the format and use of individual guidelines. Information on where the design guidelines apply is also included.

The chapter concludes with a case study illustrating how the design guidelines combine to shape development downtown. The case study describes a hypothetical project that includes the rehabilitation of several historic buildings and associated new construction that would be consistent with the future vision for Downtown Waxahachie as the vibrant center of the community.



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A. DESIGN GUIDELINES ORGANIZATION

Following this chapter, the design guidelines are organized into chapters that apply to different types of projects. Some chapters apply to all projects, and some will be relevant only to specific situations. For the purpose of these guidelines, groups of chapters that apply to different types of projects are described as “design review tracks.” See *Which Design Review Track Should My Project Follow?* on page 20 for more information. Each chapter of the design guidelines is briefly summarized below.

I. 
Using the Design Guidelines

This chapter describes the overall design review system including the review tracks for different types of projects. It also includes a case study that illustrates how the design guidelines combine to shape projects downtown.

II.
Planning a Preservation Project

This chapter introduces the basic terminology used in addressing historic resources. It also provides broad standards for preservation, and defines the key features of downtown’s historic building types.

III.
Treatment of Historic Resources

This chapter builds on the previous chapter with more detailed guidelines for treatment of specific building elements and materials on historic properties.

IV.
Design Guidelines for All Projects

This chapter provides design guidelines that apply to all historic preservation and new construction projects. The guidelines address a variety of specific topics, including the treatment of views, site design, services areas and awnings.

V.
Design Guidelines for New Construction

This chapter addresses the design of a new building in Downtown Waxahachie. It includes both general design guidelines as well as guidelines for specific building types.

VI.
Signs

The final chapter provides special guidance for the design of signage throughout downtown. Note that the design guidelines in this chapter should be used in conjunction with sign standards in the City’s Code of Ordinances.

APPENDIX
A. Glossary of Terms

The Appendix provides supplementary information to support the design guidelines. It currently includes a glossary of terms and may include additional material in the future.

WHICH CHAPTERS APPLY TO MY PROJECT?

The chart below indicates which chapters are most relevant to different types of work in downtown Waxahachie. Some projects will include more than one type of work (i.e., a project including rehabilitation of a historic building and construction of a new building on an adjacent site), in which case a combination of chapters will apply.



Type of Work:

Chapter to Use:

		Informational		Regulatory				
		Introduction	I. Using the Design Guidelines	II. Planning a Preservation Project	III. Treatment of Historic Resources	IV. Design Guidelines for All Projects	V. Design Guidelines for New Construction	VI. Signs
Preservation Track	Rehabilitate a historic property	✓	✓	✓	✓	(1)	(2)	-
	Restore a potential historic property	✓	✓	✓	✓	(1)	(2)	-
	Add an addition to a historic property	✓	✓	✓	✓	(1)	✓	-
New Building Track	Improve a non-historic property	✓	✓	-	-	(1)	(2)	-
	Construct a new building	✓	✓	-	-	✓	✓	✓
Other	Signs	✓	✓	-	-	-	-	✓
	Site Work	✓	✓	-	-	✓	-	-
	Miscellaneous	✓	✓	-	-	-	-	-

(1) Guidelines in Chapter IV may apply to some projects in this category.

(2) Guidelines in Chapter V. may apply to some projects in this category.

- Not Applicable

B. THE DESIGN REVIEW SYSTEM

The design guidelines provide the principal framework for the design review process that applies to properties within the downtown historic overlay area. All new construction and exterior renovations to existing buildings within the overlay requires a Certificate of Appropriateness to be issued by the Heritage Preservation Commission and/or Heritage Preservation Officer. See *Where the Design Guidelines Apply* on page 22 for a description and map of the historic overlay boundaries.



As stipulated in Article III Sec. 24-51 through 24-61 of the City's Code of Ordinances, a Certificate of Appropriateness is required for new construction or exterior renovations to existing buildings. To issue a certificate, the City must find that the activity complies with all design guidelines set forth in the *Downtown Waxahachie Design Guidelines* that are specifically applicable to the proposed land-use activity. More detail about review procedures and the requirements for documentation that must be submitted can be obtained from City staff, or on the City's web site (www.waxahachie.com).

When applying design guidelines, the Heritage Preservation Commission and/or Heritage Preservation Officer has the ability to balance a combination of objectives and intent statements that appear throughout the document in the interest of helping to achieve the most appropriate design for each project. See *Design Review Terms* below for a summary of specific terminology used in the design review process.

DESIGN REVIEW TERMS

A number of specific terms are used throughout the design review process:

Certificate of Appropriateness. A signed and dated document evidencing the approval of the Heritage Preservation Commission and/or Heritage Preservation Officer for work proposed by an owner or applicant within a Historic Overlay District.

Guideline. For the purpose of this document, the term "guideline" is a criterion with which the Commission will require compliance when it is found applicable to the specific proposal. A guideline is subject to some interpretation when determining compliance.

Shall. Where the term "shall" is used, compliance is specifically required if applicable to the proposed action.

Should. The term "should" indicates that compliance is expected, except in conditions in which the Heritage Preservation Commission and/or Heritage Preservation Officer finds that the guideline is not applicable, or that an alternative means of meeting the intent of the guideline is acceptable.

May be Considered. The phrase "may be considered" indicates that the Commission has the discretion to determine if the action being discussed is appropriate. This decision is made on a case-by-case basis, using the information specifically related to the project and its context.

DESIGN REVIEW TRACKS

The design guideline chapters are grouped into three “tracks” for purposes of design review. The Heritage Preservation Commission and/or Heritage Preservation Officer will determine which track a project will follow. Each track is briefly summarized below.

Preservation Track

Projects involving a historic property will use the Preservation Track. Note that, in some cases, when a non-historic property is to be restored, this track will also apply.

Key chapters are:

- II Planning a Preservation Project
- III Treatment of Historic Resources
- IV Design Guidelines for All Projects

New Building Track

Projects that involve a new structure, and work on most existing non-historic buildings will be reviewed using this track.

Key chapters are:

- IV Design Guidelines for All Projects
- V Design Guidelines for New Construction

Other Improvements Track

Other projects involving site work, signs and a variety of other specialized project types are reviewed in the Other Improvements Track.

Key chapters are:

- IV Design Guidelines for All Projects
- VI Signs

Note that some projects will include a combination of improvements that engage more than one of the tracks. Use *Which Design Review Track Should My Project Follow?* on page 20 to determine which track applies to a specific project.

HISTORIC STATUS

All existing structures in the Historic Overlay are classified with respect to their historic significance, using criteria established by the National Park Service. In some cases, conditions may have changed or new information is now available that would influence a determination of significance.

The historic status of a building may be in one of three categories:

Historic Property. A “historic property” is one determined to be historically significant because it dates from the established period of significance and possesses sufficient integrity to convey its history, or is capable of yielding important information about that period.

Some Historic Properties may have experienced alteration from their original designs including window replacement, cornice removal, a porch enclosure or covering of a building’s original materials.

Non-Historic Property. A “non-historic” property lacks historic significance either because it is not yet 50 years old or because it has been so substantially altered that it no longer retains its integrity.

Non-Historic, but Restorable. In some cases, an older non-historic property which has been substantially altered could be restored and re-classified as a historic property. The City will work with property owners to determine if such an approach would be appropriate.

WHICH DESIGN REVIEW TRACK SHOULD MY PROJECT FOLLOW?

The guidelines are organized into groups of chapters that represent “tracks” for different types of improvements. This chart defines the track that will apply to a specific proposal.

STEP 1 Which Zone District?

When planning a project downtown, first determine the zone district in which the property is located. The zone district determines permitted height, setbacks and lot coverage.

See *Where the Design Guidelines Apply* on page 22 for more information on the zone districts that apply in Downtown Waxahachie.

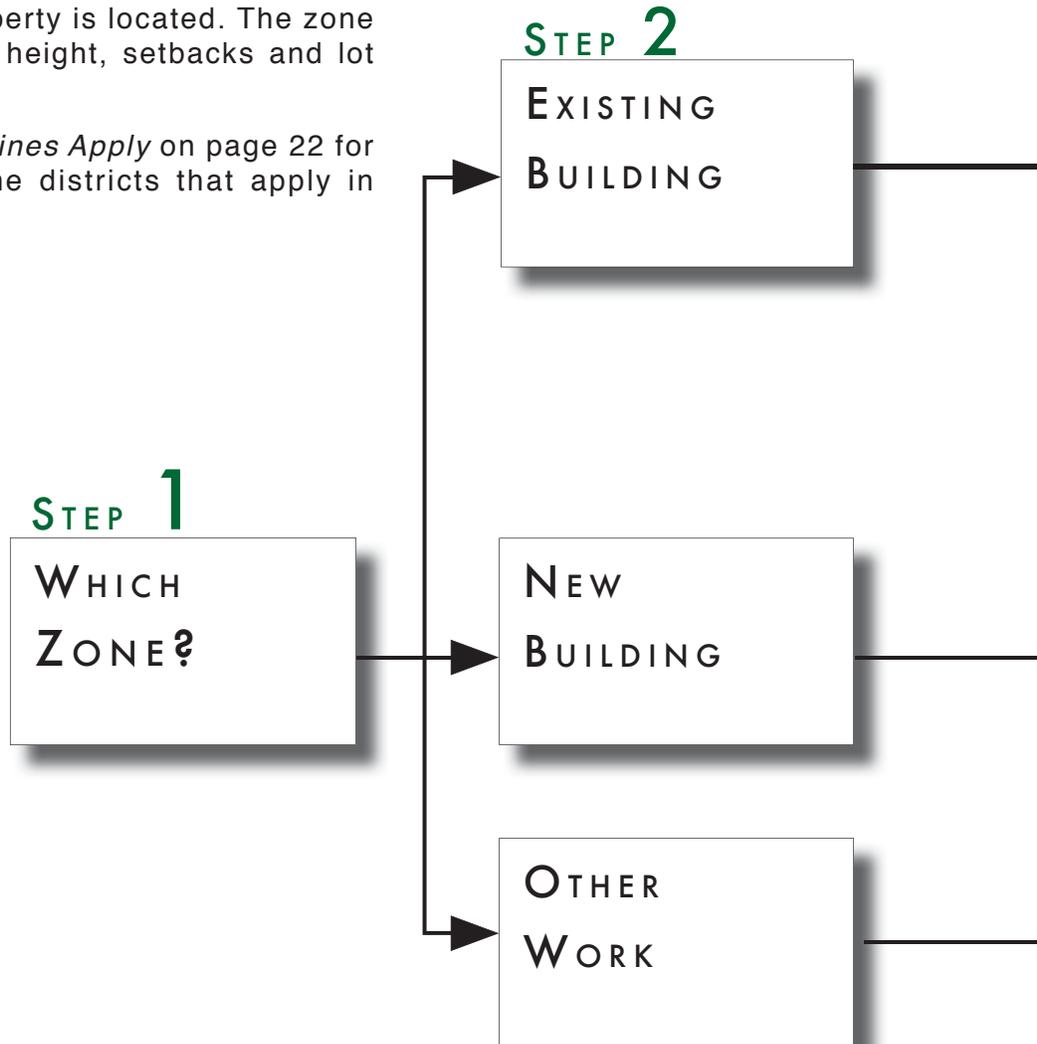
STEP 2 What Type of Improvement?

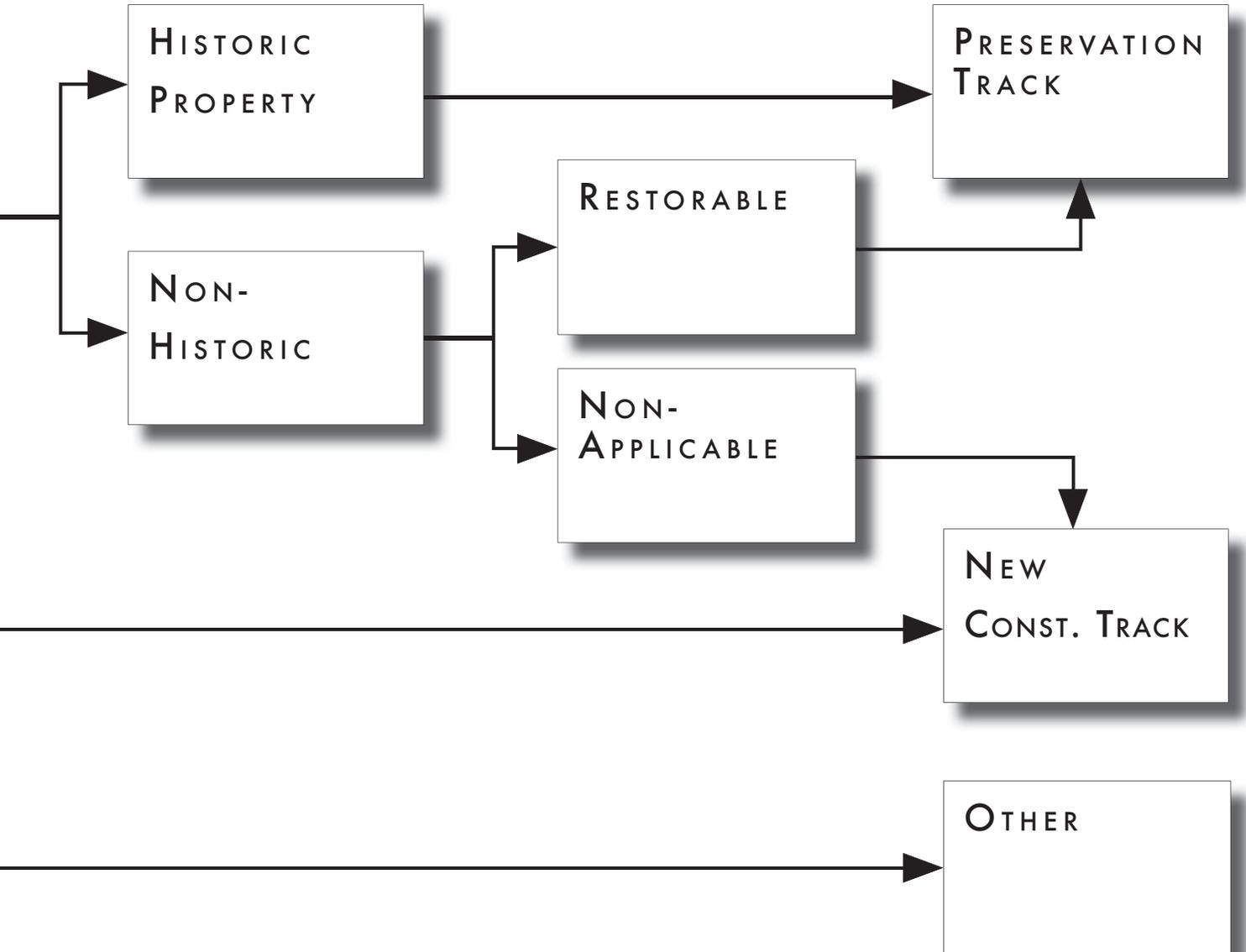
Next, determine the type of planned improvement:

Existing Building. If improvements are planned to an existing building, proceed to Step 3 to determine if the building has historic significance.

New Building. If the planned improvements include construction of a new building, the “New Construction Track” applies. This includes a new building on a vacant lot, or an additional building on a site where development already exists.

Other Work. Site improvements, signs and other miscellaneous projects follow this third track.



STEP 3**STEP 3 What Type of Existing Building?**

The final step for an existing building is to determine whether the building is historic or non-historic. All existing structures in the Historic Overlay are classified with respect to their historic significance. See *Historic Status* on page 19 for more information. The Commission will work with the property owner to confirm the status of historic significance.

C. WHERE THE DESIGN GUIDELINES APPLY

The design guidelines apply to all properties within the Downtown Historic Overlay. The area covered by the overlay includes several zone districts that set the basic setback, height and dimensional standards for development and redevelopment. In addition, two general character areas have been identified to support context-sensitive design review within the overlay. The map on the next page shows the location of the historic overlay as well as zone district and character area boundaries.



ZONE DISTRICTS

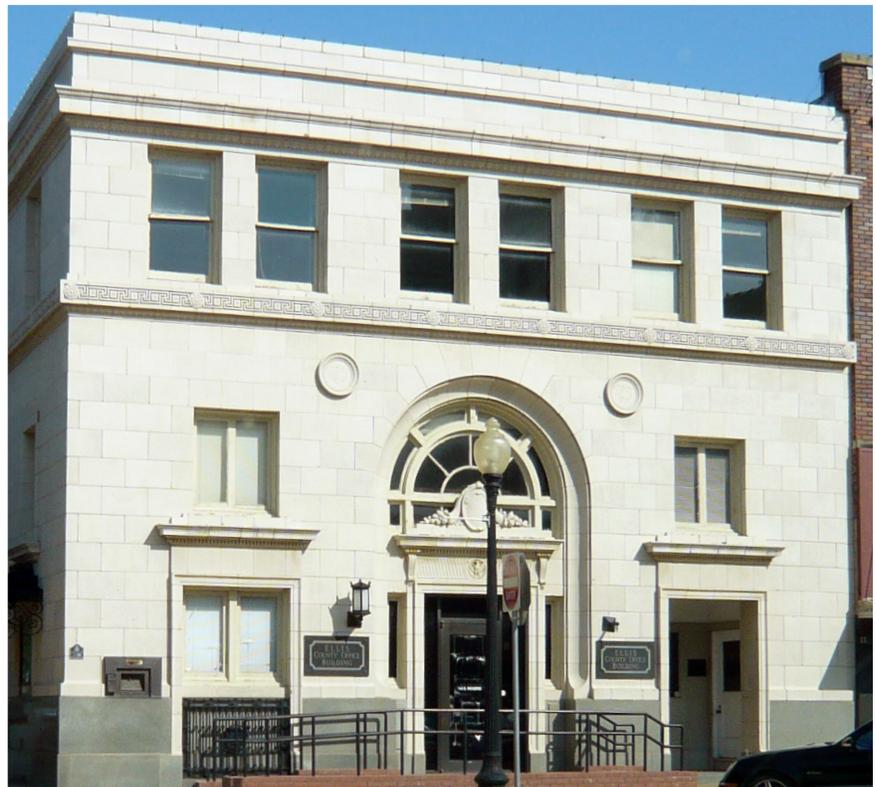
The Downtown Historic Overlay covers all properties within the Central Area (CA) zone district and some properties within the Light Industrial 2 (LI-2) Zone District. See the City of Waxahachie Code of Ordinances for specific information on zoning requirements. Each zone district is briefly summarized below.



Central Area Zone District (CA)

This district covers the center of Downtown Waxahachie and applies to most properties within the historic overlay. The uses in the district are generally retail or office in nature and often rely on off-site parking. Uses also have minimal setback requirements due to the compact nature of the downtown area.

Properties in the Central Area (CA) Zone District are typically built very close to the street and have an urban, pedestrian-oriented character with off-site parking. For the purposes of the design guidelines, all properties in the CA Zone District are also considered to be within the Central Character Area.



The Central Area (CA) Zone District includes a number of civic buildings.

Commercial District (C)

This district applies to some properties along the eastern gateway to Downtown Waxahachie. It is intended to provide locations for service and commercial related establishments. The uses envisioned for the District will typically utilize smaller sites and have operation characteristics which are not compatible with residential uses and some nonresidential uses.

Light Industrial 2 Zone District (LI-2)

This district applies to some properties within the southern and southeastern portion of the historic overlay. It is intended primarily for the conduct of light manufacturing, assembling and fabrication, and for warehousing, wholesaling and service operations that do not depend upon frequent customer or client visits.

Planned Development District (PD)

This district applies to some, primarily county-owned properties within the historic overlay. It is intended to accommodate larger-scale projects on multiple properties that are planned as integral land use units.



Properties in the Light Industrial 2 (LI-2) Zone District are typically set back from the street and have a less urban character than properties in the Central Area Zone District. For the purposes of the design guidelines, all properties in the LI-2 Zone District are also considered to be within the Transition/Industrial Character Area.



The Light Industrial 2 (LI-2) Zone District also includes some civic buildings such as historic train depots and the City Hall building.

CHARACTER AREAS

For the purposes of these design guidelines, the zone districts that apply within the historic overlay have been grouped into two general character areas. The character areas do not introduce specific additional requirements, but some design guidelines indicate that a particular design solution would be appropriate within a certain character area. Each character area is briefly summarized below.

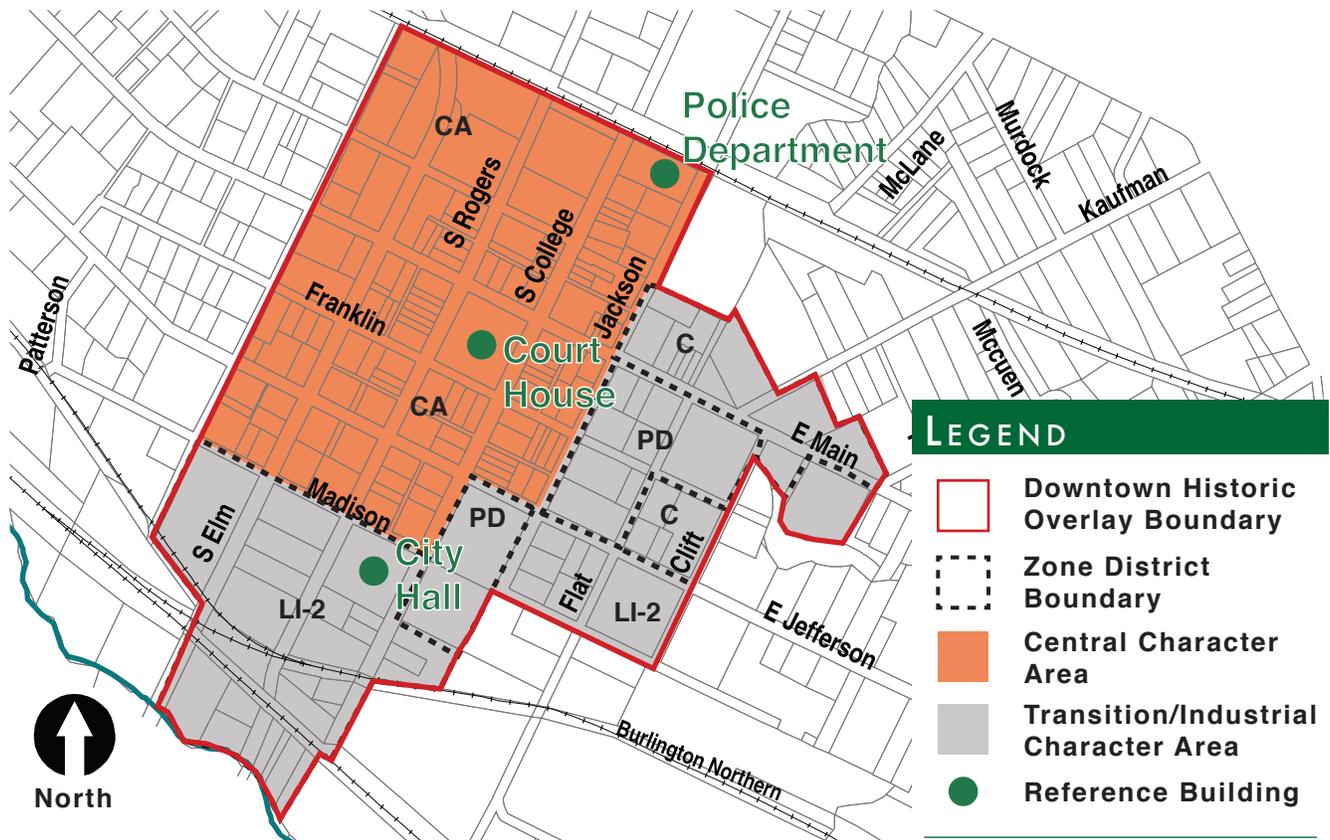
Central Character Area

This character area encompasses the historic blocks surrounding the Ellis County Courthouse. Development and redevelopment within this area should preserve the historic street edge with buildings built directly to the sidewalk, and have a high level of pedestrian orientation. This character area includes all properties within the Downtown Historic Overlay that are also in the Central Area Zone District.

Transition/Industrial Character Area

This character area encompasses the light industrial and transition areas to the south and east of the Central Character Area. Development and redevelopment within this area should provide a visually appealing gateway into downtown and a transition between the Central Character Area and surrounding neighborhoods and natural areas. This character area includes all zone districts within the Downtown Historic Overlay that are outside of the Central Area Zone District.

