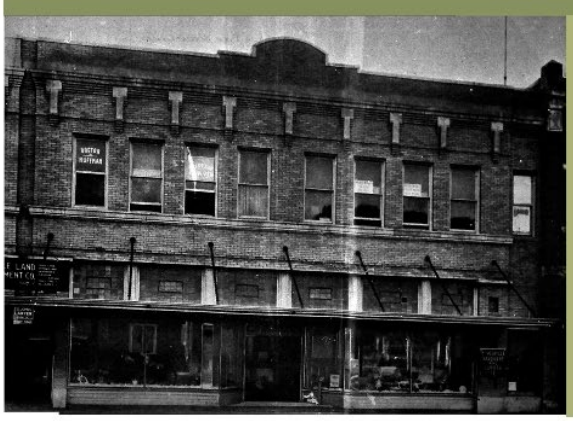

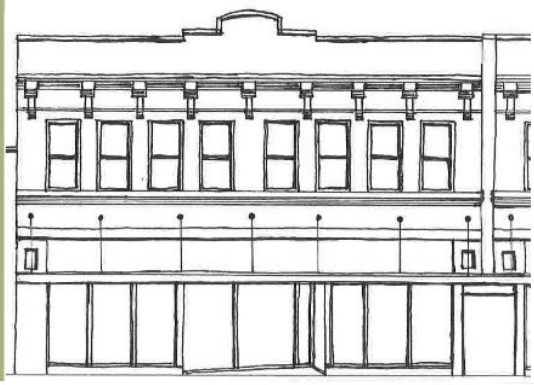

Design Guidelines for the Historic District of the City of Kingsville, Texas

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Preface

As growth and development take place in the historic areas of Kingsville, care should be taken not to damage the visual history, rather to enhance and restore the visual history and integrity of the town as the opportunity for rehabilitation presents itself. This document is intended to offer guidance in making decisions regarding the character and visual history as the growth and development occur.

This project was funded in part through a Certified Local Government Grant from the National Park Service, U.S. Department of the Interior, as administered by the Texas Historical Commission.

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

This program receives Federal funds from the National Park Service. Regulations of the U.S. Department of the Interior strictly prohibit unlawful discrimination in departmental Federally Assisted Programs on the basis of race, color, national origin, age or handicap. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of Federal assistance should write to: Director, Equal Opportunity Program, U.S. Department of the Interior, National Park Service, P.O. Box 37127, Washington, D.C. 20013-7127.

This project has been funded in part by a grant from the Fondren Fund for Texas of the National Trust for Historic Preservation.

City Commission members:

Sam Fugate, Mayor
Edna Lopez, Mayor Pro-Tem
Arturo Pecos
Dianne Leubert
Hector Hinojosa

Historic Development Board members:

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Bill Aldrich
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City Managers:
Jesus Garza, under whose leadership the project started.
Deborah Balli, interim City Manager

Thomas J. Ginter, Director of Planning and Development Services
Cynthia Martin, AICP, Historic Preservation Officer

This document is dedicated to
Mr. Thomas James Ginter
Director of Planning & Development Services
City of Kingsville, Texas
Who supported the need for this document but passed prior to its completion

How to Use This Document

Whether the proposed work to the building is a small repair or a major renovation or addition, it is important to understand the building and the context. Understand the characteristics of the building and the materials of the building. Understand how the building for which work is proposed fits within a larger context of the street or neighborhood.

Know what you have

Identify the building type and style. Respect the type and style.

Identify the components of the building. Understand the parts associated with the style.

Identify the characteristics associated with that style and with the building.

Review the work you want or need to do

Will the proposed work impact the appearance of the building?

Is the proposed work compatible with the style and character of the building?

Will the proposed work take away characteristics that are important the building?

Does the proposed work impact the surrounding buildings?

Review the Section 4 to understand how to plan and proceed.

Look at the glossary for terms that may not be familiar.