ZONE DISTRICTS AND CHARACTER AREAS IN THE DOWNTOWN HISTORIC OVERLAY



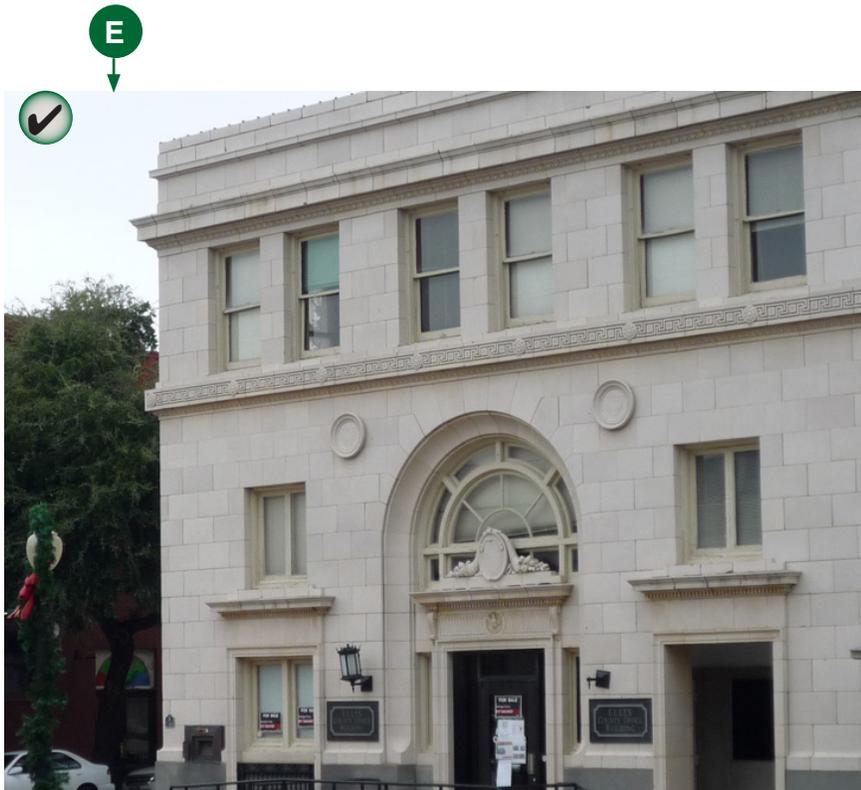
D. DESIGN GUIDELINES COMPONENTS

The individual design guidelines in this document use a standard format with several key components. All components of the guideline are used in the design review process. The key components of a typical design guideline are illustrated below.

KEY DESIGN GUIDELINES COMPONENTS

SAMPLE GUIDELINE

- A** → **Architectural Details**
Historic features, including original materials, architectural details and window and door openings, contribute to the character of a structure. They should be preserved when feasible.
- B** →
- C** → **3.1 Preserve significant stylistic and architectural features.**
- D** →
 - Storefronts, cornices, porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments should be preserved.



Protect and maintain significant stylistic features, such as these window features, cornice details and ornaments.

LEGEND

- A** **Design Topic**
Describes the design topic addressed by the design guidelines that follow.
- B** **Policy Statement**
Explains the desired outcome for the design topic and provides a basis for the design guidelines that follow. If a guideline does not address a specific design issue, the policy statement will be used to determine appropriateness.
- C** **Design Guideline**
Describes a desired performance-oriented design outcome.
- D** **Additional Information**
Provides a bulleted list of suggestions on how to meet the intent of the design guideline.
- E** **Images**
Clarify the intent of the design guideline by illustrating appropriate and inappropriate design solutions (see below).
 - Appropriate** 
Images marked with a check illustrate appropriate design solutions.
 - Inappropriate** 
Images marked with an X illustrate inappropriate design solutions.

E. CASE STUDY PROJECT

The design guidelines promote preservation and new construction that protects downtown’s historic character while increasing its vitality. The case study project described in this section illustrates application of the guidelines to a potential phased project on an existing downtown block.



The case study project includes buildings left vacant by the recent consolidation of county offices. It could be undertaken by the current property owners or a private developer.



The non-contributing building at 115 W. Franklin (building A in the case study diagrams) could be altered and renovated to incorporate a more contemporary facade design as illustrated on page 28.



The contributing building at 217 S. Rogers could be rehabilitated as illustrated on page 29.

As illustrated on the following page, the case study project is sited on a block just south of the Ellis County Courthouse. It includes parking lots and buildings left primarily vacant by the recent consolidation of county offices. As illustrated on pages 28-30, the block could be redeveloped into a mixed-use project with the key elements summarized below.

1. Rehabilitation of Contributing Historic Buildings

The project would rehabilitate the four “contributing” buildings that have been determined to be historically significant (See *Determining Historic Significance* on page 32 for more information). They are 107, 109, 111 and 115 W. Franklin as well as 217 S. Rogers (buildings B-E on the case study diagrams). Second story linkages could connect the buildings facing W. Franklin to create a larger commercial floor plate. 109-111 W. Franklin (Bldg. C) is the most intact, and may require only minimal storefront reconstruction. Simplified historic or contemporary interpretations may be appropriate for the other contributing buildings. See page 73 for information on the proper treatment of an altered historic commercial facade.

2. Alteration of a Non-Contributing Building

The project includes alteration and renovation the building at 115 W. Franklin (Bldg. A). Although the original building was built in 1915, it has been extensively altered and is not considered to be contributing. The renovated building would feature a contemporary storefront and second floor commercial/residential space.

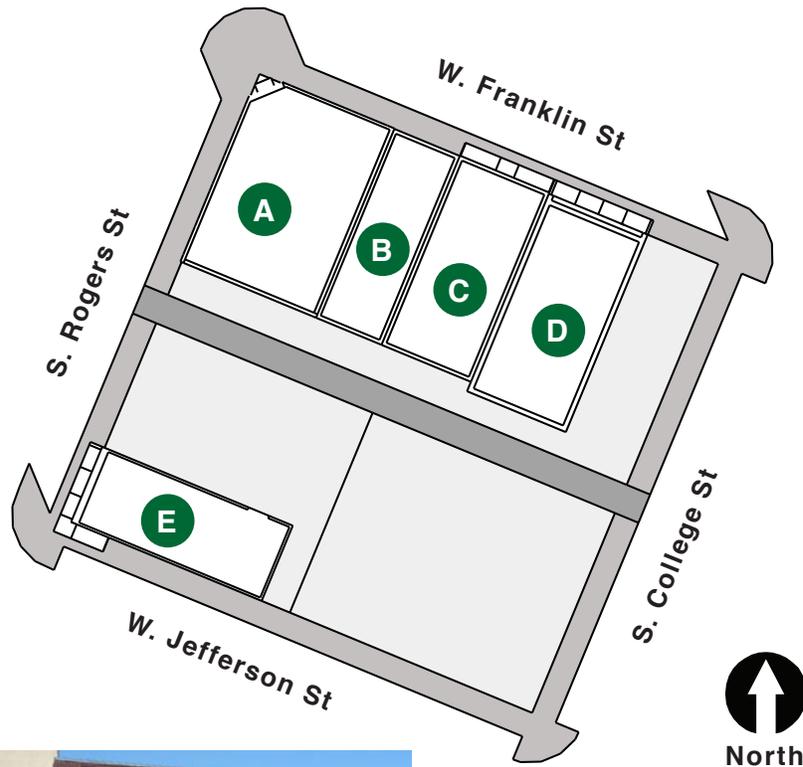
3. Upper-Story Addition to Existing Buildings

A third-story addition to 115 and 113 W. Franklin (Bldgs. A-B) would provide residential loft space. It would match the contemporary renovation of the non-contributing building (Bldg. A) and be set back and clearly differentiated from the contributing building (Bldg. B). See page 75 for guidance on additions to historic buildings.

4. Compatible New Construction on a Vacant Lot

A new mixed-use building on the vacant lot along S. Rogers (Bldg. F) would help revitalize the block and provide an active pedestrian connection to the Town Square. It could share a new elevator core with the buildings along W. Franklin, and connect to the second floor of 217 S. Rogers (Bldg. E) to create a larger commercial floor plate. See Chapter 5 for guidance on compatible new construction.

CASE STUDY: EXISTING AND HISTORIC CONDITIONS



A The property at 115 W. Franklin was once home to the 1915 Guaranty Bank building (top). The original building has been extensively altered, and is not considered to be a contributor to the historic district (bottom).



B The contributing historic building at 113 W. Franklin was built in 1915.

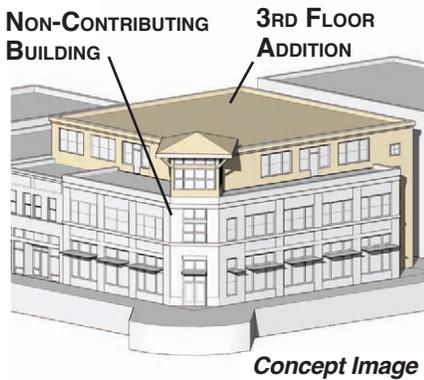
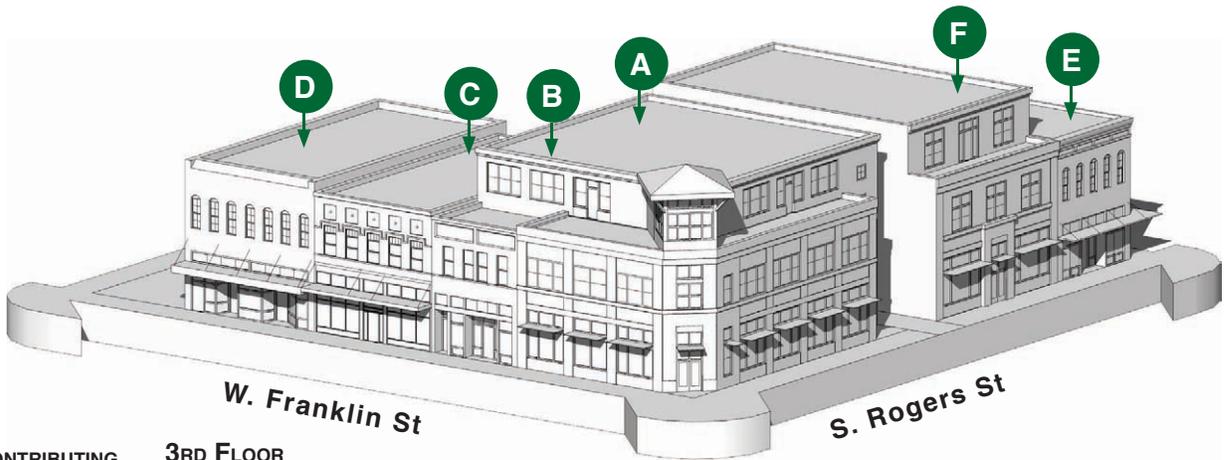
C The contributing historic building at 109 and 111 W. Franklin is in good condition with a moderately altered storefront. It was built in 1915.



D The contributing historic building at 107 W. Franklin has a moderately altered facade. It was built in 1890.

E The contributing historic "Elections Building" at 217 S. Rogers (top), has an altered facade (bottom).

CASE STUDY: HISTORIC REHABILITATION AND NEW CONSTRUCTION



A The non-contributing building at 115 W. Franklin would be rebuilt in a contemporary style with a ground floor retail storefront. The second floor would be combined with the adjacent floors at 107, 109, 111 and 113 W. Franklin to create a larger commercial office floor plate, or be converted to residential use. A third floor residential loft addition would be set back from the primary facade and a new elevator core would be set back from the west facade along the alley.



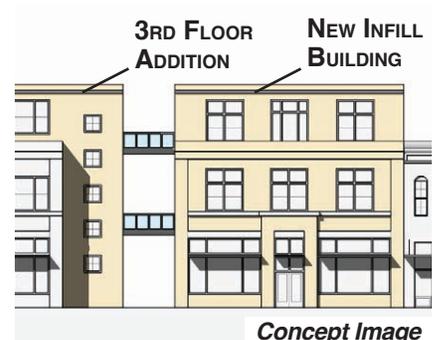
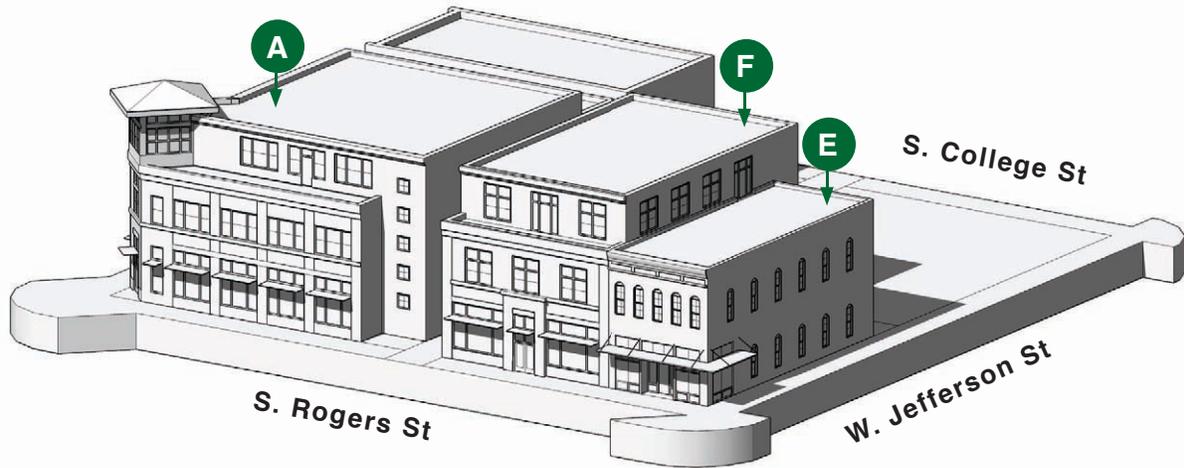
B The contributing building at 113 W. Franklin would be rehabilitated. A third-story residential addition extending from 115 W. Franklin (Bldg. A) would be set back and differentiated from the historic facade. See page 73 for information on the proper treatment of an altered historic commercial facade.



C The second-story facade of the contributing building at 109 and 111 W. Franklin is currently in good condition. The altered storefront would be rehabilitated to accommodate retail uses. See page 73 for information on the proper treatment of an altered historic commercial facade.



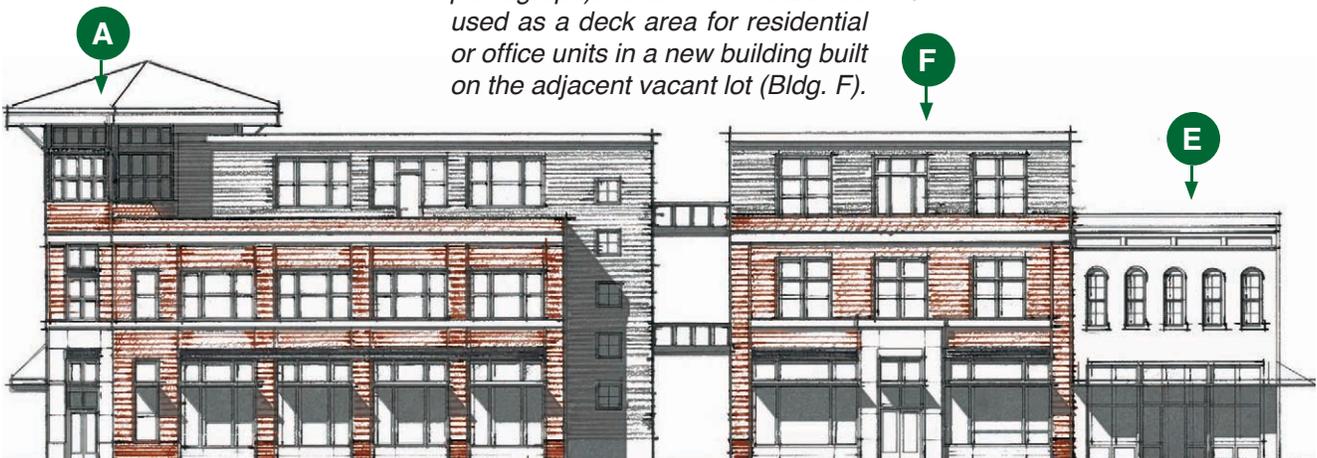
CASE STUDY: HISTORIC REHABILITATION AND NEW CONSTRUCTION



D The moderately altered facade of the contributing building at 107 W. Franklin St. would be rehabilitated. The retail store would remain at the ground floor and the second story would be combined with the second floor of the adjacent buildings to create a larger combined commercial office or residential floor.

E The contributing “Elections Building” at 217 S. Rogers would be rehabilitated by restoring window openings and reconstructing the storefront. The rehabilitated facade could be similar to the mid 20th Century facade illustrated above or the original late 19th Century facade (see page 27 for an earlier photograph). The roof could be used as a deck area for residential or office units in a new building built on the adjacent vacant lot (Bldg. F).

F A new mixed-use building would be built on the vacant lot at 214 S. Rogers, sharing an elevator via an over-alley connection with the rehabilitated building and third-floor residential addition at 115 W. Franklin (Bldg. A). The new building would include ground floor retail and upper story office or residential space.



CASE STUDY: POTENTIAL PHASING

As illustrated below, the case study project could be phased to accommodate market conditions or the availability of funding. Each phase would be planned to support future phases.

Phase 1: Facade Rehabilitation



Before: The contributing historic building facades facing W. Franklin St. have been subject to various alterations over the years, but have preserved their essential historic integrity.



After: A sensitive facade rehabilitation project returns the storefronts to their original historic configuration, removes paint and restores upper-story features. The rehabilitated storefronts support high visibility retail uses on the Town Square.

Phase 2: New Facade and Third Story Addition

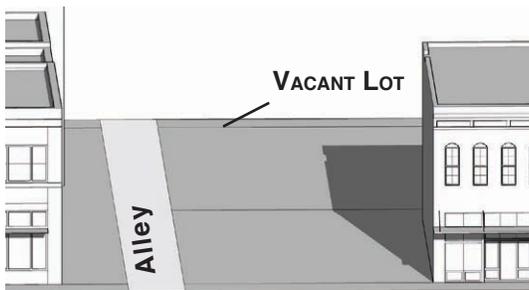


Before: The facade of the non-contributing building at 115 W. Franklin is extensively altered and is unlikely to be restorable.



After: The facade of the non-contributing building is rebuilt in a more contemporary style. A three-story element anchors the corner and a third-story residential addition is stepped back 20 feet from the historic facade, creating a large terrace area.

Phase 3: New Construction



Before: The vacant lot at 214 S. Rogers provides an opportunity to bridge a gap in the street frontage and link the upper stories of the buildings rehabilitated in phases 1 and 2.



After: A new mixed-use building occupies the vacant lot and is linked over the alley to a new elevator serving the rehabilitated building and rooftop addition at 115 W Franklin.

II. PLANNING A PRESERVATION PROJECT

Historic preservation is well established in Downtown Waxahachie. While community goals and economic conditions change over time, preserving downtown’s heritage remains a primary goal of the community.

This chapter presents an overview of historic preservation principles. It also provides guidance on how to plan a preservation project and outlines different treatment categories for historic properties. The final section of the chapter summarizes the historic architectural styles found in Downtown Waxahachie and indicates their key features.

The design criteria outlined in this chapter will be applied when determining the appropriateness of improvements to historic properties in Downtown Waxahachie.



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A. WHAT DOES PRESERVATION MEAN?

Historic preservation means keeping properties and places of historic and cultural value in active use while accommodating appropriate improvements to sustain their viability. It also means keeping historic resources for the benefit of future generations. That is, while maintaining properties in active use is the immediate objective, this is in part a means of assuring that these resources will be available for others to enjoy in the future.



The rehabilitation of the old jail building has allowed it to remain in active use to benefit future generations.

DETERMINING SIGNIFICANCE

When determining the historic significance of a property in Downtown Waxahachie, the City will consider its position in the overall historic period of significance for the area, as described in the National Register of Historic Places Nominations, including the 1985 Historic Resources of Waxahachie document and the 1974 Ellis County Courthouse National Register of Historic Places Inventory Nomination form.

DETERMINING HISTORIC SIGNIFICANCE

What makes a property historically significant? A property is considered to have historic significance if it meets a defined age threshold, and meets at least one of the established criteria for determining significance. In so doing, it also must retain sufficient integrity to be able to convey that significance.

Age of Historic Resources

In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly has historic value. Properties determined to have historic significance meet the age threshold, and also fit within a period of historic significance that applies to the area. With the age of the property in mind, it is then evaluated for its significance, using defined criteria.

Criteria for Determining Historic Significance

The quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- That are associated with events that have made a significant contribution to the broad patterns of our history; or
- That are associated with the lives of persons significant in our past; or
- That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- That have yielded or may be likely to yield, information important in prehistory or history.

Integrity

In order to convey significance, a property must also retain integrity, with a sufficient percentage of the structure dating from its period of significance. A majority of the building’s structural system and materials and its character-defining features should remain intact. See *Degrees of Building Integrity* below for more information.

Contributing Property

A “contributing” property is one which has been determined to be historically significant because it was present during the period of significance for the district, possesses integrity or is capable of yielding important information about the period.

Non-Contributing Property

A “non-contributing” building is a more recent property (less than 50 years old), or an older building that has been substantially altered that does not retain its historic integrity.

Substantial alterations that may cause an older building to be non-contributing include a combination of the following: a significant change in building form, a reconfiguration of front facade windows and the removal of a storefront.

RESTORING INTEGRITY

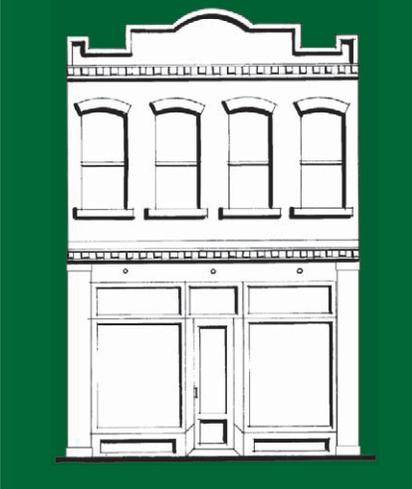
Some alterations may lead a property owner to believe a building has lost its historic integrity. These alterations include window replacements, cornice replacement, or a change/covering of a building’s original materials or storefront, for example. These alterations can often be modified and/or restored to reveal a building’s historic integrity.

PROJECT REVIEW

When reviewing a proposal to improve a property with historic significance in the Downtown area, the City will seek to maintain the integrity of the resource.

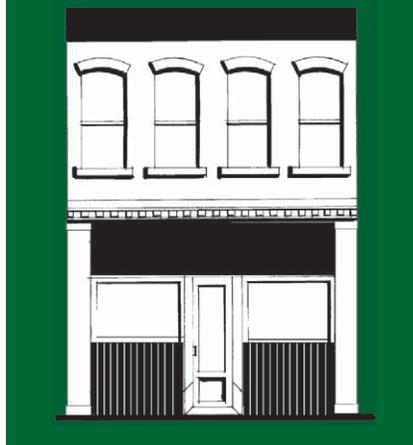
DEGREES OF BUILDING INTEGRITY

CONTRIBUTING PROPERTY



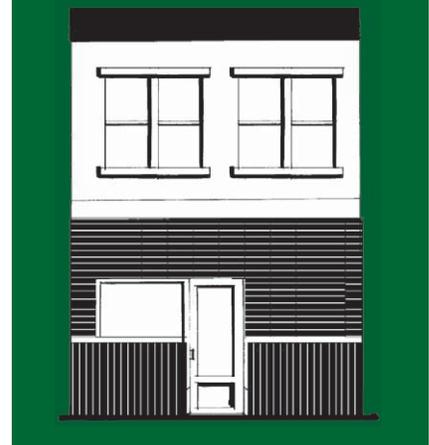
This building retains its historic integrity.

CONTRIBUTING PROPERTY WITH ALTERATIONS



Although it has been moderately altered, this building retains its essential historic integrity.

NON-CONTRIBUTING PROPERTY



This building has been extensively altered and does not retain its historic integrity.

RESPONSIBILITY OF OWNERSHIP

Ownership of a building within the Downtown carries a responsibility to respect the historic resources located there. This responsibility does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes the economic well-being and overall viability of the community. Owners of historic properties play a vital role in helping to implement the City's policies through careful stewardship of the area's historic resources.

Alterations that Affect Significance

Many historic structures experience changes over time as design tastes change or need for additional space occurs. For example, a small rear addition to a commercial building was common and often did not negatively affect the key features of the historic building style. These alterations remained subordinate in scale and character to the main building and were often executed using materials that were similar to the original.

Some of these alterations may now be historically significant in their own right. An addition constructed in a manner compatible with the original building and associated with the period of significance may merit preservation.

In contrast, more recent alterations usually have no historic significance and may even detract from the character of the building and obscure significant features. Removing such an alteration may be considered in a rehabilitation project. Historic features that have been modified can also be restored.

The tradition of making compatible alterations will likely continue. That is to say, alterations to historic structures can occur. It is important, however, that any alteration be designed in such a manner as to preserve the historic character and integrity of the primary structure.

B. OVERARCHING PRESERVATION GUIDELINES

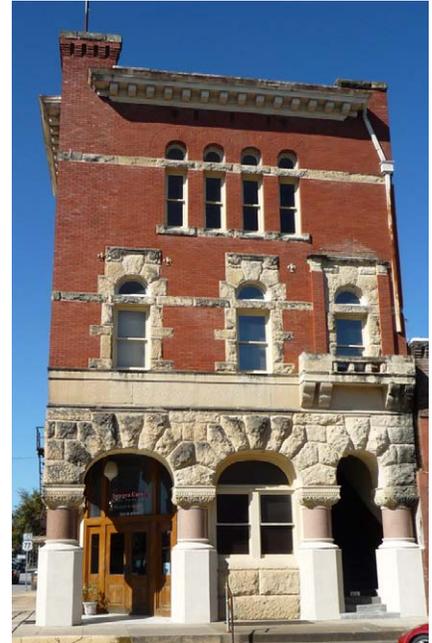
With an understanding of the basic concepts of historic significance and integrity, it is important to comply with some general design guidelines that underlie the more specific ones that appear later in this document. The following guidelines apply to all historic properties and will be used when evaluating the appropriateness of related work:

2.1 Respect the historic character of a property.

- The basic form and materials of a building, as well as architectural details, are a part of the historic character.
- Do not try to change the style of a historic resource or make it look older than its actual age.
- Confusing the character by mixing elements of different styles or periods can adversely affect the historic significance of the property.

2.2 Seek uses that are compatible with the historic character of the property.

- Converting a building to a new use different from the original use is considered to be an “adaptive reuse,” and is a sound strategy for keeping an old building in service. For example, converting a gas station structure to a coffee shop is an adaptive use. A good adaptive use project retains the historic character of the building while accommodating a new function.
- Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.
- Changes in use requiring the least alteration to significant elements are preferred. In most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions.



The basic form and materials of a building, as well as architectural details, are a part of the historic character.



Distinctive stylistic features and other examples of skilled craftsmanship should be preserved.

2.3 Maintain significant features and stylistic elements.

- Distinctive stylistic features and other examples of skilled craftsmanship should be preserved. The best preservation procedure is to maintain historic features from the outset to prevent the need for repair later. Appropriate maintenance includes rust removal, caulking and repainting.
- These features should not be removed.

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

- Upgrade existing materials, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and facilitate reassembly.



Maintain significant features and stylistic elements.

C. PLANNING A PRESERVATION PROJECT

When planning a preservation project, it is important to determine the significance of the property and the degree to which it retains its integrity as a historic resource. Next, a specific approach to the overall treatment of the property should be established. This may include keeping the building in its current character, while making appropriate repairs, or incorporating new, compatible changes. It is then important to determine how surviving historic features will be treated. This may include preserving those features that remain intact, repairing those that are deteriorated and replacing others. Preservation project steps are summarized below and illustrated in *Steps for Planning a Preservation Project* on page 39.

Step 1: Determine Building Significance

Understanding the history of a building is important to any preservation project. If the property is designated as an individual resource or is a contributor to a historic district, survey information should be consulted to help identify the building's key features and its period of significance. This will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur. See *Historic Architectural Styles* on page 43 for more information.

Step 2: Determine Building Integrity

The condition of a building and its features contribute to the overall significance of the building. A building with historic integrity has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact. These key elements allow a building to be recognized as a product of its time. See *Historic Architectural Styles* on page 43 for more information.

Step 3: Define Program Requirements

The program requirements of the project should be defined. If functional improvements are necessary, compatible alterations and/or additions should be considered.

Step 4: Determine the Treatment Strategy

A preservation project may include a range of activities, such as maintenance of existing historic elements, repair of deteriorated materials, the replacement of missing features and construction of a new addition. While the term "preservation" is used broadly to mean keeping a historic property's significant features, it is also used in a more specific, technical form to mean keeping a resource in good condition. This, and other related terms, are important to understand because they are all used when planning for improvements to a historic resource. Appropriate and inappropriate treatments are summarized below.



When planning a preservation project, it is important to determine the significance of the property and the degree to which it retains its integrity as a historic resource.



The shopfront at 109 North Rogers was rehabilitated in 2002. See Preservation Projects in Downtown Waxahachie on page 41 for more information.



Restoration often involves individual building features such as this restored cornice.

ACCEPTED TREATMENTS

The following is a list of approaches that are appropriate for contributing properties.

Preservation is the act or process of applying measures to sustain the existing form, integrity and material of a building. Some work focuses on keeping a property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. Property owners are strongly encouraged to maintain properties in good condition.

Restoration is the act or process of accurately depicting the form, features and character of a property as it appeared in a particular time period. It may require the removal of features from outside the restoration period.

Rehabilitation is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include a change in use of the building or additions. This term is the broadest of the appropriate treatments and is often used in the guidelines with the understanding that it may also involve other appropriate treatments.

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

Combining Treatments

While these terms are used interchangeably in informal conversation, the more precise meanings are used when describing the overall strategy for a contributing property.

For many improvement projects in the Downtown, a rehabilitation approach will be the overall strategy. Within that, however, there may be a combination of these approaches as they relate to specific building components. For example, a surviving cornice may be preserved, a storefront base that has been altered may be restored, and a missing kickplate may be reconstructed.

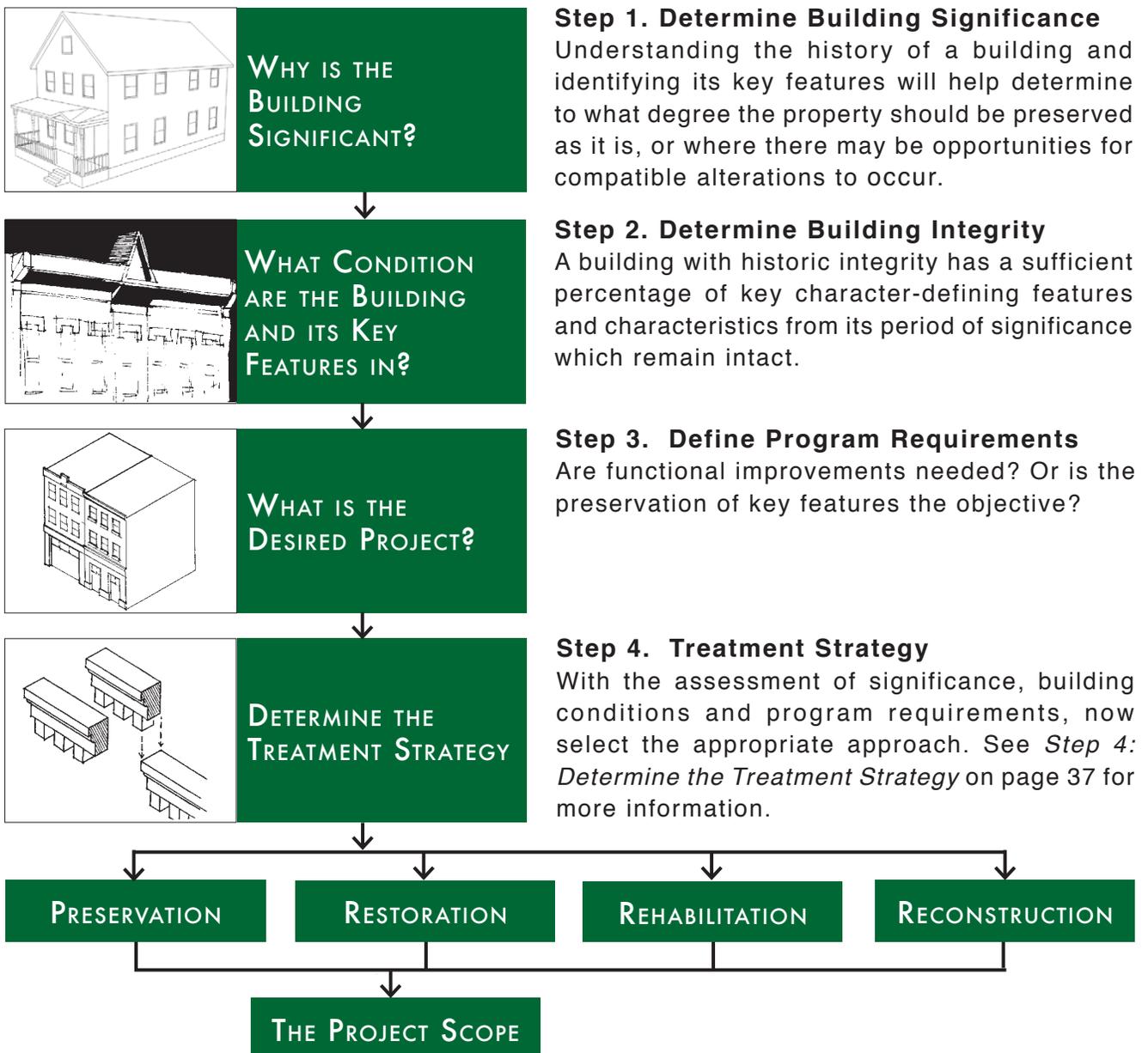
INAPPROPRIATE TREATMENTS

The following approaches are not appropriate for historically significant properties.

Remodeling is the process of changing the historic design of a building. The appearance is altered by removing original details and by adding new features that are out of character with the original. Remodeling of a historic structure is inappropriate.

Deconstruction is the process of dismantling a building such that the individual material components and architectural details remain intact. This may be employed when a building is relocated or when the materials are to be reused in other building projects. Deconstruction may be a more environmentally responsible alternative to conventional demolition. However, it is an inappropriate treatment for a building of historic significance.

STEPS FOR PLANNING A PRESERVATION PROJECT



DETERMINING HOW TO TREAT A KEY FEATURE OF A HISTORIC RESOURCE

The following treatment options appear in order of preference. When making a selection, follow the sequence outlined below.

TREATMENT #1: PRESERVE

If a feature is intact and in good condition, maintain it as such.



TREATMENT #2: REPAIR

If the feature is deteriorated or damaged, repair it to its original condition.



TREATMENT #3: RECONSTRUCT

If the feature is missing entirely, reconstruct it from appropriate evidence. If a portion of a feature is missing, it can also be reconstructed.



TREATMENT #4: REPLACE

If it is not feasible to repair the feature, then replace it with one that is a simplified interpretation of the original (e.g., materials, detail, finish). Replace only that portion which is beyond repair.



TREATMENT #5: COMPATIBLE ALTERATION

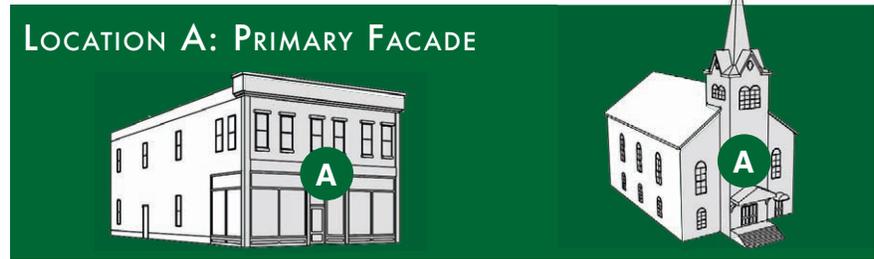
If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features. It is also important to distinguish new features from original historic elements.

CHOOSING A TREATMENT STRATEGY

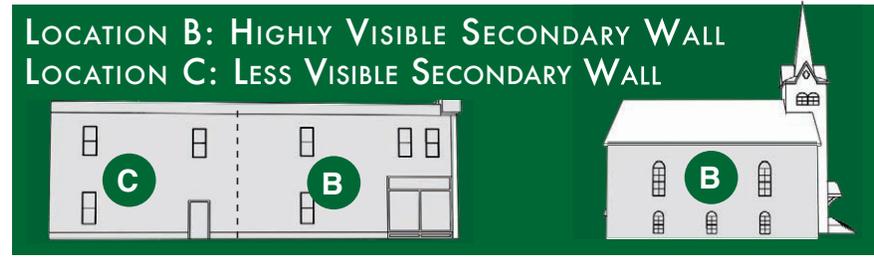
Selecting an appropriate treatment for key features of a historic building provides for proper preservation of the historic fabric. The method that requires the least intervention is always preferred. See *Determining How to Treat a Key Feature of a Historic Resource* at left and *Facade Treatments* below for more information.

FACADE TREATMENTS

For most historic resources, the front wall is the most important to preserve, with alterations rarely being appropriate. Many highly visible side walls are also important. By contrast, portions of a side wall that are not as visible may be less sensitive. The rear wall is usually the least important. Key facade and wall locations on a commercial (left) and civic building (right) are illustrated below.



Preservation and repair of features in place is the priority. This is especially important at the street level and other highly visible locations.



Preservation and repair in place is the priority on a highly visible secondary wall. More flexibility in treatment may be considered on a less visible secondary wall, where a compatible replacement or alteration may be acceptable.



More flexibility may be considered on a rear facade that is less visible, with a compatible alteration being acceptable if it is not visible to the public. Highly visible rear facades often occur on civic buildings that are designed to be viewed “in the round” such as the church illustrated above. Preservation and repair in place is the priority, but some flexibility may be considered on upper facades.

PRESERVATION PROJECTS IN DOWNTOWN WAXAHACHIE

Preservation projects help keep properties and places of historic and cultural value in active use and maintain historic resources for the benefit of future generations. Several successful preservation projects in Downtown Waxahachie are highlighted below and on the following page.

REHABILITATION OF THE MISSOURI-KANSAS-TEXAS (MKT) RAILROAD DEPOT

From 2008 to 2010, the City of Waxahachie rehabilitated the historic 1908 MKT Depot to help revitalize the south side of downtown. The project included rehabilitation of both the interior and exterior of the building as well as a new connector street between Rogers and College.

Before Rehabilitation



After Rehabilitation



SHOPFRONT REHABILITATION AT 109 NORTH ROGERS

The small, one-story shopfront building at 109 North Rogers helps serve as a transition from the center of downtown to lower-scale commercial and residential areas to the north. It was extensively rehabilitated in 2002 to provide street-level retail and service space, while maintaining its key historic features.

Before Rehabilitation



After Rehabilitation



PRESERVATION PROJECTS IN DOWNTOWN WAXAHACHIE

MAIN PLACE LOFTS ADAPTIVE RE-USE PROJECT

The former car dealership and repair building at 315 West Main Street was rehabilitated and converted into loft apartments and retail spaces. The project won an award from the Texas Historical Commission. Adaptation and re-use of historic buildings promotes downtown vitality while preserving cultural resources.

Before Re-Use



After Re-Use



NEW ADDITION TO THE BOYCE GRAIN & FEED STORE

In 2009, the Boyce Grain & Feed store expanded from the original 1910 building they had occupied since 1979 into a large new addition, linked to the original structure via a covered walkway. The addition more than doubled the store's retail space. Its increased setback and contemporary use of recycled industrial materials allows it to remain compatible with the original building.

Original 1910 Building



Original Building with New Addition



D. HISTORIC ARCHITECTURAL STYLES

This section illustrates the most common historic architectural styles found in Downtown Waxahachie. The description of architectural styles will assist the City in determining which features are key to a property's significance. Note that styles are rarely "pure" in form, and a wide range exists within individual styles. In some cases, alterations may have also occurred that make some features less characteristic of the building's style.

Styles Include:

- Italianate Influence
- Romanesque Influence
- Richardsonian Romanesque
- Neo-Classical
- Mission Influence
- Vernacular Storefront
- Sullivanesque
- 20th Century Commercial Vernacular
- Art Deco Influence



KEY FEATURES

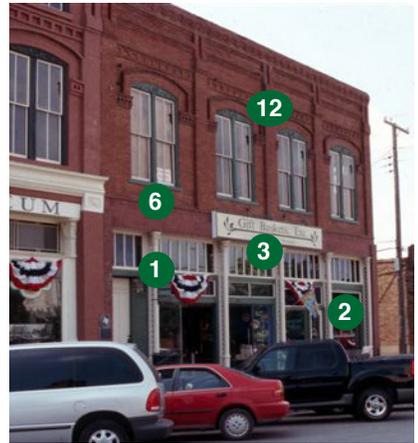
The design guidelines in this document are based on the principle that "key, character-defining features" of a historic property should be preserved. The City will use this description of key features for specific building styles as a starting point in defining those elements to maintain.

ITALIANATE INFLUENCE

(c. 1850-1900)



The commercial storefront of the late 19th and early 20th centuries is the most common type of building found today in most commercial districts throughout the country. Usually limited to two to four stories, the first floor is more commonly transparent, so goods can be displayed, while the second story is usually reserved for a residential or office space. Although construction of these buildings began as early as 1850, the majority were constructed at the turn-of-the-century.



As this building type evolved, so too did the amount of ornamentation and high-style influences. The cornice and midbelt cornice lines became more prominent, more elaborate window and door openings were used and much of the facade was covered with varying degrees of applied ornamentation. With the introduction of cast-iron, the weight of second and third stories of these commercial structures was able to be carried over larger expanses of glass on the first floor.

Key Features:

1. Storefront system
2. Large display windows
3. Transom lights (A window band supplying natural light over a door or other feature)
4. Kickplate
5. Recessed entry
6. Horizontal banding/molding
7. Protruding sills
8. Vertical, double-hung upper-story windows
9. Projecting cornice/eave with brackets
10. Upper-story arched window/molding
11. Quoins (decorative corner blocks)
12. Hood mold (a projecting molding above a door, window or archway to throw off rain)



ROMANESQUE INFLUENCE

(c. 1870-1900)

Romanesque architecture was inspired by the early Roman buildings. The 19th century buildings are embellished with arched openings. The parapet is often accented with a series of smaller arches. Romanesque structures are always of masonry construction.

Key Features:

1. Masonry walls, usually with rough-faced, squared stonework
2. Round-arched openings
3. Deeply recessed openings
4. Short, polished columns
5. Decorative colonnettes
6. Arched window openings (double-hung) with transoms
7. Decorative floral patterns on column capitals, on wall surfaces and around openings
8. Horizontal stone banding
9. Corbel table



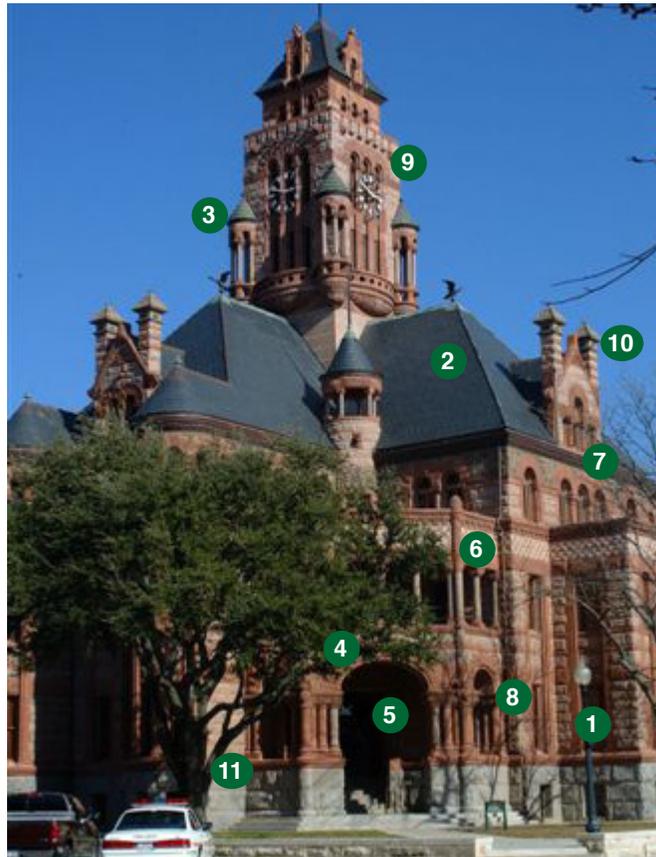
RICHARDSONIAN ROMANESQUE

(c. 1880-1910)

Developed by the prominent Boston architect Henry Richardson, the Romanesque Revival, or Richardsonian Romanesque style was commonly used for large public and ecclesiastic buildings beginning in the 1880s. Romanesque structures are always of masonry construction.

Key Features:

1. Rusticated, ashlar masonry
2. Hip roof with cross gable
3. Towers with conical roofs
4. Round arched openings
5. Deeply recessed openings
6. Decorative colonnettes around windows
7. Arched window openings with transoms
8. Decorative floral patterns on column capitals, on wall surfaces and around openings
9. Contrasting stonework
10. Gabled dormers
11. Horizontal stone banding



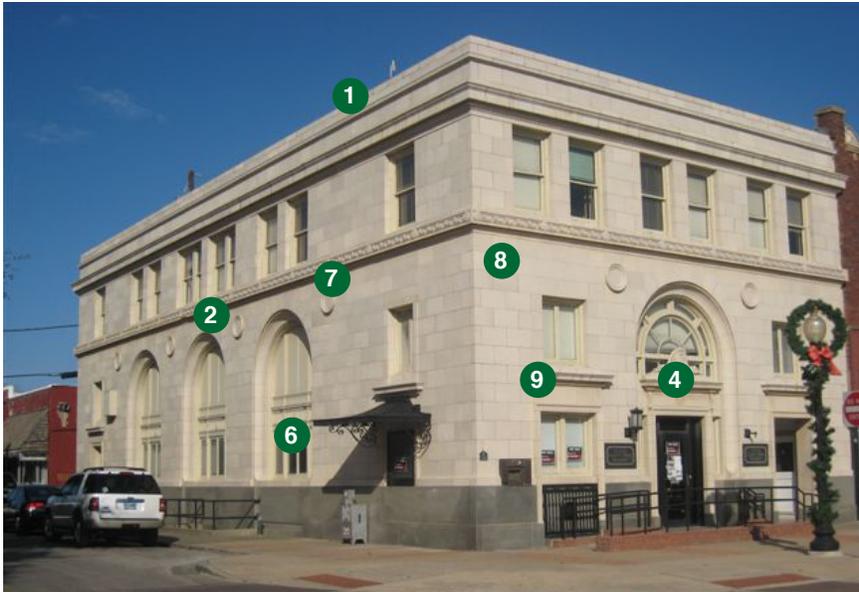
NEO-CLASSICAL

(c. 1900-1920)

The Neoclassical style was originally based upon interpretations of Roman models particularly in terms of order, symmetry and detail. Usually composition for formal and symmetrical features enriched by elaborative details and often emphasized by a pediment or projecting pavilion, this style was adaptable to wood, brick and stone construction. Partially due to this, the style was popular in many regions of the country, particularly for governmental structures.

Key Features:

1. Hipped or flat roof with parapet and metal or cast stone cornice
2. Symmetrical detailing
3. Large round columns
4. Elaborate entrance
5. Simple entablature
6. Sash windows with heavy dividers or muntins
7. Ornate moldings, such as dentils and modillions
8. Smooth, ashlar finish
9. Window moldings



MISSION INFLUENCE

(c. 1890-1920)

The Mission Style originated in California in the 1890s and drew inspiration from the early Spanish missions found there. The Mission Style moved eastward under the influence of popular architects and national builders' magazines. The movement enjoyed its greatest popularity between 1890 and 1915, through numerous modern residential, commercial and institutional structures. The buildings can be both symmetrical and asymmetrical.

Key Features:

1. Shaped roof parapet
2. Wide, overhanging eaves
3. Central defining feature
4. Tile coping
5. Barrel tile roof



VERNACULAR COMMERCIAL STOREFRONT

(c. 1870-1920)

This building type was seen across America during the 1870's through 1920s. It has a large plate glass display window and also is simple in overall character. A kickplate is found below the display window, while a transom is located above. The main door is frequently recessed.

These were built with stone and brick facades. Some decorative details may exist; they are simple and often limited to an area along the cornice.