Don’t be afraid to ask for help

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Pre-Railroad Era (1853-1904)

Kingsville, Texas, was formally founded on July 4, 1904, when the first regular passenger train on the St. Louis, Brownsville & Mexico Railroad arrived. This land that was to become present-day Kleberg County, was once under Spanish rule.[1]

In the mid-1700s there were several small Spanish settlements on the banks of the lower Rio Grande, and much of the land north of the river was granted to ranchers from these communities. After Mexico won its independence from Spain, additional land was granted to individuals.[2]

In 1847, Richard King, a young steamboat pilot and native of New York, joined his friend Mifflin Kenedy in Brownsville, Texas, to transport US troops and supplies via boat down the Rio Grande during the Mexican War. [3]

On July 25, 1853, Captain King purchased land that was once part of the Rincon de Santa Gertrudis Mexican Land Grant from the heirs of the original Spanish grantees and established the King Ranch with the help of an entire village of people from Mexico. [4] These same villagers became some of Texas's first cowboys (the Kineños) and their descendants are a vital part of the community today. [5]

King and other South Texas ranchers sought to bring a rail line to the region as early as the 1870s, but were unsuccessful due to the lack of a stable water supply.[6] After King's death in 1885, his wife, Henrietta King, was appointed his sole heir and therefore, for the next two decades and with assistance of her son-in-law Robert Justus Kleberg (Sr.), was responsible for the continued operation and expansion of the King Ranch and the establishment of Kingsville.[7]

After the Civil War, with ranching and agriculture being the main economic activities, the need for a railroad to carry the area's agricultural goods to market kept growing. In the summer of 1899, after carefully researching drilling methods, Robert Kleberg successfully accessed a large artesian water reservoir that ran as far south as Brownsville, making the development of agriculture, railroad construction, and small communities a possibility.[8]

Area ranchers agreed to give land for the right-of-way for railroad tracks, and Henrietta King, Richard King's widow, designated a portion of the famed King Ranch to be available for development.

COWBOYS "KINEÑOS" AT KING RANCH

RAILROAD ENGINEERS AND WORKERS

Early 1904, Kingsville, Texas. First water well and cistern, sleep tent and eat shed, located along railroad tracks on Kleberg Avenue. Charles Flato, Jr. in picture.
Copied by Roy A. Elmore, Jr.

1905 FIRST PUBLIC SCHOOL

1 Cynthia Martin, *Kingsville Historic Resources Report*, (City of Kingsville, Texas, 2013). P.7
2 Ibid.
3 Bruce Cheeseman, "King, Richard", Handbook of Texas Online"
4 Cynthia Martin, *Kingsville Historic Resources Report*, (City of Kingsville, Texas, 2013). P.7

Settlement of Kingsville (1904-1913)

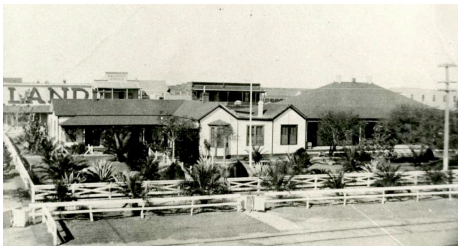
In 1903, Robert Kleberg organized the Kleberg Town and Improvement Company to sell the land for Mrs. King and the railroad-construction company. A surveyor by the name Fred Warren was hired to layout the townsite; this new town would be called Kingsville. It contained 853 acres and was divided into 226 blocks, which were separated by streets either 60 or 80 feet in width and farm tracts for new settlers in the area that were sold for $50.00 to $500.00.[9]

By the time the first train arrived on July 4, 1904, a tent community had sprung up and people were coming to establish homes in the new town. The tract contained 80 acres, which gave room for offices, sidetracks, shops, and other yard facilities.[10]

The railroad, which bisected the town north to south, became a major employer and a main source of income, helping in social, economic, and racial diversity, as the railroad employed all races.[11] The development company also built waterworks, an icehouse, a powerhouse, a hotel, a publishing company and a bank. A lumber company and many other retail and service businesses followed. Most products and materials came in on the railroad.[12]

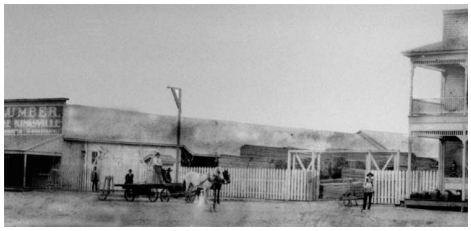
In 1908, a fire destroyed the first business district that had been centered at what is today's 5th Street and Kleberg Avenue. The major businesses moved to Kleberg Avenue just east of 6th street. There, Kleberg bank (1910), Ragland's mercantile (1908), and the Flato building (1911) served as anchors to a commercial district that grew to the east along Kleberg Avenue towards the Kleberg county courthouse built in 1915 at 11th and Kleberg.[13] New construction included masonry buildings to combat the threat of fire.