Key Features:

1. Storefront system
2. Transom
3. Display window
4. Kickplate
5. Recessed entry
6. Stepped parapet
7. Simple horizontal bands
8. Rectangular openings (vertical) in upper floors
9. Canopy
10. Cantilevered porch
11. Corbel table



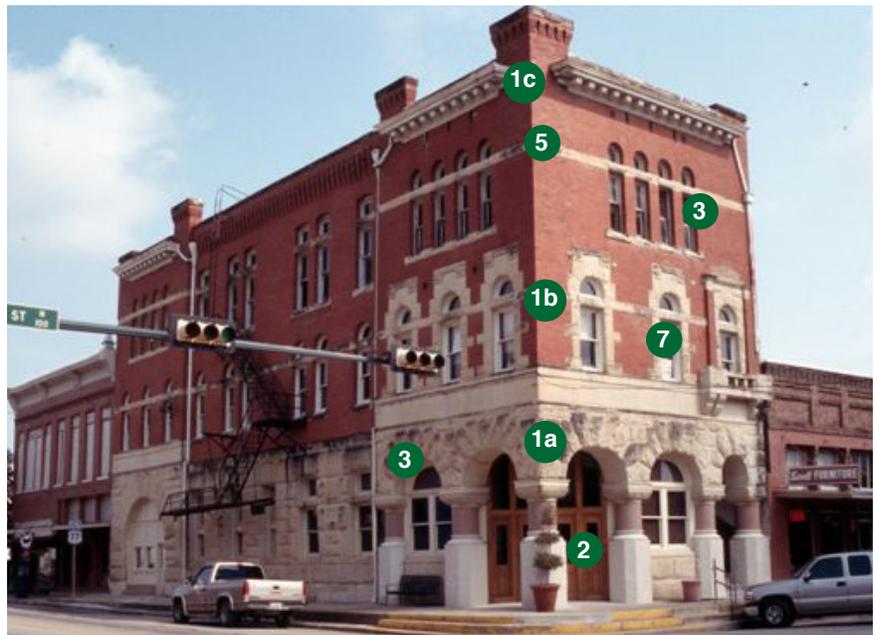
SULLIVANESQUE

(c. 1895-1930)

This style was influenced by the architecture of Louis Sullivan, the author of “form follows function”. Ornamental detail, inspired by nature, frequently surrounds openings. These buildings are typically steel with masonry and terra cotta skins.

Key Features:

1. Tripartite division: (a) base, (b) middle and (c) cap
2. Embellished primary openings
3. Arched window and door opening
4. Smooth, ashlar finish
5. Simple horizontal bands
6. Trim with nature motif
7. Vertical, double-hung, upper-story windows



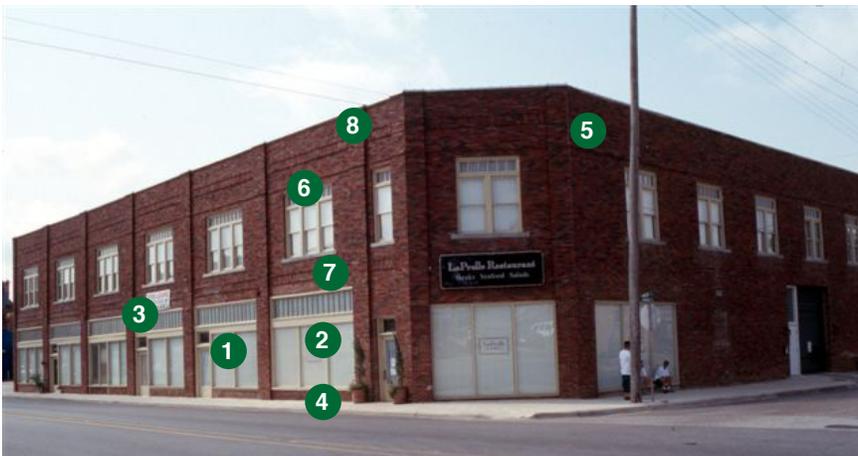
EARLY 20TH CENTURY COMMERCIAL

(c. 1920-1950)

In the early 1900s a new commercial style developed as a reaction to the ornate Victorian architectural styles of the late nineteenth century. This style became popular because of its adaptability to a variety of building types and reflects advances in technology and increased economic development. 20th century commercial structures are generally one to five stories, with flat or slightly pitched roofs. Often constructed of brick, these buildings have very little ornamentation other than some decorative brickwork along the cornice or a parapet. In some of the smaller towns, 20th century commercial structures retain some elements of 19th century commercial structures, particularly the recessed entrances, clerestories and transoms.

Key Features:

1. Storefront system
2. Large display windows
3. Transom lights/clerestories (A window band supplying natural light over a door or other feature)
4. Kickplate
5. Brick masonry
6. Vertical, double-hung upper-story windows
7. Horizontal banding/molding
8. Vertical pilaster



ART DECO INFLUENCE

(c. 1930-1945)

Art Deco buildings appeared during the period from 1930-1945 in America. The building facade conveys a stepped appearance, often with a central vertical element. A variety of materials are seen, including brick and stucco, with tile accents.

Key Features:

1. Smooth stucco finish
2. Stepped facade
3. Central vertical element
4. Decorative band
5. Tiles
6. Stepped canopy
7. Chevron detail



The Texas Theater on Main Street reflects many traditional features of the Art Deco style.



101 South College Street shows some influence of art deco detailing, especially in the chevron banding at the top of the second floor windows.

III. TREATMENT OF HISTORIC RESOURCES

With careful treatment, Downtown Waxahachie’s existing historic resources will continue to promote the unique historic atmosphere that makes downtown the heart of the community.

This chapter provides guidelines for the treatment and rehabilitation of existing historic resources in Downtown Waxahachie. The first section contains general guidelines for treatment of many of the key features that are found among most building types. For each of the features discussed, individual guidelines follow the preferred sequence of treatments summarized in *Planning a Preservation Project* on page 37.

The second section provides additional guidance for specific building types, addressing features that may be unique to these different forms.

A third section describes special considerations. Some of these may apply to any historic property; others are unique to specific property types.

The guidelines in this chapter will be used in conjunction with the *Overarching Preservation Guidelines* in *Chapter II. Planning a Preservation Project* when evaluating the appropriateness of a proposed improvement project that involves a contributing historic property.

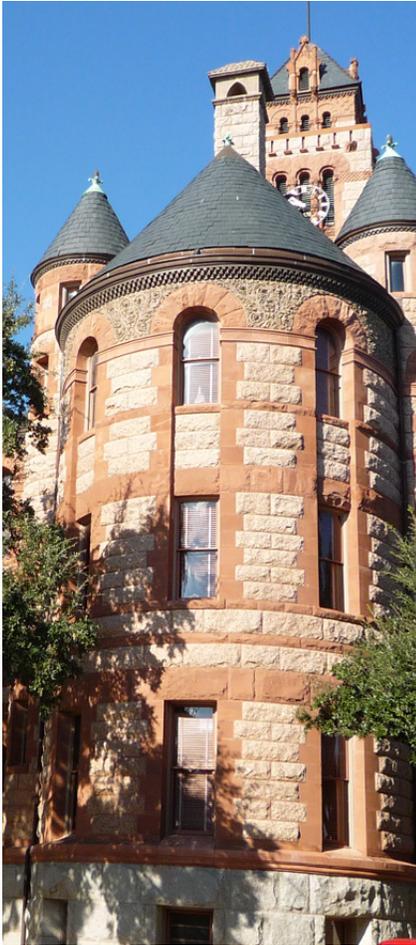


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A. GENERAL HISTORIC DESIGN GUIDELINES

Proper treatment of historic buildings will ensure that they continue to contribute to the historic ambiance of Downtown Waxahachie. This section provides general historic design guidelines for important architectural details, materials and finishes as well as building components.



Preserve significant stylistic and architectural features, such as those found on the Ellis County Courthouse.

ARCHITECTURAL DETAILS

Architectural details contribute to the character of a structure. Such details vary by architectural style. The design guidelines below provide general guidance for the treatment of architectural detail. The method that requires the least intervention is preferred. Note that *Historic Architectural Styles* on page 43 illustrates the key features of specific styles and provides additional guidance for their proper treatment.

3.1 Preserve significant stylistic and architectural features.

- Storefronts, cornices, porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments should be preserved.
- Employ preventive maintenance measures such as rust removal, caulking and repainting.
- Do not remove or alter architectural details that are in good condition or that can be repaired.

3.2 Repair deteriorated features.

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



3.3 Use methods that minimize damage when disassembly of a historic element is necessary for its repair.

- When removing a historic feature, document its location so it may be repositioned accurately.

3.4 Use technical procedures for cleaning, refinishing and repairing an architectural detail that will maintain the original finish.

- Use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain where appropriate.

3.5 Develop a new design that is a compatible interpretation when reconstructing an element is impossible.

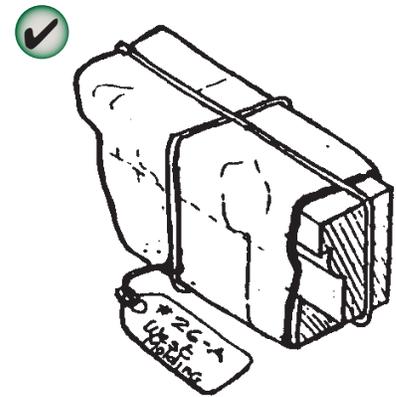
- The new element should be similar to comparable features in general size, shape, texture, material and finish. (See *Treatment of an Altered Historic Cornice* on page 71 for an illustration of a simplified cornice design).

3.6 Replace an architectural element accurately.

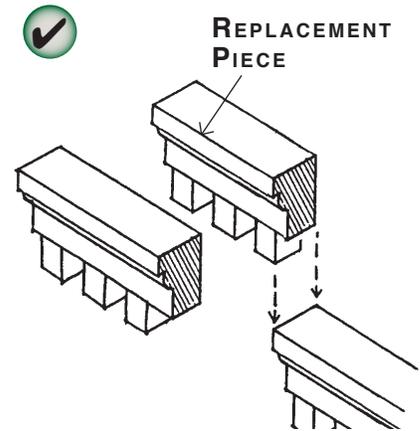
- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- Altered window openings on primary facades should be restored to their original configuration when feasible.
- Materials similar to the original materials should be used when feasible.
 - A substitute material may be acceptable if the size, shape, texture and finish conveys the visual appearance of the original.
 - Alternative materials are usually more acceptable in locations that are remote from view or direct contact.

3.7 Avoid adding details that were not part of the original building.

- For example, decorative millwork should not be added to a building if it was not an original feature, as doing so would convey a false history.



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



Where replacement of an element is required, remove only those portions that are deteriorated beyond repair.



Repair deteriorated primary building materials.



When replacing materials on primary surfaces, match the original material in composition, scale and finish. For example, if the original material is wood clapboard, the replacement material should be wood as well. Loose shingles may be re-secured while missing ones may be replaced.

MATERIALS AND FINISHES

Preserving historic building materials and finishes protects the historic character of Downtown Waxahachie and contributes to sustainability goals by reducing demand for new materials. Primary historic building materials should be preserved in place whenever feasible. If the material is damaged, then limited replacement which matches the original should be considered. These materials should never be covered or subjected to harsh cleaning treatments.

General Treatment of Historic Materials

Primary historic building materials found in Downtown Waxahachie include brick, metal, stucco, plaster, concrete, wood, and metal. Such materials should be preserved and rehabilitated whenever possible.

3.8 Preserve original building materials.

- Avoid removing original materials that are in good condition.
- Remove only those materials which are deteriorated, and must be replaced.
- Masonry features that define the overall historic character, such as walls, cornices, pediments, steps and foundations, should be preserved.
- Avoid rebuilding a major portion of exterior masonry walls that could be repaired.

3.9 Repair deteriorated primary building materials.

- Repair by patching, piecing-in, consolidating or otherwise reinforcing the material.

3.10 Match the original material used on primary surfaces in composition, scale and finish when their replacement is necessary.

- For example, if the original material is wood clapboard, the replacement material should be wood.
 - The replacement material should match the original in size, the amount of exposed lap and in finish.
- Replace only the amount of material required.
 - If a few boards are damaged beyond repair, then only they should be replaced, not the entire wall.
- If a wood porch or deck floor needs replacement because of significant deterioration, a substitute material may be considered in this case.
 - Recycled materials may be an appropriate replacement material to consider.

3.11 Do not use synthetic materials, such as aluminum, vinyl or panelized brick, as replacements for primary building materials.

- Primary building materials, such as masonry, should not be replaced with synthetic materials.
- Modular materials should not be used as replacement materials.
 - For example, synthetic stucco and panelized brick are inappropriate.
- In some instances, substitute materials may be used for replacement of architectural details.
 - If a new material is used, its style and detail should match the historic model.
- Green building materials, such as those made with renewable and local resources, may be considered for replacement materials where they will not impact the integrity of a building or its key features.



Consider removing later covering materials that have not achieved historic significance. Once the non-historic siding is removed, repair the original, underlying material.

3.12 Do not cover original building materials with new materials.

- Vinyl siding, aluminum siding and new stucco are generally inappropriate on historic buildings.
 - Other imitation materials that are designed to look like wood or masonry siding, fabricated from other materials, are also inappropriate.
- If a property already has a non-historic building material covering the original, it is not appropriate to add another layer of new material, which would further obscure the original.

3.13 Consider removing later covering materials that have not achieved historic significance.

- Once the non-historic siding is removed, repair the original, underlying material.
- If a structure has a stucco finish, removing the covering may be difficult, and may not be desirable.
 - Test the stucco to assure that the original material underneath will not be damaged.



Brick and stone are common historic building materials in Downtown Waxahachie.



Re point mortar joints where there is evidence of deterioration.

Treatment of Masonry & Concrete

Brick, stone, terra cotta, stucco, and concrete are the primary historic building materials in Downtown Waxahachie. They are used as building walls, site walls, steps, and walkways. Historic masonry and concrete should be repaired and preserved whenever possible. Note that the design guidelines for masonry and concrete below apply in addition to the guidelines under *General Treatment of Historic Materials* on page 56.

3.14 Do not paint brick or stone that was not painted historically.

- Masonry has a water-protective layer, or patina, to protect it from the elements.
 - Painting masonry walls can seal in moisture already in the masonry causing extensive damage over time.

3.15 Re point mortar joints where there is evidence of deterioration.

- Duplicate the old mortar in strength, composition, color and texture.
- Avoid using mortar with a high portland cement content, which will be substantially harder than the original.
- Duplicate the mortar joints in width and profile.

3.16 Preserve significant concrete features.

- For example, walls, cornices, pediments, steps, chimneys and foundations should be preserved.
- Avoid rebuilding a major portion of an exterior concrete wall that could be repaired.

Treatment of Wood

Wood was historically used for trim and ornamental details in Downtown Waxahachie, as well as for siding or store-front materials. Early woodwork should be retained, and, if necessary repaired. Traditional wood framing and cladding will usually be very desirable. Contemporary replacement wood is unlikely to have the same resilience. Note that the design guidelines for wood below apply in addition to the guidelines under *General Treatment of Historic Materials* on page 56.

3.17 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective paint and coatings to retard drying and ultraviolet damage.

Treatment of Metal

Metals were used for a variety of applications in Downtown Waxahachie, including columns, roofs, fences, and decorative features. They include cast iron, steel and copper. Traditional metals should be repaired and preserved whenever possible. Note that the design guidelines for metal below apply in addition to the guidelines under *General Treatment of Historic Materials* on page 56.

3.18 Preserve significant architectural metal features.

- Provide proper drainage on metal surfaces to minimize water retention.
- Maintain protective coatings, such as paint, on exposed metals.

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

- New metal shall be compatible with the original.



Wood was historically used for trim and ornamental details in Downtown Waxahachie.



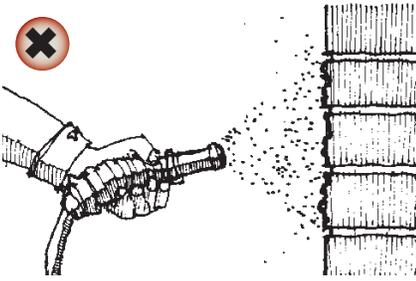
Protect wood features from deterioration with paint.



Preserve significant architectural metal features.



Use the gentlest means possible to clean the surface of a structure.



Harsh cleaning methods, such as sandblasting or grinding are inappropriate.

Treatment of Paint

Historically, most wood surfaces on the exterior of a building were painted to protect them from weathering. Concrete and stucco structures also were sometimes painted. Proper treatment of paint will ensure protection of historic materials and protect the historic character of downtown.

3.20 Plan repainting carefully.

- Always prepare a good substrate.
- Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest means possible.
- Use compatible paints.
 - Some latex paints will not bond well to earlier oil-based paints without a primer coat.

3.21 Use the historic color scheme whenever feasible.

- If the historic scheme is not known, then an interpretation of schemes on similar historic buildings is appropriate.
- Generally, one muted color is used as a background, which unifies the composition.
- One or two other colors are usually used for accent to highlight details and trim.
- Brilliant luminescent and day-glow colors are inappropriate.
- High gloss paints and finishes are inappropriate.

Cleaning Materials and Methods

3.22 Use the gentlest means possible to clean the surface of a structure.

- Clean a test patch to determine that the cleaning method will cause no damage to the material surface.
- If cleaning is appropriate, a low pressure water wash is preferred.
 - Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.
- Harsh cleaning methods, such as sandblasting are inappropriate because they can damage historic materials, changing their appearance.

BUILDING COMPONENTS

Proper treatment of individual historic building components supports goals for sustainability and preservation. Original components should be retained whenever possible.

Windows

The character-defining features of a historic window, its distinct materials and location should be preserved. Any new replacement windows should be in character with the historic building. Historic windows can be repaired by re-glazing and patching and splicing wood elements such as the muntins, frame, sill, and casing. Repair and weather-stripping or insulation of the original elements is more energy efficient, and less expensive than replacement.

3.23 Preserve the functional and decorative features of a historic window. (See Typical Historic Window Components on page 63)

- Repair frames and sashes rather than replacing them, whenever possible.
- Window awnings may be used and should be compatible with the building.

Important historic window features include:

- Frame and sash
- Muntins and mullions
- Glazing
- Sills
- Heads, jams and moldings

3.24 Preserve the position, number and arrangement of historic windows in a building wall.

- On primary facades, enclosing a historic window opening is inappropriate, as is adding a new window opening.

3.25 Preserve the historic ratio of window openings to solid wall on a primary facade.

- Significantly increasing the amount of glass on a character-defining facade will negatively affect the integrity of the structure.

3.26 Preserve the size and proportion of a historic window opening.

- Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.



Preserve the position, number and arrangement of windows in a building wall.

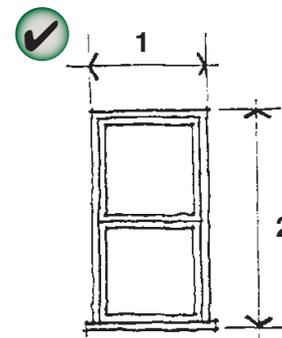


Preserve the functional and decorative features of a historic window.

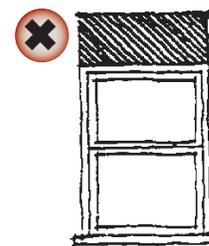
PRESERVING HISTORIC WINDOW PROPORTIONS

The size and proportion of historic window openings should be preserved.

Original Window Opening



Altered Window Opening

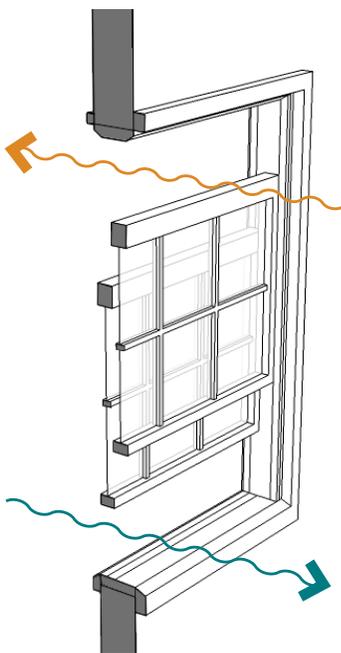




Consider using a storm window to enhance the energy efficiency of an existing historic window, rather than replacing it.

DOUBLE-HUNG WINDOW VENTILATION

Double hung windows simultaneously allow for air circulation while saving energy as illustrated below.



3.27 Match the design of a replacement window to the original.

- If the original is double-hung, then the replacement window should also be double-hung or appear to be so.
- Matching the original design is particularly important on key character-defining facades.

3.28 Use materials that appear similar to the original when replacing a window.

- Using the same material as the original is preferred, especially on character-defining facades.
 - A substitute material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.
- New glazing should convey the visual appearance of historic glazing.
 - Glazing should be clear.
 - Transparent low-e type glass is appropriate.
 - Metallic and reflective finishes are inappropriate.
- Vinyl and unfinished metals are inappropriate window materials.

3.29 Match, as closely as possible, the profile of the sash and its components to that of the original window.

- Within the window's casing, the sash steps back to the plane of the glazing (glass) in several increments.

3.30 Convey as closely as possible the character of historic sash divisions in a new window.

- Muntins that divide a window into smaller panes of glass should be genuine on key facades and other highly visible places.
- Snap-on muntins located on the outside of a window may be used in secondary locations, but should have a similar depth and shadow line.
- Strips of material located between panes of glass to simulate muntins are inappropriate.

3.31 Enhance the energy efficiency of an existing historic window, rather than replace it.

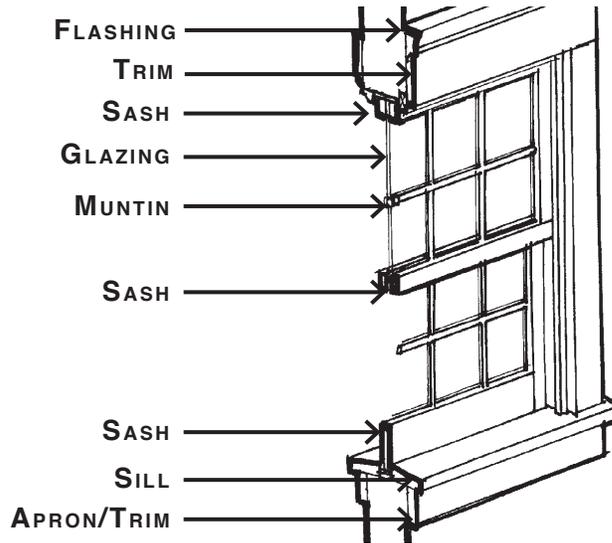
Use these measures:

- Add weather stripping and caulking around the window frame.
- Install a storm window.
- Install an insulated window shade.

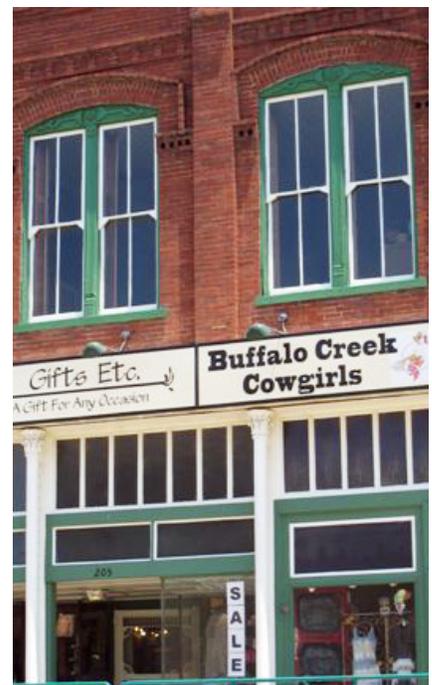
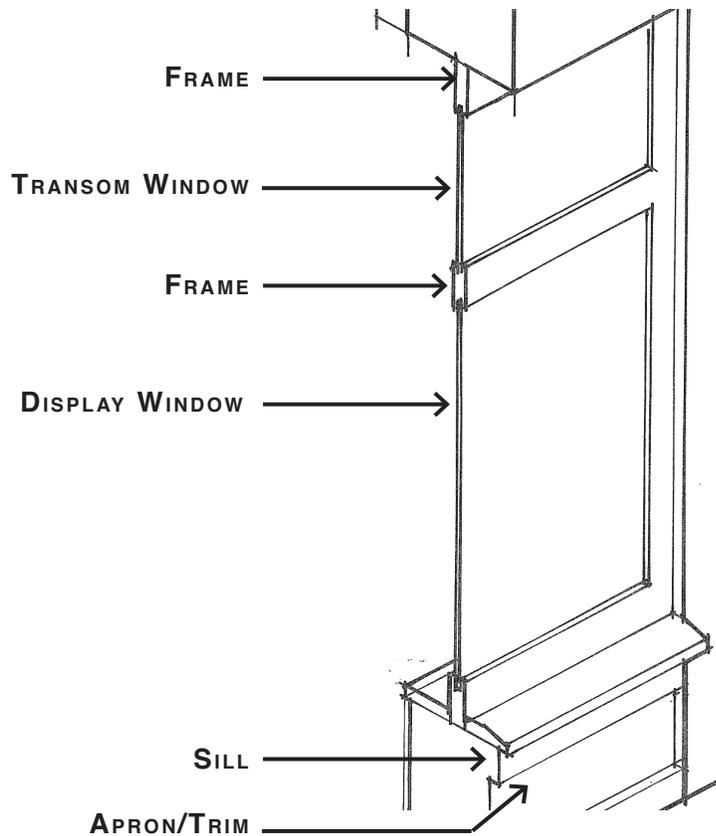
TYPICAL HISTORIC WINDOW COMPONENTS

Most historic windows in Downtown Waxahachie are either double-hung windows (which are also often used in residential construction) and commercial storefront windows. The typical components of each type of historic window are illustrated below.

Double-Hung Window



Commercial Storefront Window





The character-defining features of a historic door and its distinct materials and placement should be preserved.

Doors

The character-defining features of a historic door and its distinct materials and placement should be preserved. When a new door is needed, it should be in character with the building, especially when it is located on a primary facade.

3.32 Preserve the decorative and functional features of a primary entrance door.

Features to preserve include:

- Door frame
- Screen door
- Threshold
- Glass panes
- Paneling
- Hardware
- Detailing
- Transoms
- Flanking sidelights

3.33 Avoid changing the position of an original front door.

3.34 Maintain the original proportions of a historically significant door.

- Altering the original size and shape of a historic door is inappropriate.

3.35 Repair a damaged historic door and maintain its general historic appearance.

3.36 Use a design that has an appearance similar to the original door, or a door associated with the building style or type when replacing a historic door.

- Materials that appear similar to that of the original should be used.

Roofs

The character of a historic roof should be preserved, including its form and materials, whenever feasible.

3.37 Preserve the original roof form of a historic structure.

- Avoid altering the angle of a historic roof.
 - Instead, maintain the perceived line and orientation of the roof as seen from the street.

3.38 Preserve the original eave depth of a roof.

- The shadows created by traditional overhangs contribute to the perception of the building's historic scale.
- Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang is inappropriate.

3.39 Preserve original roof materials.

- Avoid removing historic roofing material that is in good condition.
- Preserve decorative elements, including crests and chimneys.
- Retain and repair roof detailing, including gutters and downspouts.

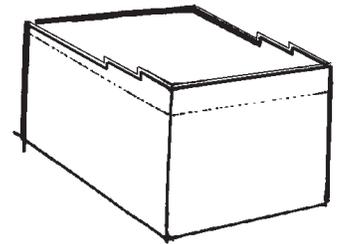
3.40 Use new roof materials that convey a scale and texture similar to those used traditionally.

- When choosing a roof replacement material, the architectural style of the structure should be considered.
- Composition shingle roofs are generally appropriate replacements for wood shingles.
 - They should have a color similar to the original, or of the material in weathered condition.
- Shingles that contain embedded photo voltaic systems are appropriate in dark colors.
- Specialty materials such as tiles should be replaced with a matching material.

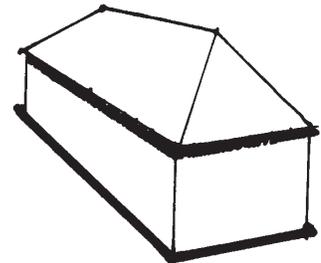
HISTORIC ROOF TYPES

Most historic roofs in Downtown Waxahachie are either commercial flat roofs or hipped roofs, although some gabled roof forms do exist. The typical components of each type of historic roof form are illustrated below.

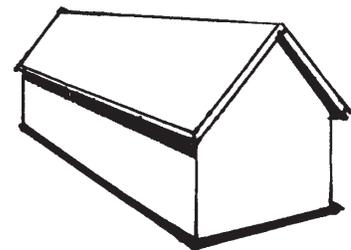
Commercial Flat Roof



Hipped Roof



Gabled Roof





3.41 Apply and detail metal roof materials in a manner compatible with the historic character.

- Metal roof materials should have a matte, non-reflective finish.
- Seams should be of a low profile.
- The edges of the roofing material should be finished similar to those seen historically.

3.42 Minimize the visual impacts of skylights and other roof top devices.

- A skylight that is flush with the roof plane may be considered where it remains visually subordinate.
- Skylights should not interrupt the plane of the historic roof, and should be located below the ridge line of the roof.
- Locate electronic data transmission and receiving devices to minimize visual impacts, to the extent feasible.

Balconies and Handrails

In most cases, balconies were not a part of the traditional historic context in Downtown Waxahachie. However, new balconies may be considered on the side and rear of historic buildings to enhance options for adaptive reuse. They should be simply designed to be visually subordinate to the historic building.

In some circumstances, it may be necessary to add handrails to a historic structure in order to address accessibility and life safety issues. These changes should not detract from the historic character of the property.

3.43 Design a new balcony to be in character with the historic building.

- Mount a balcony to accentuate character-defining features of the historic building.
- Fit balconies within existing building openings when feasible.
- Use colors that are compatible with the overall color scheme of the building. In most cases dark metal matte finishes are appropriate.

3.44 Design a new balcony to be simple and visually subordinate to the historic building.

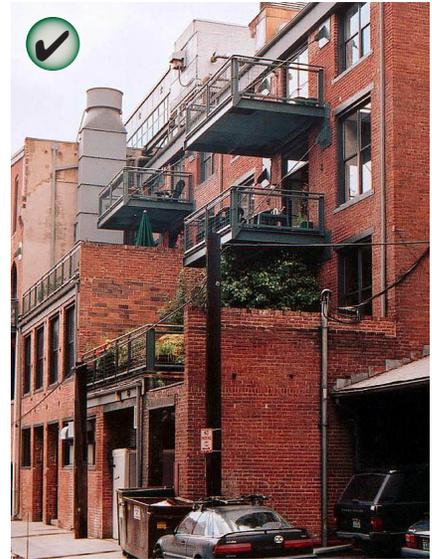
- Simple metal work is most appropriate on commercial buildings.
- Simple wood and metal designs are appropriate for residential buildings.
- Heavy timber and plastics are inappropriate.
- The balcony should appear mostly transparent.

3.45 Design a new or altered handrail to be simple.

- Simple metal work and wood are appropriate.
- The railing should be mostly transparent.

Where building codes stipulate that a taller railing is required, consider the following:

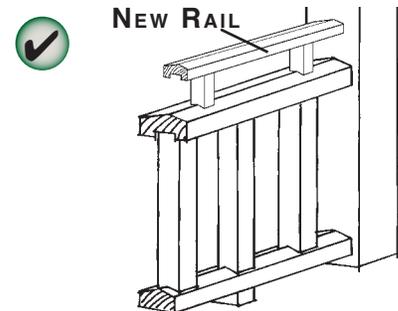
- Provide a second railing above the historic one to achieve a greater overall height without changing the appearance of the original.
- Keep the new railing visually subordinate to the original.



New balconies may be considered on the side and rear of historic buildings to enhance options for adaptive reuse. They should be simply designed to be visually subordinate to the historic building.



A railing should be simple in design.

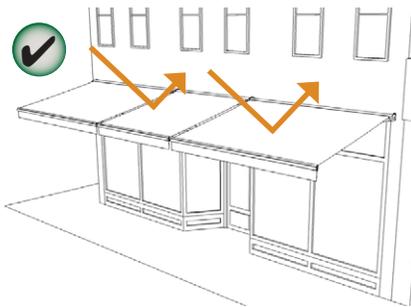


When necessary, consider providing a smaller railing above the historic railing to achieve a greater overall height.

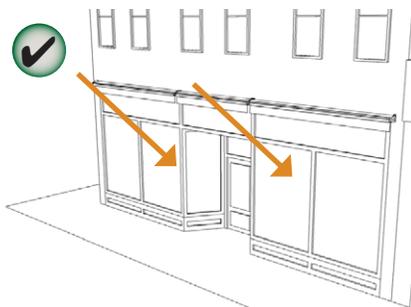
USE OF OPERABLE AWNINGS FOR ENERGY EFFICIENCY

An operable awning can be lowered in the summer to shade the storefront and sidewalk and raised in the winter to provide solar heat gain and daylighting.

Awnings Open to Provide Shading



Awnings Closed to Allow Solar Access



Awnings and Canopies

Awnings and canopies are rooflike structures that serve as a shelter over a storefront, window, door, deck, loading dock or other building opening. Awnings are most often fabric and canopies are most often wood or metal. Traditionally, awnings and canopies were noteworthy features of commercial buildings, and their continued use is encouraged. Operable awnings also help regulate internal climatic conditions. They are typically simple in detail, color and design.

3.46 Use an operable awning.

- An operable awning can increase the energy efficiency of a building, providing shading in the summer and solar access in the winter.

3.47 Design an awning or canopy to be in proportion to the building.

- The awning or canopy should fit over the opening it covers.
- Avoid covering or obscuring significant features.

3.48 Design an awning or canopy to be in character with the building.

- Mount an awning to accentuate character-defining features of the building.
- Use colors that are compatible with the facade.
 - Solid colors are encouraged.
- Simple shed shapes are appropriate for rectangular openings. Odd shapes, bull nose and bubble awnings are inappropriate.
- Internal illumination of an awning is inappropriate.
- Appropriate supporting mechanisms are wall mounted brackets and chains consistent with the style of the building.



B. TREATMENT OF SPECIFIC BUILDING TYPES

Special consideration should be given to the important historic elements of specific building types in Downtown Waxahachie, including historic commercial storefronts and industrial buildings. This section provides additional design guidelines for the treatment of specific building types. The guidelines apply in addition to the *General Historic Design Guidelines* on page 54.

HISTORIC COMMERCIAL STOREFRONTS

Many storefronts in Downtown Waxahachie have components seen traditionally on commercial buildings. The repetition of these standard elements creates a visual unity at the street that should be preserved. These features should not be altered, obscured or removed. Preserving a historic storefront maintains interest to pedestrians by providing views to goods and activities inside.



3.49 Preserve the character-defining elements of a historic commercial storefront.

Features to preserve include:

- **Cornice molding:** A decorative band at the top of the building.
- **Upper-story windows:** Windows located above the street level often have a vertical orientation.
- **Mid-belt cornice:** A decorative band at the top of the first floor.
- **Sign band:** A flat band running above the transoms to allow for the placement of signs.
- **Transom:** The upper portion of the display window, separated by a frame.
- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Kickplate:** Found beneath the display window.

Note that *Historic Architectural Styles* on page 43 illustrates the key features of specific styles and provides additional guidance for their proper treatment.



The repetition of standard storefront elements creates a visual unity at the street that should be preserved.



The design of a new storefront should continue to convey the character of the building type.

3.50 Repair an altered storefront to its original design.

- Use historic photographs when determining the original character of a storefront design.

3.51 Consider alternative designs that are contemporary interpretations of traditional storefronts when there is no remaining evidence of a missing facade.

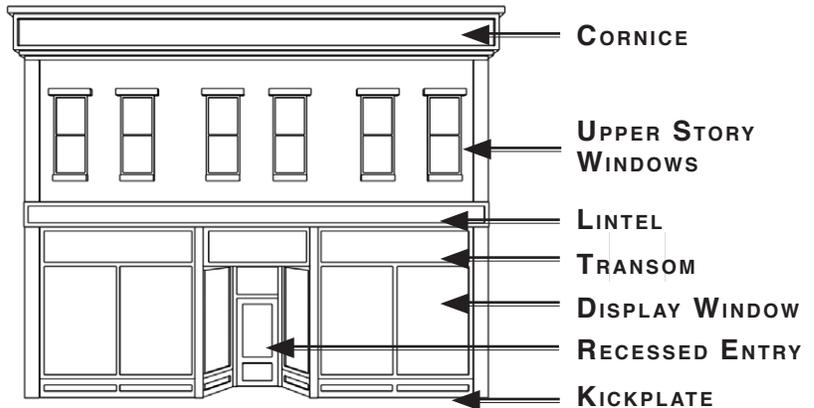
- The new design should continue to convey the character of typical storefronts. (See *Treatment of an Altered Historic Commercial Facade* on page 73 for alternative approaches).

CHARACTER-DEFINING ELEMENTS OF A HISTORIC COMMERCIAL STOREFRONT

The typical character-defining elements of a historic commercial facade include the elements of the storefront itself as well as features on the upper stories of the building as illustrated below.



Compatible interpretations of traditional storefront components are appropriate where the original is missing.



3.52 Retain the kickplate as a decorative panel.

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

3.53 Design a compatible replacement kickplate if the original is missing.

- Wood is an appropriate material for a replacement on most styles; however, alternative materials may also be considered when appropriately used with the building style.

3.54 Preserve the character of the cornice line.

- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.

3.55 Reconstruct a missing cornice when historic evidence is available.

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

3.56 Design a simplified interpretation of a historic cornice if evidence of the original is missing.

- Appropriate materials include brick, stamped metal, wood and some durable synthetics.



Retain the kickplate as a decorative panel.

TREATMENT OF AN ALTERED HISTORIC CORNICE

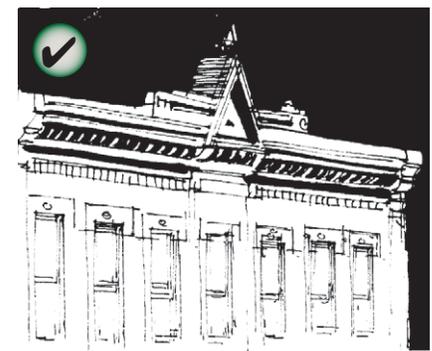
An altered historic cornice may be reconstructed or replaced as illustrated below.

Existing Building



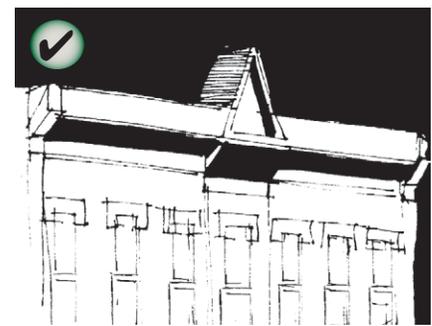
Existing building with missing cornice.

Reconstructed Cornice



Reconstruct a missing cornice when historic evidence is available.

Replacement Cornice



A simplified interpretation is appropriate if evidence of the original is missing.



Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.

3.57 Retain the original shape of the transom in a historic storefront.

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



3.58 Do not alter a parapet wall on a highly visible facade.

- Inspect parapets on a regular basis.
 - They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.



Do not alter a parapet wall on a highly visible facade.

TREATMENT OF AN ALTERED HISTORIC COMMERCIAL FACADE

The guidelines in this *Historic Commercial Properties* section discuss a range of treatment options for commercial facades, including reconstruction and replacement. When applied to a building that is already altered, which would be the best approach? The diagram below outlines the treatments to consider in making that decision. Treatment 1 is always the first priority. See *Case Study Project* on page 26 for examples of potential facade rehabilitation projects in Downtown Waxahachie.



ALTERED HISTORIC COMMERCIAL FACADE

TREATMENT 1: RECONSTRUCT



When should I use this treatment?

- The building is highly significant.
- There is good historical information about the design.
- The needed materials and craftsmen are available.
- The context has many intact historic buildings.

TREATMENT 2: SIMPLIFIED INTERPRETATION



When should I use this treatment?

- The building is a contributor to a district.
- There is less historical information available about the original design.

TREATMENT 3: CONTEMPORARY INTERPRETATION



When should I use this treatment?

- There is substantial alteration, making “Treatment 1” difficult.
- There is less historic information about the original design.
- The context has more variety.



INDUSTRIAL PROPERTIES

Industrial properties in Downtown Waxahachie are concentrated in the Central Character Area. In many cases, they use simpler materials than historic commercial storefront buildings, and are often positioned with a different relationship to the street and sidewalk. The basic character-defining features of industrial buildings should be preserved.



Preserve the character-defining features of a historic industrial building.

3.59 Preserve the character-defining features of a historic industrial building.

Character-defining features may include:

- **Man-door:** A small door for use by people entering the building. This can be similar in character to a storefront on a retail building. It often includes a transom.
- **Windows:** Large transparent openings at the street level and smaller transparent openings with a similar pattern on upper stories.
- **Upper-story windows:** Windows located above the street level. These usually have a vertical orientation.
- **Cornice molding:** A decorative band at the top of the building.
- **Loading dock:** A raised landing for handling goods; some project from the facade while others are inset behind the building plane.
- **Loading bay doorway:** A large opening at the loading dock. Typically these are rectangular, although sometimes arched. Rolling overhead or horizontal sliding doors were used in these openings. Singular and multiple openings were found on facades.
- **Canopy:** A rooflike structure that serves as a shelter over a storefront, window, door, deck, loading dock or other building opening. On an industrial building, a canopy is usually a metal structure that shelters the loading dock. Some were horizontal and others were sloped. They were supported on metal and heavy timber supports that were wall mounted.

C. ADDITIONS

Additions include existing additions as well as new additions to a historic building that may be considered. In some cases, existing additions may be historically significant in their own right.

HISTORIC ADDITIONS

An addition constructed in a manner compatible with the original building and associated with the period of significance may merit preservation in its own right. In contrast, more recent additions that detract from the character of the building should be considered for removal.

3.60 Preserve an older addition that has achieved historic significance in its own right.

NEW ADDITIONS

As illustrated in the sidebar at right, two distinct types of additions to historic commercial buildings may be considered: A ground-level addition to the side or rear of the structure or a rooftop addition that is subordinate in character and set back substantially from the front of a building. The materials, window sizes and alignment of trim elements on an addition should be compatible with those of the existing structure.

3.61 Design an addition to be compatible with the main structure.

- An addition should relate to the building in mass, scale, character, and form.
- The roof form of an addition should be compatible.
 - An addition with a pitched roof is usually inappropriate for a building with a flat roof.
- An addition to the front of a building is inappropriate.
- Greater flexibility on less visible facades is appropriate. (See *Facade Treatments* on page 40 for more information on selecting the most appropriate places for alterations.)

3.62 Do not damage or obscure architecturally important features with an addition.

- For example, avoid altering a historic cornice line.

3.63 Design a roof addition to be compatible with the historic building.

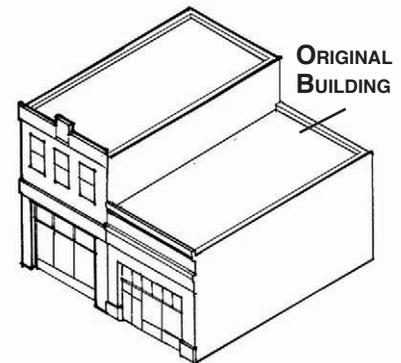
A compatible roof addition should be:

- Set back from the primary, character-defining facade to preserve the perception of the historic scale of the building
- Distinguishable as new, albeit in a subtle way.

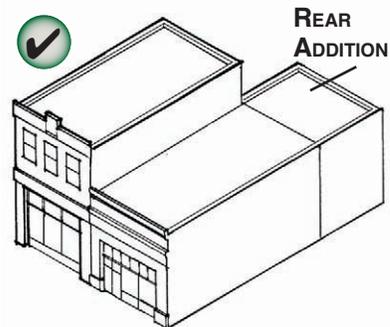
LOCATING A COMMERCIAL ADDITION

An addition to a historic building may be located to the rear or to the side or roof as illustrated below.

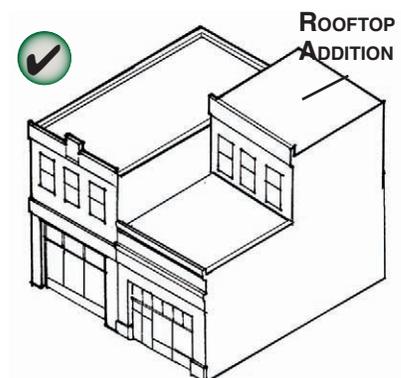
Original Building



New Addition to the Rear



New Addition to the Side and Roof Addition



D. SPECIAL CONSIDERATIONS

A number of additional factors should be considered when working with historic resources. These include the possibility of adapting older buildings to new uses, phasing rehabilitation and construction work and upgrading buildings to comply with the Americans with Disabilities Act. Maintaining and improving the energy efficiency of historic buildings is also an important consideration.



The Main Place Lofts illustrate the successful adaptive re-use of a historic car dealership and repair building into a mixed-use retail and residential project. See Preservation Projects in Downtown Waxahachie on page 42 for more information about the Main Place Lofts project.

ADAPTIVE REUSE

Re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials, significantly reducing environmental impacts.

The best use for a historic structure is that for which the building was originally

designed, or a closely related use. New uses may be introduced, however, if they do not adversely affect the historic integrity of the building and its site. For example, it is appropriate to adapt an industrial or warehouse building into residential lofts, if the integrity and character-defining features of the original building are maintained.

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

The use should:

- Help interpret how the building was used historically

The use should not:

- Adversely affect the historic integrity of the building
- Alter character-defining features of the building

3.65 Seek uses that require minimal change to the original structure.

- When a significant change in use is necessary to keep the building in active service, those uses that require the least alteration to significant elements are preferred.
- Adaptive re-use may be inappropriate if the new use would require radical alteration to the historic building's significant elements. In most cases, however, designs can be developed that respect the historic integrity of the building while also accommodating new functions.

3.66 Seek upper floor uses that preserve the historic integrity of the original building while maintaining it in active use.

- Commercial office and residential space are the most common upper-floor uses for historic downtown buildings.
- Upper-story floors of adjacent historic buildings may be combined if the key features of the building's facade are maintained. (See *Character-Defining Elements of a Historic Commercial Storefront* on page 70 and the *Commercial Facade Character* guidelines for new infill buildings on page 109 for more information).
- Elevators may be added to the side or rear of historic buildings to provide accessibility to upper floors. (See *Case Study Project* on page 26 for more information).



*The City of Waxahachie's rehabilitation of the Missouri-Kansas-Texas (MKT) Depot on the south side of downtown is intended to include restaurant uses that keep the building in active use while not requiring alteration of the building's character-defining features. See *Preservation Projects in Downtown Waxahachie* on page 41 for more information about the MKT Depot project.*



*The first phase of a historic preservation project may include removal of alterations to a historic facade such as those present on the property at 109 North Rogers prior to 2002. See *Preservation Projects in Downtown Waxahachie* on page 41 for more information about the facade rehabilitation at 109 North Rogers.*

PHASING/TEMPORARY DESIGNS

Historic preservation projects may be phased to accommodate market conditions or funding availability. For example, a project may begin with the removal of alterations to a historic facade, followed by complete facade rehabilitation and integration of the original building with new construction on an adjoining lot at a later date. See *Case Study Project* on page 26 for a description of a sample phased project in downtown Waxahachie.

3.67 Plan preservation projects to allow for future phases.

- Consider removing non-historic building alterations as an initial phase.
- Consider ground floor storefront improvements that may set the stage for a later restoration of the complete building facade.
- Do not remove or alter the character-defining features of a building in way that would preclude later restoration.
- Temporary relocation of a historic building may be considered on a case-by-case basis.

ACCESSIBILITY

Where it applies, owners of historic properties should comply to the fullest extent possible with Americans with Disabilities Act (ADA) provisions, while also preserving the integrity of the character-defining features of their buildings and sites.

3.68 Preserve the integrity and character-defining features of a historic building when integrating accessibility solutions.

- Identify the historic building’s character-defining spaces, features and finishes so that accessibility code-required work will not result in their damage or loss.
- Alterations to historic properties that are designed to improve access for persons with disabilities should minimize negative effects on the historic character or materials.
- Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.

BUILDING MAINTENANCE

Regular maintenance can generally prevent the deterioration of historic buildings. Maintenance procedures to control moisture and direct it away from historic buildings is especially important.

3.69 Program a regular and thorough maintenance schedule to protect the character-defining features of a historic building.

- Plan maintenance to identify the effects of seasonal weather conditions.
- Pay particular attention to areas that are exposed or where water may gather.
- Review the building interior for any signs of distress or failure.
- Act on the first signs of any deterioration to avoid later interventions that are likely to be more costly.