Over the next couple of decades, the town grew and expanded. Kingsville became a trade center for farm and ranch families. Many of the farmers ran dairies and sold large quantities of cream to a local creamery founded in 1912 called Dairy Products Company.[14]

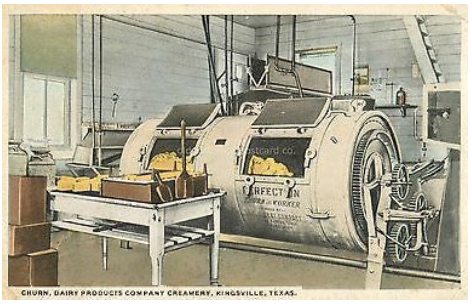


1906 ORIGINAL ST. L. B. & M GENERAL OFFICE - 5TH AND KLEBERG.

5TH STREET IN 1907 – BUILDINGS BURNED TO THE GROUND THE FOLLOWING YEAR.



KINGSVILLE'S LUMBER AND HARDWARE STORE BEFORE 1909.



ADVERTISING POSTCARD - DAIRY PRODUCTS CO.

DAIRY PRODUCTS CO. MAKING GOOD RECORD

The Dairy Products Company, or to speak in plain language, the creamery, is doing a little better than might be expected these days. As an illustration of what is really being done, it might be well to note that on Friday, November 20th, they made 637 pounds of the famous Velvet Jersey Butter; on Saturday, November 21st, 1040 pounds; Monday November 23rd, 900 pounds, and on Tuesday morning, November 24th there was not a single pound on hand. That the demand for this produce of the Kingsville country is growing by leaps and bounds, goes without saying.

Note the letter below; one of many of its kind:

Guffey, Texas, Nov. 21, 1914

Dairy Products Co.,
Kingsville, Texas.

Gentlemen: Please ship 50 pounds of butter by first express. I must take my hat off to you. I have used lots of butter, but yours is the best yet. I got my trade started on it and I can't sell them any other kind now. I hope you will keep it up to its present standard, and oblige,

L. E. BELL & CO.,
Staple and Fancy Grocers.

THE KINGSVILLE RECORD (KINGSVILLE, TEX.), VOL. 8, NO. 10, ED. 1 FRIDAY, NOVEMBER 27, 1914

5. Gail Gaboda, *Kingsville Chamber of Commerce Directory of Members and Services* (Kingsville: Townsquare Publications, 2016) P.8
6. Kathryn Evans, Come Aboard: Kingsville's 100th Birthday (Kingsville: Kingsville County Historical Commission, 2004), P.11.
7. National Register of Historic Places Registration Form, *"Kingsville Downtown Historic District"* (Kingsville: City of Kingsville, 2017) P.26
8. King Ranch, "Timeline", https://king-ranch.com/about-us/history/timeline/
9. Cynthia Martin, *Kingsville Historic Resources Report*, (City of Kingsville, Texas, 2013). P.7

After quickly outgrowing a small frame schoolhouse, the impressive mission-influenced Henrietta M. King School was built in 1909.[15]

That year the Kingsville Record reported that half of the student population was of Mexican descent so that by 1910, it was necessary to provide a school for the students because they were not fluent in English.[16]

In 1913, two schools were built, the North Ward School, later called Stephen F. Austin Elementary School, and the East Ward School, later called Lamar Elementary.[17]

There is also evidence of the existence of the Frederick Douglas School as early as 1909. For many years, this two-room school was the only school in the Black community. In June 1969, the school was closed and demolished, and its attendance zone transferred to the newly built Harrel Elementary School. Kingsville Public Schools integrated completely and without incident long before most Texas systems.[18]