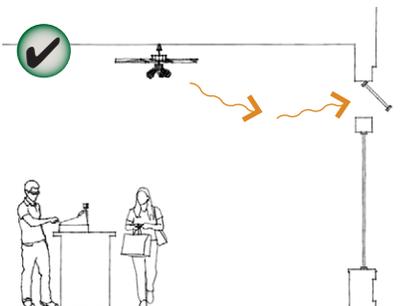
Pay particular attention to the maintenance of areas that are exposed or where water may gather.



Retain existing mature landscape features.



Design site and landscape improvements to promote energy efficiency where appropriate. In this example deciduous landscaping provides summer shading.



Maintaining operable transom windows on a historic commercial building both preserves its historic character as well as its inherent energy efficient advantages.

ENERGY CONSERVATION AND GENERATION

Keeping older buildings in use avoids environmental impacts associated with new construction. Maintaining and improving energy efficiency and providing options for energy generation further promote the sustainability of historic buildings. See *Energy Efficiency Strategy* on page 86 and *New Construction and Sustainability* on page 103 for additional information.

Energy Efficient Site Design

Site designs, including landscapes and structures, should take advantage of micro climatic conditions for energy conservation. Consider solar and wind exposure in design decisions.

3.70 Design landscapes and site features to promote energy efficiency.

- Retain existing mature landscape features that provide shade and protection from wind.
- Position new landscape features to take advantage of the shade and wind break effects for the building.
- Use drought tolerant plants to reduce the need for irrigation.
- Locate deciduous trees and vegetation to provide for summer shading and allow winter solar access.
- Use an efficient site lighting design to minimize the amount of fixtures needed.

Maintaining the Inherent Energy Efficiency of a Historic Building

Original sustainable building features and systems should be maintained in good operating condition in an energy efficiency rehabilitation project.

3.71 Preserve the inherent energy efficiency of the original building.

- Identify a building’s inherent sustainable features and operating systems and maintain them in good condition.
- Repair or restore covered, damaged or missing features where appropriate.

3.72 Maintain a building’s sustainability features in operable condition.

- Retain original operable shutters, awnings and transoms to increase the range of conditions in which a building is comfortable without mechanical climate controls. (See *Awnings and Canopies* on page 96 for more information).
- Repair or restore covered, damaged or missing features where necessary.

Enhancing Energy Performance in Historic Structures

Improvements to enhance energy efficiency should be planned to complement the original building. The structure, form and materials should be sensitively improved in energy efficiency terms to preserve the building's character.

3.73 Use noninvasive strategies when applying weatherization improvements.

- Weather-stripping, insulation and wood storm windows are energy efficient, cost effective, and historically sensitive approaches.
- Weather-strip original framework on windows and doors.
- Install additional insulation in an attic, basement or crawl space as a simple method to make a significant difference in a building's energy efficiency. Provide sufficient ventilation to avoid moisture build-up in the wall cavity.
- Where applicable, install draft stoppers in a chimney. Open chimney dampeners can increase energy costs by up to 30 percent.
- Install weatherization in a way that avoids altering or damaging significant materials and their finishes.
- Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

3.74 Enhance the energy efficiency of original windows and doors.

- Make best use of original windows; keep them in good repair and seal all leaks.
- Safeguard, retain and reuse early glass, taking special care in putty replacement.
- Maintain the glazing compound regularly. Remove old putty with care.
- Use operable systems to enhance performance of original windows. This includes wood storm windows, insulated coverings, curtains, and awnings.
- Place wood storm windows internally when feasible to avoid the impact upon external appearance.
- Use wood storm window inserts designed to match the original frame if placed externally.
- Double pane glazing may be acceptable where original glazing has been lost and the frame can support the weight and profile.
 - A storm window is still more efficient, however.

Energy Generating Technologies

When integrating modern energy technology such as solar collectors or wind turbines into a historic structure, maintain the resource's historic integrity and the ability to interpret its historic significance. Use of energy-generating technologies should be the final option considered in an efficiency rehabilitation project. Utilize strategies to reduce energy consumption prior to undertaking an energy generation project. Consider the overall project goals and energy strategies when determining if a specific technology is appropriate for your project.

As new technologies are tried and tested, it is important that they leave no permanent negative impacts to historic structures. The reversibility of their application will be a key consideration when determining appropriateness.

3.75 Locate energy generating devices to minimize impacts to the historic character of the resource.

- Locate technology where it will not damage, obscure or cause removal of significant features or materials.
- Maintain the historic character of the building.

3.76 Install new technology in a reversible manner.

- Install energy generating devices in such a way that they can be readily removed and the original character easily restored.
- Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

Solar Collectors

Solar collectors should be designed, sized and located to minimize their effect on the character of a historic building.

3.77 Minimize adverse effects from solar collectors on the character of a historic building.

- Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.
- Size collector arrays to remain subordinate to the historic structure.
- Minimize visual impacts by locating collectors back from the front facade.
- Mount collectors flush below the ridge line on a sloping roof. This will not cause a significant decrease in the device's solar gain capabilities.
- Consider installing collectors on an addition or secondary structure where applicable.
- Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.

3.78 Use the least invasive method feasible to attach solar collectors to a historic roof.

- Avoid damage to significant features.
- Install a collector in such a way that it can be removed and the original character easily restored.
- Collector arrays should not threaten the structural integrity of the building.

3.79 Consider using building-integrated photo voltaic technology where the use of new building material is appropriate.

- Installing integrated photo voltaic systems should be planned where they will not hinder the ability to interpret the historic significance of the structure. For example, solar shingles on a rear or secondary roof facade where the original roof material is missing or significantly damaged would be appropriate.



Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.



Mount collectors flush below the ridgeline on a sloping roof.



Attach solar collectors to a historic roof in a minimally invasive and reversible manner. In this example the panels are mounted such that the original shingles are saved.



Design the scale and location of a turbine to remain subordinate to the historic structure.

Wind Power

Small-scale wind generators can provide supplementary energy supply in some areas. The siting of wind turbine equipment should take advantage of screening provided by vegetation and mature tree cover as well as the grouping of existing buildings. Minimizing impacts to the historic character of a building as well as to the Downtown should be the primary consideration.

3.80 Minimize the visual impacts of a wind turbine from primary public view locations.

- Turbines should not obscure significant features or impair the ability to interpret the building’s historic significance.
- The turbine and any exposed hardware should have a matte finish, and be consistent with the color scheme of the primary structure.
- Design the scale and location of the turbine to remain subordinate to the historic structure.

3.81 Install turbines in such a way that can be readily removed.

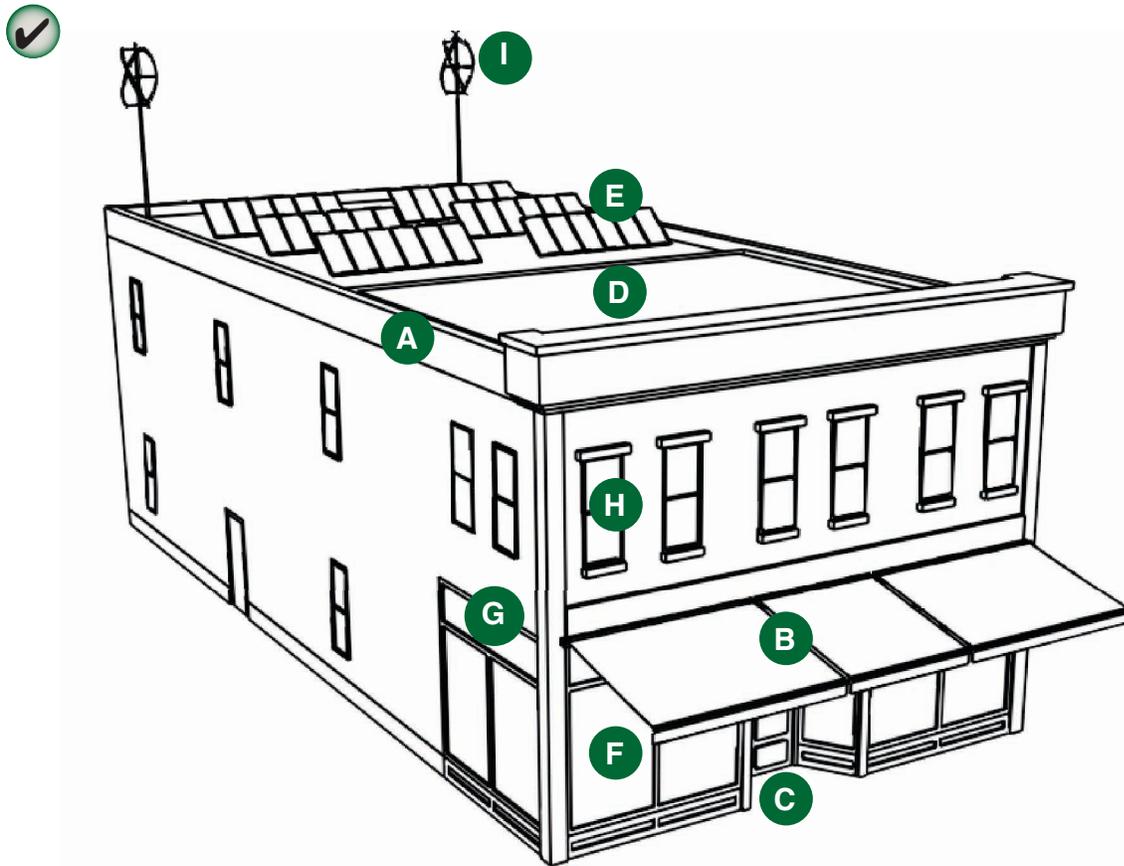
- Attach turbines in a manner that avoids damage to significant features.
- The original condition of the building should be easily restored.

3.82 Minimize structural impacts when installing turbines.

- Install turbines as freestanding structures in unobtrusive locations when feasible.
- When attaching to the building, turbines should not overload structural systems, or threaten the integrity of roof protection systems.

HISTORIC COMMERCIAL STOREFRONT BUILDING ENERGY EFFICIENCY DIAGRAM

This diagram below illustrates a general strategy for energy conservation on a traditional commercial building. These measures can enhance energy efficiency while retaining the integrity of the historic structure.



- | | | |
|---|--|---|
| <p>A Attic</p> <ul style="list-style-type: none"> • Insulate internally | <p>D Roof Material</p> <ul style="list-style-type: none"> • Retain & repair | <p>G Transoms</p> <ul style="list-style-type: none"> • Retain operable transom to circulate air |
| <p>B Awnings</p> <ul style="list-style-type: none"> • Use operable awnings to control solar access and heat gain | <p>E Solar Panels</p> <ul style="list-style-type: none"> • Set back from primary facade to minimize visibility from street | <p>H Windows</p> <ul style="list-style-type: none"> • Maintain original windows • Weather-strip and caulk • Add storm windows (preferably interior) |
| <p>C Doors</p> <ul style="list-style-type: none"> • Maintain original doors • Weather-strip • Consider interior air lock area | <p>F Storefront Windows</p> <ul style="list-style-type: none"> • Maintain original windows • Weather-strip | <p>I Wind Turbines</p> <ul style="list-style-type: none"> • Set back from primary facade to minimize visibility from street |

ENERGY EFFICIENCY STRATEGY

Follow the basic steps below when considering a rehabilitation project for energy efficiency.

Step 1: Establish Project Goals.

Develop an overall strategy and project goals to maximize the effectiveness of a project. Developing clear project goals will establish a broad view that can help place individual actions into context. These should focus on minimizing use of resources and energy, minimizing negative environmental impacts, and retaining the historic integrity of a property. Strategies should maximize the inherent value of the historic resource prior to considering alterations or energy generation technology.

To inform a project strategy, consider conducting an energy audit. Energy audits can give a comprehensive view of how energy is currently used, in the daily and seasonal cycles of use, and can also provide perspective on the payback of investment for potential work on the building. For example, an energy audit, when examined based on an overall strategy, may demonstrate that priorities should be on increasing insulation in walls, ceilings and foundations, rather than replacing windows.

Step 2: Maintain Building Components in Sound Condition.

Maintaining existing building fabric reduces negative environmental impacts. Re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials. See *Preservation and Sustainability* on page 5 for more information on the environmental benefits of historic preservation.

Step 3: Maximize Inherent Sustainable Qualities.

Typically, historic buildings were built with resource and energy efficiency in mind. Construction methods focused on durability and maintenance, resulting in individual building features that can be repaired if damaged, thus minimizing the use of materials throughout the building's life cycle. Buildings were also built to respond to local climate conditions, integrating passive and active strategies for year-round interior climate control, which increase energy efficiency. Passive strategies typically include building orientation and features such as roof overhangs and windows to provide both natural daylighting as well as management of solar heat gain. Active strategies typically include operable building features such as awnings, shutters and double-hung and transom windows. Identify a building's inherent sustainable features and operating systems and maintain them in good operating condition. In some cases these features may be covered, damaged or missing; repair or restore them where necessary.

Step 4: Enhance Building Performance.

A historic building's inherent energy efficiency can be augmented using techniques which improve efficiency without negatively impacting historic building elements. Non-invasive strategies such as increased insulation, weatherization improvements and landscaping should be considered.

Step 5: Add Energy-Generating Technologies Sensitively.

The flexibility of many historic structures allows for the respectful integration of energy efficiency technologies. Energy-generating technologies are the most commonly known strategies. However, the efficiency of a historic structure will often be great enough that generation technologies aren't the most practical solutions. Utilize strategies to reduce energy consumption prior to undertaking an energy generation project.

When integrating modern energy technology into a historic structure, maintain the resource's historic integrity and the ability to interpret its historic significance. As new technologies are tried and tested it is important that they be installed in a reversible manner such that they leave no permanent negative impacts to a historic structure.

IV. DESIGN GUIDELINES FOR ALL PROJECTS

Historic preservation and new construction projects in Downtown Waxahachie should incorporate site and building designs that contribute to the historic character of the district and promote an active, pedestrian-oriented street front.

This chapter provides guidelines for site design and exterior improvements on all downtown properties. The guidelines apply to historic preservation projects and new construction in Downtown Waxahachie. They address a range of design elements that directly affect the public realm such as plazas, courtyards, surface parking, lighting, and awnings.

In most cases, the design guidelines in this chapter apply to all significant projects. In some cases, however, they provide specific direction that relates only to historic preservation projects such as a guideline specifying that lighting equipment should be installed in a way that does not damage the fabric of a historic building.

Note that *Chapter VI. Signs* provides design guidelines for signs on all properties.



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A. CONNECTIVITY

A network of streets, sidewalks, paths, and public spaces supports pedestrian and vehicular connectivity throughout Downtown Waxahachie. This traditional pattern creates transportation choices and helps bring downtown’s diverse properties together into a coherent neighborhood. All larger-scale projects should promote connectivity with convenient vehicular, pedestrian and bicycle access into and through the project site.



A network of streets, sidewalks, paths and public spaces supports pedestrian and vehicular connectivity throughout Downtown Waxahachie.

- 4.1 Provide convenient vehicular, pedestrian and bikeway connections among abutting properties.**
- Larger-scale projects should incorporate an internal circulation system that links to circulation systems on adjacent properties, when feasible.
- 4.2 Retain the historic network of streets, sidewalks and alleys.**
- The historic street and alley network should be retained.
 - Streets and alleys should not be enclosed or closed to public access.
 - Projects should provide linkages to existing public-rights-of-way, such as alleys, when feasible.

B. OUTDOOR AMENITIES

Outdoor amenity space such as courtyards, plazas and outdoor dining areas helps enliven downtown and encourage pedestrian activity. The design of such spaces should be appropriate to their site and to the character of any associated historic buildings. Outdoor amenity spaces should also be integrated into overall project design.

4.3 Design and locate outdoor amenity space to promote pedestrian activity and complement historic buildings.

Outdoor amenity spaces should meet all of the following criteria:

- Be open to the sky;
- Be paved or otherwise landscaped;
- Be located to take advantage of views towards landmark buildings such as the Ellis County Courthouse;
- Be subordinate to the line of building fronts.



An outdoor amenity space should be open to the sky and paved or otherwise landscaped.

SMALL PUBLIC PLAZAS AND COURTYARDS

Small plazas and courtyards may be considered throughout Downtown Waxahachie. However, within the Central Character Area, where historic storefronts are generally built to the edge of the sidewalk, creating new gaps in the street wall is discouraged.

4.4 Locate a small public plaza or courtyard to complement the character of the surrounding context.

- Small public courtyards and plazas are appropriate throughout the Transition/Industrial Character Area.
- Small public plazas or courtyards should be carefully located within the Central Character Area so as not to create new gaps in the existing historic streetwall.



An outdoor amenity space should be located to take advantage of views towards landmark buildings such as the Ellis County Courthouse.

4.5 Locate a small public plaza or courtyard to enhance pedestrian access.

Features should be:

- Directly accessible to the public sidewalk
- Level with the sidewalk

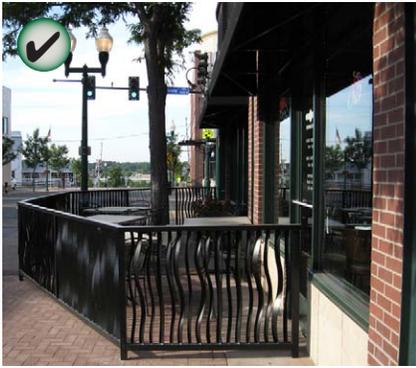
4.6 Include features to promote and enhance the use of a small public plaza or courtyard.

A small public plaza or courtyard may have one or all of the following:

- Street furniture
- Public art
- Historical/interpretive marker



A small public plaza or courtyard should contain features to promote and enhance its use.



PATIOS & OUTDOOR SEATING

Raised and at-grade patios and seating areas can promote active, pedestrian-oriented streets. They should be designed to protect and enhance downtown's historic character.

4.7 Locate a raised dining area (deck) to minimize visual impacts on the streetscape.

- Placing decks to the side or rear of a property is preferred.
- Rooftop decks should be set back from the building facade.
- Decks located near the front facade should include only seating areas.
- Projecting/cantilevered decks are inappropriate in most settings. However, they may be allowed on the rear of the building if they do not negatively impact neighboring historic resources.



Locate an at-grade dining area to minimize impacts on the streetscape.

4.8 Locate an at-grade dining area to minimize impacts on the streetscape.

- Consider locating an at-grade dining area to the side or rear of a property.
- It is inappropriate to obstruct a sidewalk with an at-grade patio or dining area.



Site furnishings should be located to provide pedestrian amenities.

SITE FURNISHINGS

Site furnishings, such as transit stops, bike racks and similar features, can enhance the look and function of downtown. They should be designed as an integral part of the urban environment and be strategically located to serve as accent to a streetscape, plaza, park or other public area.

4.9 Incorporate site furnishings to complement the character of a building or site.

- Site furnishings should complement the surrounding context.
- Site furnishings should be located to provide pedestrian amenities.

PUBLIC ART

Public art is welcomed as an amenity. It should be designed as an integral component of the urban environment and be strategically located to serve as accent to a streetscape, plaza, park or other public area.

4.10 Incorporate public art to complement the character of a building or site.

- Public art should complement the surrounding context.
- Public art should be used to accent civic facilities.

4.11 Select and locate public art to be compatible with the historic context.

- Public art should not interfere with interpretation of nearby historic sites and buildings.
- Do not place large public artworks directly in front of historic buildings.

4.12 Locate public art installations to enhance the urban environment.

- Select strategic locations such as gateways or as focal points in public plazas or parks.
- Public art should be woven into the urban environment. For example, an artist could “customize” or reinterpret conventional features of a streetscape such as a gate feature, tree grate or planter.



Public art should be woven into the urban environment.

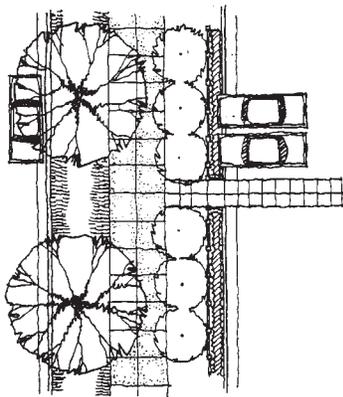
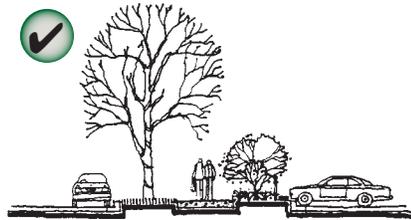
Select strategic locations for public art such as transit stops (top two images) or gateway areas (bottom two images).

C. SURFACE PARKING

Surface parking may be incorporated into the design of downtown projects, but it should be visually subordinate to other uses. Buffer areas should screen parking areas from the street and neighboring uses while incorporating design and landscape features that complement the existing natural character and context of the site.



Provide a visual buffer along the edge of a parking lot.



Consider the use of a landscaped strip or planter to provide a visual buffer where a parking lot abuts a public sidewalk.

4.13 Minimize the visual impact of surface parking.

- Locate a parking area at the rear or to the side of a site or to the interior of the block whenever possible. This is especially important on corner properties. Corner properties are generally more visible than interior lots, serve as landmarks and provide a sense of enclosure to an intersection.
- Do not use the front yard of a property for parking.

4.14 Site a surface lot so it will minimize gaps in the continuous building wall of a commercial block.

- Where a parking lot shares a site with a building, place the parking at the rear of the site, or if this is not feasible, beside the building.

4.15 Provide a visual buffer along the edge of a parking lot and between parking lots.

- Planters or a landscape strip with a combination of trees and shrubs may be used as a visual buffer.
- A low, decorative wall may be used as screen for the edge of a parking lot. Materials should be compatible with those of nearby buildings.

D. LIGHTING

Site and building lighting is an important consideration for both historic buildings and new construction. Lighting may be used to accent features and increase pedestrian features. Note that the City of Waxahachie's Code of Ordinances provides the basic standards for lighting.

SITE LIGHTING

The light level at the property line is a key design consideration. The number of fixtures, their mounting height, and the lumens emitted per fixture are important factors as are fixture and screening design. Light spill onto adjacent properties and into the night sky should be minimized.

4.16 Design lighting that is in character with the setting.

- Fixtures should be compatible with architectural and site design elements of the project.

4.17 Shield lighting to prevent off-site glare.

- Light fixtures should incorporate cut-off shields to direct light downward.
- Luminaires (lamps) shall not be visible from adjacent streets or properties.
- Shield fixtures to minimize light spill onto adjacent properties and into the night sky.

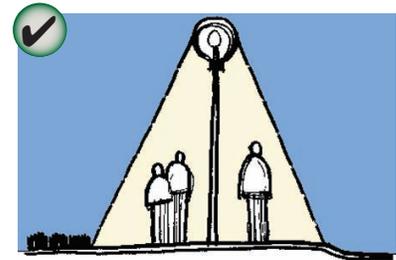
4.18 Provide lighting for a pedestrian way that is appropriately scaled to walking.

- Mount lights for pedestrian ways on short poles or consider using light posts (bollards).

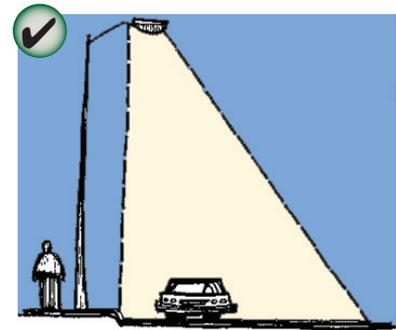
SITE LIGHTING DESIGN

Site lighting design should vary depending on its specific function as illustrated below.

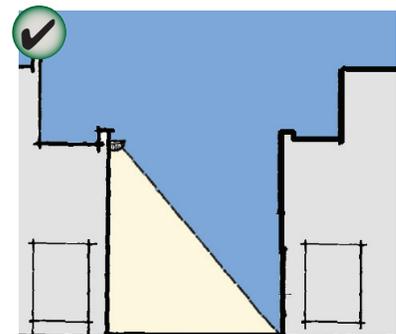
Pedestrian Lighting



Street Lighting



Walkway/Plaza Lighting





Traditionally, exterior lights were simple in character and were used to highlight signs, entrances, and first floor details.

BUILDING LIGHTING

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

4.19 Use lighting to accent building features.

It is appropriate to accent:

- Building entrances
- First floor details
- Signs



Use lighting to accent building entrances.

4.20 Minimize the visual impacts of architectural lighting.

- Use exterior light sources with low luminescence.
- Use white lights that cast a similar color to daylight.
- Do not wash an entire building facade in light.
- Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.

4.21 Use shielded and focused light sources to prevent glare.

- Provide shielded and focused light sources that direct light downward.
- Do not use high intensity light sources or cast light directly upward.
- Shield lighting associated with services areas, parking lots and parking structures.

4.22 Install building lighting that does not damage the fabric of a historic building.

- Building lighting should be removable at a later time without damaging the historic fabric of the building.

E. SERVICE AREAS AND BUILDING EQUIPMENT

Service areas and building equipment will be a part of both historic redevelopment and new construction. They should be visually unobtrusive and should be integrated with the design of the site and the building. Junction boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, HVAC equipment and fans may affect the character of a property. These and similar equipment devices shall be screened from public view to avoid negative effects on all properties.

4.23 Orient a service entrance, waste disposal area and other similar uses toward service lanes and away from major streets.

- A wall, fence or planting may provide appropriate screening.

4.24 Position a service area to minimize conflicts with other abutting uses.

- Minimize noise impacts by locating sources of offensive sounds away from other uses.
- Use an alley when feasible.

4.25 Minimize the visual impacts of service areas.

- Screen ground mounted mechanical equipment, service and storage areas with an evergreen landscape buffer or screen wall.

4.26 Minimize the visual impacts of building equipment on the public way and the surrounding neighborhood.

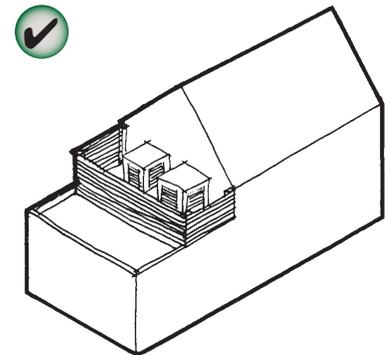
- Screen equipment from view.
- Do not locate equipment on a primary facade.
- Use low-profile or recessed mechanical units on rooftops.
- Locate satellite dishes and mechanical equipment out of public view.

4.27 Minimize the visual impacts of utility lines, junction boxes and similar equipment.

- Locate utility lines and junction boxes on secondary and tertiary walls, and group them, when feasible.
- Group lines in conduit, when feasible.
- Paint these elements, to match the existing background color, when feasible.
- Locate utility pedestals (ground mounted) to the rear of the building.



Service areas should be visually unobtrusive and should be integrated with the design of the property.



Minimize the visual impacts of mechanical and HVAC equipment on the public way and surrounding neighborhood.

F. AWNINGS AND CANOPIES

Awnings and canopies are traditional building features in Downtown Waxahachie, and their continued use is encouraged. These elements are simple in detail, and reflect the character of the buildings to which they are attached.



4.28 Design an awning or canopy to be in character with the building and streetscape.

- An awning or canopy should accentuate character-defining features.
- An awning or canopy should fit over building openings.
- Colors should be compatible with the overall color scheme of the facade. Solid colors are encouraged.
- Simple shed shapes are appropriate for rectangular openings.
- Odd shapes, bull nose awnings and bubble awnings are inappropriate.



4.29 Design an awning to support energy efficiency and a pedestrian-oriented streetscape.

- Historically, fabric awnings were most common.
- Internal illumination of an awning is inappropriate.
- Awnings should remain subordinate to the facade.
- Using an operable awning is encouraged to support energy efficiency. (See *Use of Operable Awnings for Energy Efficiency* on page 68 for more information).

An awning or canopy should be in character with the building and streetscape.



4.30 Design a canopy to support a pedestrian-oriented streetscape.

- Historically, wood or metal canopies were most common.
- Appropriate supporting mechanisms are wall mounted brackets and chains consistent with the style of the building.
- Post supported canopies are generally inappropriate.



A fixed canopy may be considered.



An awning or canopy should fit over building openings. Note that the original transoms on the building above are covered and could be restored.

G. COLOR

Traditionally, color schemes in Downtown were relatively muted. A single base color was applied to the primary wall plane. Then, one or two accent colors were used to highlight ornamental features, as well as trim around doors and windows. Since many of the commercial structures were brick, the natural color of the masonry became the background color. Sometimes a contrasting masonry was used for window sills and moldings. As a result, the contrast between the base color and trim was relatively subtle. The tradition of using a limited number of muted building colors should be continued.

Note that these design guidelines do not specify specific colors, but provide general guidance for how color should be used.

4.31 Use color to create a unified facade composition.

- Color schemes should be simple in character.
- Using one base color for the building walls and another for the roof is preferred.
- Using one to three accent colors for trim elements is preferred.

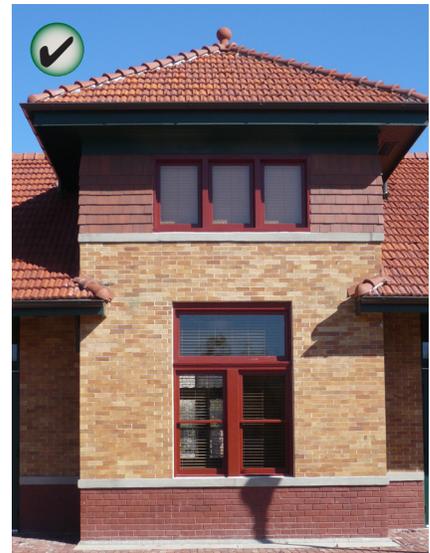
4.32 Use muted colors on base or background building features.

- Base or background building features should be muted
- Trim accents can be either a contrasting color or a harmonizing color.
- An accent color should not contrast so strongly as to not read as part of the composition.
- Bright high-intensity colors are inappropriate.
- Matte, low luster, non-reflective finishes are preferred.

4.33 Use colors and finishes appropriate to specific building elements and materials.

The following treatments are recommended:

- **Brick and stone:** unpainted, natural color
- **Window frames and sash, doors and frame and storefronts:** wood - painted; metal - anodized or baked color.
- **Wood siding:** painted



Building features should use a muted color while trim and accents may use a contrasting or harmonizing color.

H. ARCHAEOLOGY

In some cases, archeological features may be present on sites in Downtown Waxahachie. Such features may relate to Native American settlement, early European settlement, the cotton and railroad industries or other past uses and activities. Negative impacts on archeological resources should be avoided.



4.34 Leave archeological resources in place, when feasible.

- Avoid disturbing known archeological resources, if feasible.
- If archeological materials are discovered, contact the appropriate authority.

V. DESIGN GUIDELINES FOR NEW CONSTRUCTION

New infill construction is anticipated throughout Downtown Waxahachie. As investment in the area continues, it is important that new development contribute to an overall sense of continuity while also conveying the evolution of the area through building design.

This chapter provides guidelines for the design of new buildings in Downtown Waxahachie. It includes general guidelines for the architectural character, building orientation and materials of all new construction projects as well as guidelines for sustainable construction and design guidelines for specific building types.

The guidelines in this chapter also apply to improvements to existing non-historic buildings (those that are not listed as contributing within the historic district) to ensure that they remain compatible with the overall historic context. Note that general preservation principles and the design guidelines included in *Chapter II. Planning a Preservation Project* and *Chapter III. Treatment of Historic Resources* do not apply to new construction or to existing non-historic buildings.



IN THIS CHAPTER

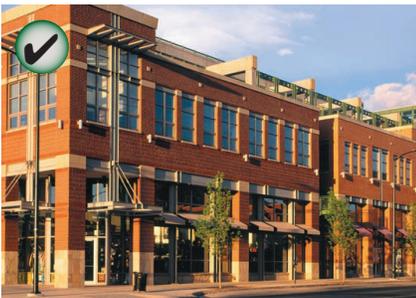
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A. GENERAL PRINCIPLES FOR NEW CONSTRUCTION

New infill construction in Downtown Waxahachie should be compatibly scaled and promote a pedestrian-oriented streetscape. It should also draw on Waxahachie’s historic building traditions to inspire new, creative designs.



Appropriate new designs for windows, storefronts and architectural features provide visual interest while clearly indicating that the building is new.



New buildings should reflect the basic mass and scale characteristics of surrounding historic buildings while incorporating contemporary design elements.

ARCHITECTURAL CHARACTER

New buildings in Downtown Waxahachie should be distinguishable from historic buildings so as not to confuse the historic development of the area. Each building should appear as a product of its own time while maintaining general compatibility with the surrounding context.

5.1 Design a new building to reflect its time, while respecting key features of its context.

- New buildings should reflect the basic mass and scale characteristics of surrounding historic buildings while incorporating contemporary design elements.
- Use of historic building materials is encouraged.
- It is especially important that new buildings reflect the key features of the surrounding context in the Central Character Area.

5.2 Consider incorporating contemporary interpretations of traditional designs and details into a new building.

- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new.
- Contemporary details for new storefronts can create interest while expressing a new, compatible style.

5.3 Do not design a new building to exactly imitate historic styles.

- Imitation blurs the distinction between old and new buildings and confuses interpretation of the architectural evolution of the district.
- An interpretation of a historic style that is authentic to the district may be considered if it is subtly distinguishable as being new.

BUILDING ORIENTATION

Traditionally, the primary entrance of a building faced the street. In a commercial setting, the entry was often recessed. New buildings should be oriented to continue this traditional pattern.

5.4 Maintain the traditional orientation of a building to the street.

- The primary entrance should face the street.
- In some cases, the front door itself may be positioned perpendicular to the street. In this case, the entry should still be clearly defined with a recessed entry or canopy for commercial building types.



Maintain the traditional orientation of a building to the street.



The primary entrance of a building should face the street.



Brick and stone are the preferred primary materials for new construction.



New materials that are similar in character to traditional materials may be acceptable with appropriate detailing. Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.

MATERIALS

Building materials used in new construction should contribute to the visual continuity of Downtown Waxahachie.

5.5 Use building materials appropriate to the context.

- In the Central Character Area, brick and stone are the preferred primary materials.
- In the Transition/Industrial Character Area, metal or other industrial materials may be appropriate.

5.6 Building materials shall be similar in scale, color, texture, and finish to those used traditionally in Downtown Waxahachie.

- All wood details should have a weather-protective finish.
- Stucco may be considered as an accent material on upper floors of larger buildings.
- Imitation or synthetic materials, such as aluminum or vinyl siding, imitation brick or imitation stone and plastic, are inappropriate.
- The use of highly reflective materials is discouraged.

5.7 Use masonry that appears similar in character to that seen historically.

- For example, brick and stone should have a modular dimension similar to that used traditionally.

5.8 Ensure that any new materials are similar in character to traditional materials.

- New or alternative materials should appear similar in scale, proportion, texture, and finish to those used traditionally.
- Using new or alternative materials as an accent is appropriate to help express individual building modules or units.



Using new or alternative materials as an accent is appropriate to help express individual building modules or units.

B. NEW CONSTRUCTION AND SUSTAINABILITY

The Waxahachie Comprehensive Plan sets goals for the long-term sustainability and livability of existing neighborhoods. New construction downtown supports sustainability by leveraging existing infrastructure and bringing housing and employers into closer proximity. New construction downtown should further support sustainability by incorporating energy efficient designs while maintaining the traditional character of the area. See *Preservation and Sustainability* on page 5 for more information.

Sustainable Site Design

Site design should include an evaluation of the physical assets of the site to maximize energy efficiency. Designs should consider seasonal changes in natural lighting and ventilation conditions. They should also consider effects on adjoining properties to ensure that neighbors have sufficient solar access and are able to implement energy efficient designs in the future.



Plantings should provide for winter sun and summer shade.

5.9 Locate a new building, or addition, to take advantage of micro climatic opportunities for energy conservation.

- Buildings should be oriented to be consistent with historic development patterns, to the extent feasible.
- Seasonal solar and wind exposure patterns should be considered when positioning a new building.

5.10 Design new construction to take advantage of energy saving and generating opportunities.

- Window designs should maximize daylighting into interior spaces.
- Shading devices should be used to manage solar gain in summer months.
- Energy-producing devices, including solar collectors and wind turbines, are encouraged where they also respect the character of the district.

5.11 Incorporate landscape designs that promote energy efficiency and water conservation.

Appropriate strategies include:

- Plantings oriented to provide wind protection for plazas and entries.
- Natural storm water retention basins that also serve as amenities.
- Use of plant species that require low levels of water.



Wall plane articulation may be used to provide shade or increase solar access to interiors.

Sustainable Building Design

The design of a new building should maximize the potential for natural daylighting and solar energy collection while also ensuring that the building’s massing is compatible with the surrounding historic context.

5.12 Orient a building to maximize energy efficiency while ensuring compatibility with adjacent, lower-scale structures.

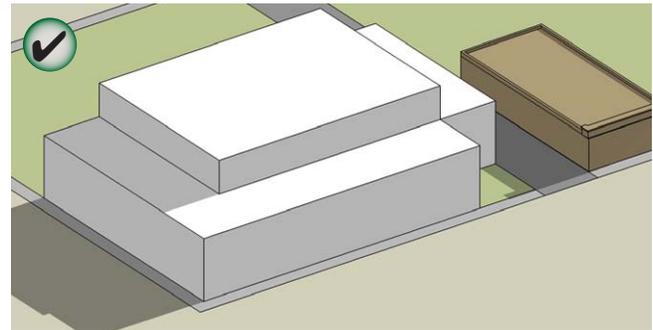
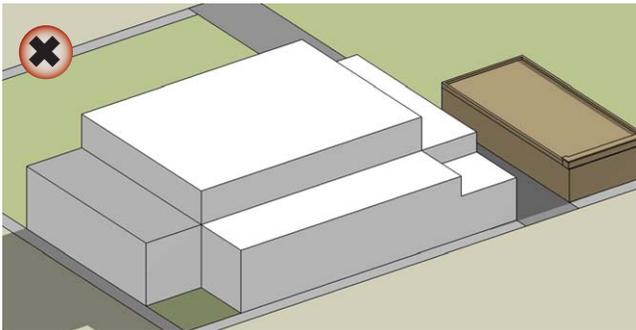
Appropriate strategies include:

- Positioning the taller portion of a building along a north-south axis to minimize shading on lower scale structures to the north.
- Designing a building to minimize shading on south-facing facades of adjacent buildings during winter months.

5.13 Shape a building’s mass to maximize solar energy potential.

Consider the following strategies:

- Building designs that allow natural daylighting to the interior.
- Articulated wall planes that provide shade or increase solar access to interiors.
- Roofs oriented to accommodate solar collectors.
- Thermal storage walls on a portion of the south facing building exposure, where appropriate.



Articulate building mass to take advantage of solar energy. The plaza to the left is shaded during peak winter hours while the plaza to the right is enhanced by solar rays during peak winter hours.

Sustainable Building Elements

The elements that make up a building, including windows, mechanical systems and materials, can significantly impact environmental performance. They should be designed to maximize the building's environmental performance, while promoting compatibility with surrounding sites and structures. New materials that improve environmental performance are appropriate if they have been proven effective in the climate of northeastern Texas.

5.14 Use green building materials whenever possible.

Green building materials often have a long life span and are often:

- Locally manufactured
- Low maintenance
- Recycled

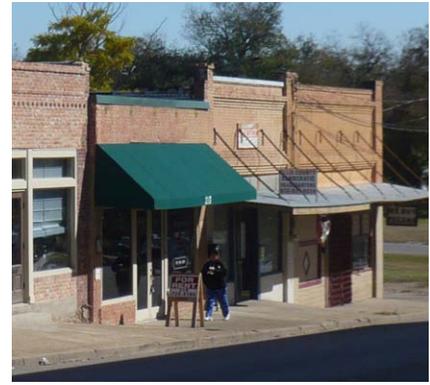
5.15 Incorporate building elements that allow for natural environmental control.

Consider the following:

- Operable windows for natural ventilation
- Low infiltration fenestration products
- Interior or exterior light shelves/solar screens above south facing windows

5.16 Minimize the visual impacts of solar and wind energy devices on the character of the district.

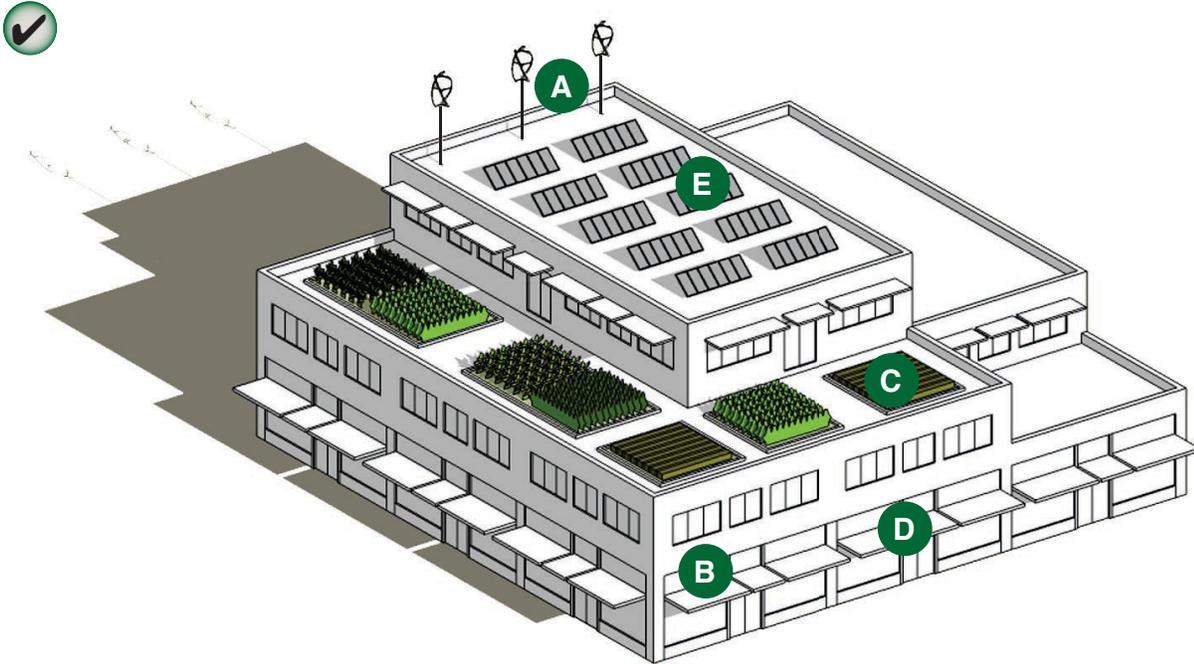
- Where feasible, mount equipment where it has the least visual impact.



The elements that make up a building, including windows, mechanical systems and materials, can significantly impact environmental performance.

NEW COMMERCIAL CONSTRUCTION BUILDING ENERGY EFFICIENCY DIAGRAM

Design a building or addition to take advantage of energy saving and energy harnessing opportunities as illustrated below.



A Wind Devices

- Set back from primary facade to minimize visibility from street

B Operable Transoms

- Allows for natural air circulation

C Green Roofs

- Decreases solar gain
- Reduces runoff

D Shading devices

- Operable canopies, located above display windows

E Solar Panels

- Set back from primary facade to minimize visibility from street
- Used as shading devices

C. NEW COMMERCIAL BUILDING DESIGN

Downtown Waxahachie is composed primarily of traditional commercial buildings with storefronts along the ground floor and upper story office or residential uses. New commercial buildings are encouraged as infill development. They are especially appropriate in the Central Character Area.

MASS AND SCALE

Traditionally commercial buildings had varied heights, articulated masses, visually interesting skylines and pedestrian-scaled street fronts that contribute to a sense of human scale. A new building should continue to provide a variety of pedestrian-friendly scales and visually appealing masses. Buildings should not be monolithic in scale or greatly contrast with those seen traditionally downtown.

5.17 Maintain the traditional size of buildings as perceived at the street level.

- The facade height of a new building should fall within the range envisioned for the area. It should respect the traditional proportions of height to width.
- Floor-to-floor heights should appear similar to those of traditional buildings downtown, especially those at ground level.

5.18 Establish a sense of human scale.

- Use vertical and horizontal articulation design techniques to reduce the apparent scale of a larger building mass.
- Incorporate changes in color, texture and materials to help define human scale.
- Use architectural details to create visual interest.
- Use materials that help to convey scale in their proportion, detail and form.



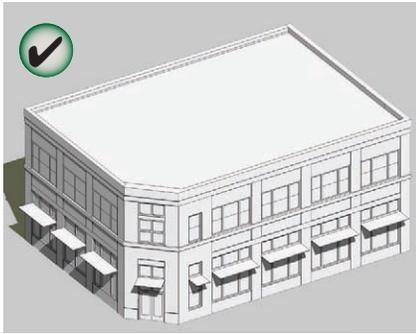
Use vertical and horizontal articulation design techniques to reduce the apparent scale of a larger building mass.



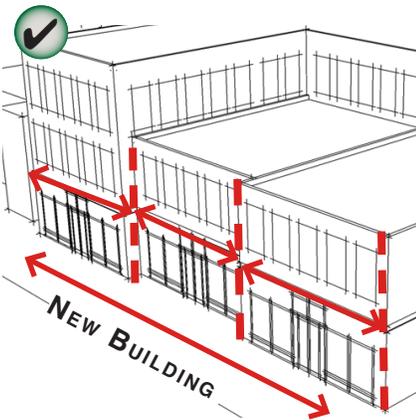
A new building should be designed with a pedestrian-scaled street front.

HUMAN SCALE

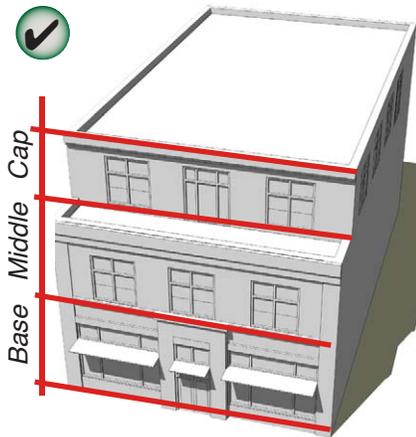
A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience. Using building material of a familiar dimension such as traditional brick is an example, as is using windows of similar dimensions.



Use architectural details that create visual interest and convey a three-dimensional facade to establish a sense of human scale.



New facade widths should reflect the traditional range of the building widths seen on the block.



A new building should incorporate a base, middle and cap.

5.19 Maintain traditional spacing patterns created by the repetition of uniform building widths along the street.

- A new facade should reflect the established range of the traditional building widths seen downtown.
- A change in design features may be used to suggest traditional building widths.
- Changes in materials, window design, facade height or decorative details may be used to reflect traditional facade widths in the design of a larger new building.
- Express variations consistently throughout the structure, such that the composition appears to be a composition of smaller building modules.

5.20 A new building should incorporate a base, middle and cap.

- Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the visual continuity of the area.



Where a building must exceed a traditional facade width, use a change in design features to suggest the traditional building widths.

BUILDING AND ROOF FORM

Similarity in building and roof forms is a prominent unifying element in the commercial area. Most are simple rectangular solids. New construction should be designed with simple forms.

5.21 A rectangular form should be dominant on a commercial facade.

- The facade should appear as a flat surface, with any decorative elements and projecting or setback “articulations” appearing to be subordinate to the dominant form.

5.22 A roof form should be similar to those used traditionally.

- Flat roofs are appropriate.
- “Exotic” roof forms, such as A-frames and steep shed roofs, are inappropriate.

COMMERCIAL FACADE CHARACTER

Historic commercial building facades incorporate a regular pattern of transparency and proportion. Typical patterns are summarized in the sidebar at right. These traditional patterns should be incorporated into new construction whenever possible.

5.23 Maintain the traditional spacing pattern created by upper story windows.

- Use traditional proportions of windows, individually or in groups.
- Headers and sills of windows on new buildings should maintain the traditional placement relative to cornices and belt courses.

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

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



The first floor of the primary facade should be predominantly transparent glass.

FACADE MATERIALS AND PROPORTIONS

The street level of a typical historic commercial building is clearly distinguishable from the upper floors. The first floor is predominantly made of fixed plate glass with a small percentage of opaque framing materials, a kickplate and a recessed entry. An upper floor, where it occurs, is the reverse—opaque materials dominate, and windows appear as smaller openings puncturing a more solid wall. These windows are usually double-hung. The street level also appears taller than the upper floors. A historic storefront of twelve to fourteen feet high is typical, whereas a second floor is usually ten to twelve feet.



Recessed entries appear in this traditional setting. This design feature should be continued in new buildings.

5.25 Incorporate traditional building components into the design of a new storefront.

- Express a kickplate, display window and transom in a new storefront design.
- Storefront components and upper story windows should be similar in height and proportion to traditional downtown buildings.
- When portions of a storefront are folding, all of the storefront components should still be visible.