Kingsville's Black community traces its roots to the railroad when Jeff N. Miller, general manager of the St. Louis, Brownsville and Mexico railroad brought the first train to Kingsville in 1904. In the early days, the railroad employed between 25 to 35 black brakemen, cooks, and porters who made their home in Kingsville. Many banded themselves together in a fraternal organization known as Colored Trainman of America.[19]

From that early time, their homes and businesses were located on the southwest corner of the original town site of Kingsville, generally in the area from Huisache to Caesar and 3rd to Armstrong.[20]

Even before permanent homes were built, the first Black church was established. The congregation was organized as a mission, which residents believe met under a Mesquite tree. The first church to serve this community was King Star Baptist Church.[21]

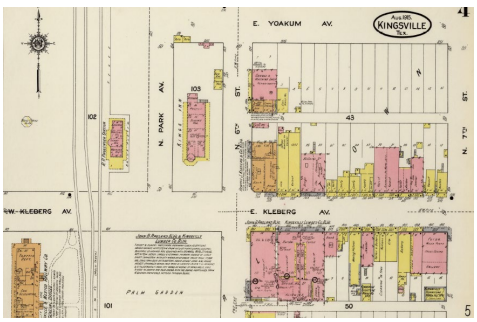
The first homes for Black railroad families were constructed by the King Ranch in 1913 in the 400 block of W. Fordyce Ave. These structures were a row of shotgun houses, several of which continue to be occupied, although often remodeled with the times.[22]

KLEBERG AVE. LOOKING WEST.

W. KLEBERG AVE. 1910 – PEOPLE WALKING TOWARDS SADDLE SHOP AND FLATO BUILDING.

KLEBERG BANK COMPLETED AND OPENED IN 1910

CASA RICARDO HOTEL – BUILT 1911-1912



1915 SANBORN MAP SHOWING E. KLEBERG AVE.

10. Ibid.
11. Ibid.
12. Ibid. P.8
13. Ibid.

Growth of Kingsville (1913-1946)

In 1913, Kingsville became the county seat of the newly organized Kleberg County.[23] Many streets and buildings bore names in honor of the King family and friends, such as Richard Avenue for Richard King, Henrietta Avenue for Henrietta King, and Alice, Lee, and Ella Avenues for their children.[24]

Kingsville's Hispanic community has existed since the birth of Kingsville on July 4, 1904. By 1922, the *Kingsville Record* indicates that there were 2,500 people of Mexican descent in Kingsville.[25] They had established a town within itself with wide streets bordered by small homes, a majority being owned by the residents themselves.[26]

The business district of this growing community was generally located in the 200-400 block of East Richard Avenue. There were twelve to fourteen businesses along Richard Street, including restaurants, dry good stores, confectioneries, groceries, and even a modern picture show.[27]

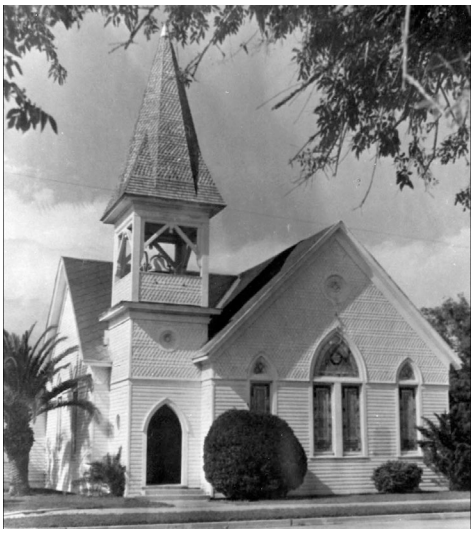
The Vicente Salazar grocery and clothing store, built in 1927, sat on the northeast corner of 6th street and Richard Avenue. For entertainment, the district boasted four Spanish theaters.[28]

By 1914, the Catholic population of Kingsville had grown so much it was thought necessary to establish another parish to care for the needs of the Spanish-speaking. So that year, Parish of St. Martin de Torres was born. A small structure was built in the 700 block of North 8th by first pastor Reverend Isidro Cavazos, a refugee priest from Mexico.[29]

In 1916, the Missionary Sisters of the Most Pure Virgin Mary arrived to staff the Parish school. They established a convent on the 400 block of East Richard Avenue. Besides teaching at St. Martins Parochial School, the Sisters held classes at a small schoolhouse on the site of the Convent where they prepared Spanish-speaking kindergarteners for school at St. Martin's.