5.26 Maintain the pattern created by recessed entries along the street.

- On commercial type buildings, set a primary entry door back an adequate amount from the front facade to establish a distinct threshold for pedestrians. A recessed dimension of four feet is typical.
- Where entries are recessed, the building line at the sidewalk edge should be maintained by the upper floor(s).
- Use a transom over a doorway to maintain the full vertical height of the storefront.
- Oversized (or undersized) interpretations are discouraged.



Headers and sills of windows on new buildings should maintain the traditional placement relative to cornices and belt courses.

D. CIVIC FACILITY DESIGN

Civic facilities include museums, churches, libraries, fraternal buildings, courts, and governmental offices. New civic facilities in Downtown Waxahachie should reinforce the historic building fabric and enhance the pedestrian environment. They should promote the basic design principles outlined for commercial buildings while also serving as landmarks in the urban fabric.

5.27 Design civic buildings to be compatible with the surrounding context while serving as landmarks.

- Civic facilities should be located such that they encourage pedestrian traffic to nearby businesses.
- Civic facilities should be designed to reinforce the downtown fabric of streets, public spaces and sidewalks.
- Outdoor spaces designed for public use should be provided.
- The visual impacts of automobiles should be minimized.
- Primary entrances should face the street or a public space, not to parking lots.
- A sense of human scale should be conveyed.
- A pedestrian-friendly street level should be included.
- The design guidelines for mass, scale and materials for commercial buildings should be reflected in their design.



The tradition of designing civic institutions as landmarks in the urban fabric should be continued.



Contemporary designs are appropriate for civic facilities.

5.28 Design civic spaces to encourage pedestrian activity.

- The edges of a civic property should be inviting to pedestrians.
- Convenient pedestrian connections should be provided.
- Adjacent historic resources should be integrated.
- A balance of landscape and hardscape elements should be provided.
- Civic spaces should include streetscape furnishings, such as, lighting, benches and public art.
- A sense of human scale should be conveyed.
- Civic space should be appropriately scaled to downtown.

VI. SIGNS

Signs are important visual elements in Downtown Waxahachie. Balancing the functional requirements for signs with the objectives for the overall character of the area is a key consideration. Orderly sign location and design can make fewer and smaller signs more effective.

This chapter provides design guidelines for the treatment of historic signs, the design of new signs and modifications to existing signs. All signs throughout the city are subject to the requirements of the Waxahachie Code of Ordinances, which provides the legal framework for a comprehensive and balanced system of signage. The code also promotes the use of signs which are aesthetically pleasing, of appropriate scale, and integrated with surrounding buildings in order to meet the community's desire for quality development. The design guidelines in this chapter supplement those code standards.



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A. TREATMENT OF HISTORIC SIGNS

Historic signs contribute to the downtown character. They also have individual value, apart from the buildings to which they are attached. Historic signs of all types should be retained and restored whenever possible.



It is especially important to retain historic signs when they are a significant part of a building's history or design.



Historic painted wall signs, or "ghost signs" should be left exposed whenever possible.

ALL HISTORIC SIGNS

While all historic signs should be retained whenever possible, it is especially important when they are a significant part of a building's history or design.

6.1 Consider history, context, and design when determining whether to retain a historic sign.

Retention is especially important when a sign is:

- Associated with historic figures, events or places.
- Significant as evidence of the history of the product, business or service advertised.
- A significant part of the history of the building or the historic district.
- Characteristic of a specific historic period.
- Integral to the building's design or physical fabric.
- Integrated into the design of a building such that removal could harm the integrity of a historic property's design or cause significant damage to its materials.
- An outstanding example of the sign maker's art because of its craftsmanship, use of materials, or design.

HISTORIC WALL SIGNS

Historic painted wall signs, or "ghost signs" should be left exposed whenever possible, and should not be restored to the point that they no longer provide evidence of a building's age and original function.

6.2 Leave historic wall signs exposed whenever possible.

6.3 Do not "over restore" historic wall signs.

- Do not restore historic wall signs to the point that all evidence of their age is lost.
- Do not significantly re-paint historic wall signs even if their appearance and form is recaptured.

B. DESIGN OF NEW AND MODIFIED SIGNS

Whether it is attached to a historic building or associated with new development, a new or modified sign should exhibit qualities of style, permanence and compatibility with the natural and built environment. It should also reflect the overall context of the building and surrounding area.

SIGN CHARACTER, CONTENT AND LIGHTING

A sign should be in character with the materials, colors and details of the building. Its content should be visually interesting and clearly legible. Illumination sources should be shielded to minimize glare and light pollution. Note that all sign lighting must also conform to the lighting regulations included in the Waxahachie Code of Ordinances.

6.4 Design a sign to be subordinate to the overall building composition.

- Design a sign to be simple in character.
- Locate a sign to emphasize design elements of the facade itself.
- Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.
- All sign types should be subordinate to the building and to the street.

6.5 Use sign materials that are compatible with the architectural character and materials of the building.

- Use permanent, durable materials that reflect the downtown context. Such materials may include painted or carved wood, individual wood or cast metal letters or symbols, and painted, gilded or sandblasted glass.
- Painted metal or forged signs may also be appropriate if they are compatible with the architectural character of the building.
- Do not use highly reflective materials on a sign.



Design a sign to be simple in character.



Use sign colors, materials and details that are compatible with the overall character of the buildings facade.



Use a simple typeface design and colors that contribute to legibility and design integrity.

6.6 Do not obscure character-defining features of a historic building with a sign.

- A sign should be designed to integrate with the architectural features of a building, not distract from them.

6.7 Use colors that contribute to legibility and design integrity.

- Limit the number of colors used on a sign. In general, no more than three colors should be used, although accent colors may also be appropriate.

6.8 Use a simple typeface design.

- Avoid hard-to-read or overly intricate typefaces.
- Use a typeface that is similar to traditional typefaces in the area when possible.
- Use no more than two or three distinct typefaces on a sign.

6.9 Consider using a compatible, shielded light source to illuminate a sign.

- Direct lighting towards a sign from an external, shielded lamp.
- Do not overpower the building or street edge with lighting.
- Use a warm light, similar to daylight.
- If halo lighting is used to accentuate a sign or building, locate the light source so that it is not visible.
- A sign in which individual letters are illuminated from the back with a low level light source may be used.



Sign content shall be designed to be visually interesting and clearly legible.



Direct lighting at signage from an external, shielded lamp.

SIGN INSTALLATION ON A HISTORIC BUILDING

When installing a new sign on a historic building, it is important to maintain its key architectural features and to minimize potential damage to the building facade.

6.10 Avoid damaging or obscuring architectural details or features when installing signs.

- Minimize the number of anchor points when feasible.
- Do not penetrate brick when attaching a sign to a masonry building.



When installing a new sign on a historic building, minimize potential damage to the building.

DESIGN OF SPECIFIC SIGN TYPES

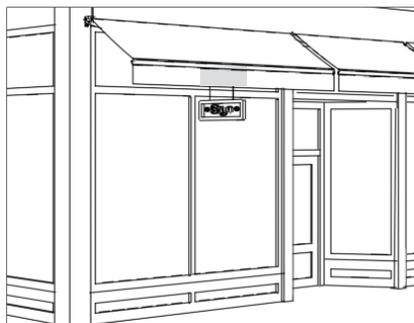
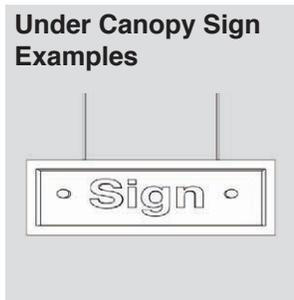
A variety of sign types may be appropriate if the sign contributes to a sense of visual continuity and does not overwhelm the architecture of the building.

Awning or Under Canopy Sign

An awning sign is any sign painted or applied to the face, valance, side or top panel of an awning, or any sign made by removing material from an awning. An under canopy sign is one that is suspended below a canopy. An under canopy sign is usually perpendicular to the building face, but may be parallel to the building provided that it does not extend out beyond the building wall.

6.11 Use an awning or under canopy sign in areas with high pedestrian use.

6.12 Use an awning or under canopy sign when other sign types would obscure architectural details.



Canopy and awning signs are most appropriate in areas with high pedestrian use.

Window Sign

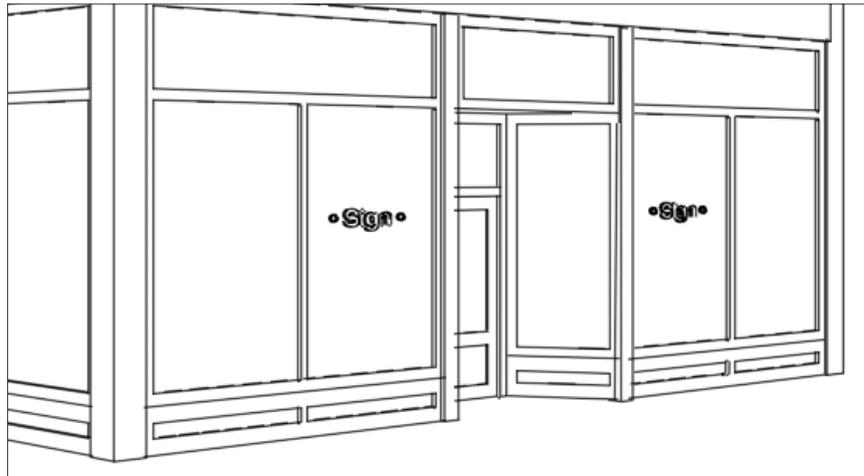
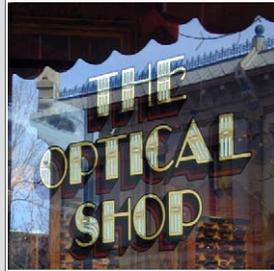
A window sign is any sign, picture, symbol, or combination thereof, designed to communicate information about an activity, business, commodity, event, sale or service that is placed inside within one foot of the inside window pane or upon the windowpanes or glass and which is visible from the exterior of the window.

6.13 Design a window sign to minimize the amount of window covered.

- Scale and position a window sign to preserve transparency at the sidewalk edge.

Window Sign Examples

• Sign •



Design a window sign to minimize the amount of window covered.

A window sign is any sign, picture, symbol, or combination thereof, designed to communicate information about a business.

Wall Sign

A wall sign is any sign attached parallel to, but within 18 inches of a wall of a building including individual letters, cabinet signs, or signs painted on the surface of a wall. See *Historic Wall Signs* on page 114 for information on the proper treatment of historic wall signs.

6.14 Place a wall sign to promote design compatibility among buildings.

- Place a wall sign to align with other signs on nearby buildings.

6.15 Place a wall sign to be relatively flush with the building facade.

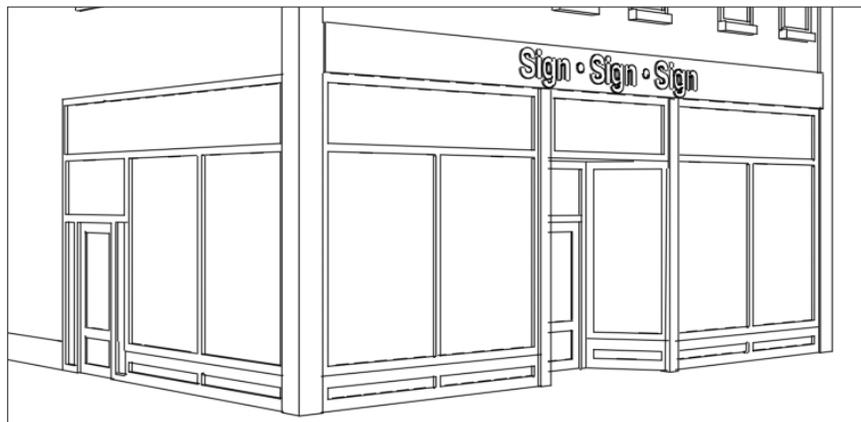
- Design a wall sign to minimize the depth of a sign panel or letters.
- Design a wall sign to sit within, rather than forward of, the fascia or other architectural details of a building.

6.16 Place wall signs to integrate with historic building details and elements.

- Do not obstruct the character-defining features of a building with signage.
- Locate a flush-mounted wall sign to fit within a panel formed by decorative moldings or transom panels where they exist.

Wall Sign Examples

Sign • Sign



Design a wall sign to fit within, rather than forward of, the architectural details of a building.

Projecting Sign

A projecting sign is attached perpendicular to the wall of a building or structure.

6.17 Design a bracket for a projecting sign to complement the sign composition.

6.18 Locate a projecting sign to relate to the building facade and entries.

- Locate a small projecting sign near the business entrance, just above or to the side of the door.
- Mount a larger projecting sign higher on the building, centered on the facade or positioned at the corner.

Projecting Sign Examples



Design a bracket for a projecting sign to be decorative or complementary to the sign composition.

Tenant Panel or Directory Sign

A tenant panel or directory sign displays the tenant name and location for a building containing multiple tenants.

6.19 Use a tenant panel or directory sign to consolidate small individual signs on a larger building.

- Use a consolidated tenant panel or directory sign to help users find building tenants.
- Locate a consolidated tenant panel or directory sign near a primary entrance on the first floor wall of a building.

Informational/Directory Sign Examples

Sign

- Business
- Business
- Business
- Business
- Business
- Business



A tenant panel or directory sign displays the tenant name and location for a building containing multiple tenants.



Interpretive Sign

An interpretive sign refers to a sign or group of signs that provide information to visitors on natural, cultural, and historic resources or other pertinent information. An interpretive sign may be erected by a non-profit organization or may be a public sign erected by a national, state or local government agency.

Generally, interpretive signs should comply with the design guidelines for the sign type that is the closest match. The guidelines below apply to a common freestanding sign type.

6.20 Design an interpretive sign to be simple in character.

- The sign face should be easily read and viewed by pedestrians. An interpretive sign should remain subordinate to its context.



An interpretive sign refers to a sign or group of signs that provide information to visitors on natural, cultural, and historic resources or other pertinent information.

Interpretive Sign Examples



Murals

A mural is a painting located on the side of the building whose content, generally, should reflect a cultural, historic or environmental event(s) or subject matter from Waxahachie.

6.21 Design murals with material appropriate to Downtown Waxahachie and its environs.

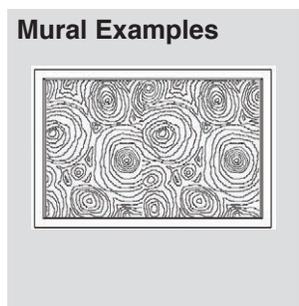
- The mural may not depict a commercial product brand name or symbolic logo that is currently available.
- The content should reflect a cultural, historic or environmental event(s) or subject matter from Waxahachie.

6.22 Integrate a mural into overall building design.

- The mural should complement the wall on which it is placed.
- It should not obscure key features of a historic building.



The content of a mural should reflect the heritage of the community by highlighting a cultural, environmental, historical event or subject.



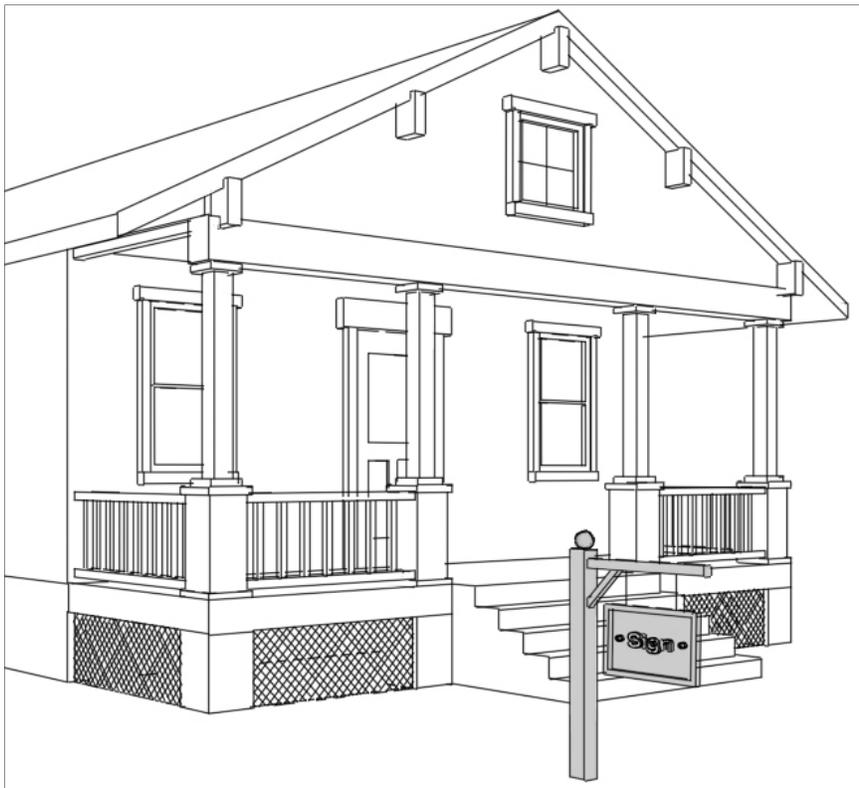
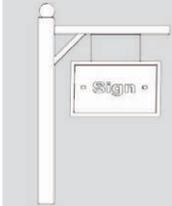
Pole or Freestanding Sign

A pole mounted/freestanding sign is generally mounted on one or two simple poles.

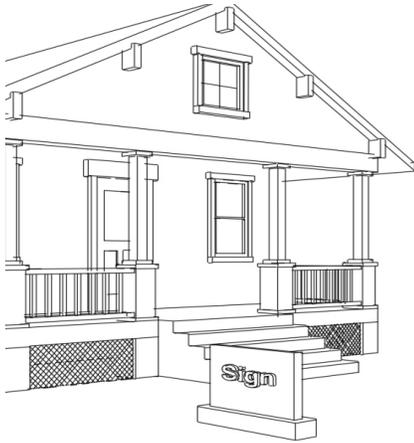
6.23 Design a pole sign to be appropriate to the commercial context.

- The top of the sign should not rise above the typical top of the street level storefront of a traditional commercial building.
- Sign panels that stretch to the ground are inappropriate.

Pole Sign Examples



A pole sign should be appropriate to the context. For example, the pole sign illustrated above reflects a connection to its past and present automotive use. This sign type would be inappropriate on a traditional commercial storefront building.



Monument Sign

A monument sign is any sign, picture, symbol, or combination thereof, designed to communicate information about an activity, business, commodity, event, sale or service. It is located within the front yard and low to the ground. It has a solid base and the sign projects vertically from this.

6.24 Locate a monument sign in an appropriate context.

- A monument sign may be used in areas where the building is set back from the street edge.
- A monument sign may be used in the front yard of residence with a commercial use.



Kiosks

A sign kiosk is typically a series of configured sign panels.

6.25 Locate a sign kiosk in an appropriate context.

- Sign kiosks are generally provided by the city for wayfinding or for interpretive information. Other applications may be considered by the review authority on a case-by-case basis.
- Sign kiosks are appropriate in small plazas or areas offset from the primary public sidewalk.

Other sign types

All sign types that are not mentioned here, but which are permitted in Waxahachie, should adhere to the guidelines in this chapter.

APPENDIX A: GLOSSARY OF TERMS

- Alignment.** The arrangement of objects along a straight line.
- Awning.** Roof like structures that serve as a shelter over a storefront, window, door, deck, loading dock or other building opening. Awnings are most often fabric. See *Awnings and Canopies* on page 68.
- Awning Sign.** Any sign painted or applied to the face, valance, side or top panel of an awning, or any sign made by removing material from an awning.
- Bracket.** A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.
- Canopy.** Roof like structures that serve as a shelter over a storefront, window, door, deck, loading dock or other building opening. Canopies are most often wood or metal. See *Awnings and Canopies* on page 68.
- Certificate of Appropriateness.** A signed and dated document evidencing the approval of the Heritage Preservation Commission and/or Heritage Preservation Officer for work proposed by an owner or applicant within a Historic Overlay District.
- Column.** A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.
- Contributing Property.** A property which has been determined to be historically significant because it was present during the period of significance for the district, possesses integrity or is capable of yielding important information about the period. See *Contributing Property* on page 33.
- Cornice.** The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.
- Deconstruction.** The process of dismantling a building such that the individual material components and architectural details remain intact. See *Inappropriate Treatments* on page 39.
- Directory Sign/Tenant Panel.** A sign displaying the tenant name and location for a building containing multiple tenants.
- Doorframe.** The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called jambs and a horizontal top member called a lintel.
- Double-Hung Window.** A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.
- Embodied Energy.** The amount of energy used to create and maintain the original building and its components. See *Embodied Energy* on page 7.
- Facade.** The front or principal face of a building, any side of a building that faces a street or other open space.

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

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

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

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

Guideline. For the purpose of this document, the term “guideline” is a criterion with which the Commission will require compliance when it is found applicable to the specific proposal. A guideline is subject to some interpretation when determining compliance.

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

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

Historic Property. A “historic property” is one determined to be historically significant because it dates from the established period of significance and possesses sufficient integrity to convey its history, or is capable of yielding important information about that period. See *Historic Status* on page 19.

Human Scale. A sense achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one’s experience. See *Human Scale* on page 107.

Integrity. In order to convey significance, a property must retain integrity, with a sufficient percentage of the structure dating from its period of significance. A majority of the building’s structural system and materials and its character-defining features should remain intact. See *Integrity* on page 33.

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

Interpretive Sign. A sign or group of signs that provide information to visitors on natural, cultural, and historic resources or other pertinent information.

May be Considered. The phrase “may be considered” indicates that the Commission has the discretion to determine if the action being discussed is appropriate. This decision is made on a case-by-case basis, using the information specifically related to the project and its context.

Mass. The physical size and bulk of a structure.

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

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

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

- Molding.** A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.
- Monument Sign.** Any sign, picture, symbol, or combination thereof, designed to communicate information about an activity, business, commodity, event, sale or service.
- Muntin.** A bar member supporting and separating panes of glass in a window or door.
- Mural.** A painting located on the side of the building.
- Non-Historic Property.** A “non-historic” property lacks historic significance either because it is not yet 50 years old or because it has been so substantially altered that it no longer retains its integrity. See *Historic Status* on page 19.
- Non-Contributing Property.** A “non-contributing” building is a more recent property (less than 50 years old), or an older building that has been substantially altered that does not retain its historic integrity. See *Non-Contributing Property* on page 33.
- Orientation.** Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.
- Panel.** A sunken or raised portion of a door with a frame-like border.
- Pedestrian Sign.** Any sign oriented to pedestrians at street level visibility (including window, awning or hanging signs, as well as nameplates, plaques or sandwich boards).
- Pediment.** A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.
- Pole-Mounted/Freestanding Sign.** A sign that is generally mounted on one or two simple poles.
- Post.** A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.
- Preservation.** The act or process of applying measures to sustain the existing form, integrity and material of a building. See *Accepted Treatments* on page 38.
- Projecting Sign.** Any sign attached to and placed perpendicular to or at an angle to a building facade.
- Property.** Area of land containing a single historic resource or a group of resources.
- Quoin.** (pronounced koin) Dressed stones or bricks at the corners of buildings, laid so that their faces are alternately large and small. Originally used to add strength to a masonry wall, later used decoratively.
- Reconstruction.** The act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific time and in its historic location. See *Accepted Treatments* on page 38.

Rehabilitation. The process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. See *Accepted Treatments* on page 38.

Remodeling. The process of changing the historic design of a building. See *Inappropriate Treatments* on page 39.

Restoration. The act or process of accurately depicting the form, features and character of a property as it appeared in a particular time period. See *Accepted Treatments* on page 38.

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

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

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

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

Shall. Where the term “shall” is used, compliance is specifically required if applicable to the proposed action.

Should. The term “should” indicates that compliance is expected, except in conditions in which the Heritage Preservation Commission and/or Heritage Preservation Officer finds that the guideline is not applicable, or that an alternative means of meeting the intent of the guideline is acceptable.

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

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

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

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

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

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

Tenant Panel. See Directory Sign.

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

Transom Light. A window band supplying natural light over a door or other feature.

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

Under Canopy Sign. A sign that is suspended below a canopy. An under canopy sign is usually perpendicular to the building face, but may be parallel to the building provided that it does not extend out beyond the building wall.

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

Wall Sign. Any sign attached parallel to, but within 18 inches of a wall of a building including individual letters, cabinet signs, or signs painted on the surface of a wall.

Window Sign. Any sign, picture, symbol, or combination thereof, designed to communicate information about an activity, business, commodity, event, sale or service that is placed inside within one foot of the inside window pane or upon the windowpanes or glass and which is visible from the exterior of the window.