1930 ROLANDO SALAZAR AND UNCLE EMILIO TREVIÑO IN FRONT OF VICTOR SALAZAR STORE.

FIRST METHODIST CHURCH



FIRST PRESBYTERIAN CHURCH

COTTON MILL

14. (September 17, 1952). *Jersey Products Company To Hold Open House At New Plant Sunday.* The Kingsville Record. https://newspaperarchive.com/kingsville-record-sep-17-1952-p-11/
15. Cynthia Martin, *Kingsville Historic Resources Report*, (City of Kingsville, Texas, 2013). P.9
16. Ibid
17. Ibid.
18. Ibid.
19. Ibid.
20. Ibid.
21. Ibid.

The schoolhouse has recently been renovated as a museum in honor of the Venerable Mother Julia Navarrete, Foundress of the Congregation of the Missionary Daughters of the Most Pure Virgin Mary. Mother Julia has also been put forth to the Catholic Church for sainthood.[30]

The beginning of the Spanish-speaking Methodist Church in Kingsville goes back to the year 1914 when Bishop W.R. Lambuth organized the Texas Mexican Methodist Mission. The present sanctuary of the El Buen Pastor United Methodist Church at 9th and Lee was completed in 1952, replacing an earlier small chapel.[31]

The First Baptist Church established the Baptist Latin American Mission, now known as Iglesia Bautista Central in 1938 in a rented room at 200 East Santa Gertrudis Avenue. The mission moved several times before settling in 1954 at 13th and Henrietta, just outside the local Kingsville Historic District, where the church sits today.[32]

In 1920, the first producing oil and natural gas wells were developed. A pipeline was laid in Kingsville that produced gas for residences and businesses. In 1921, residents raised $100,000 to build a cotton mill that employed 175 workers.[33]

In 1925, the opening of the South Texas Teachers College encouraged more people to come to Kingsville. The college became Texas College of Arts and Industries in 1929.[34]

Growth slowed during the 1930s; by 1939 population was about 7,200. The city received another significant stimulus in 1942, when Kingsville Naval Auxiliary Air Station was opened. During the war, the station supported four squadrons that trained fighter pilots and dive bomber pilots.[35]

Post World War II to Modern Times (1946-PRESENT)

With the arrival of military and civilian personnel to support the mission of the base, Kingsville's population grew from less than 10,000 to over 20,000 during the war.

AERIAL VIEW OF KLEBERG AVE. – 1940s

8TH ST. AND KLEBERG AVE. - 1942

CAR DEALERSHIP ACROSS HEB

22. Ibid.
23. George O. Coalson, *Handbook of Texas Online, "KINGSVILLE, TX",* http://www.tshaonline.org/handbook/online/articles/hdk02.
24. Cynthia Martin, *Kingsville Historic Resources Report*, (City of Kingsville, Texas, 2013). P.8
25. Ibid. P.10
26. Ibid.

In 1944, the Celanese Corporation put in operation a large chemical plant five miles north of Kingsville - most of its employees lived in Kingsville.[36] In 1946, after the war, the base closed and the city suffered a setback. The Naval Air Station reopened in 1951 for the Korean War and remains open today. Later, the railroad closed offices, yards, and shops.[37]

The relocation of the district office of Exxon to Kingsville in 1965 brought more growth. Partly because of the petroleum industry and the enrollment at the college, the population of Kingsville rose from 17,000 in 1915 to 29,000 in 1970.[38]

Starting in the late 1960s and early 1970s Kingsville's downtown and business district on E. Kleberg Ave. suffered from economic decline when shoppers fled to the new malls and franchises operating elsewhere in the city. With the US Hwy. 77 bypassing the city, the downtown core had fewer people doing business and fewer tourists.

Growth subsequently slowed; a decline in enrollment at the University, the closing of Exxon in 1985, and the depressed condition of the petroleum industry were the most important factors retarding the city's growth.[39]

In 1982, one year after the establishment of The Texas Main Street program, Kingsville became a "Main Street community" in order to revitalize Kingsville's downtown and the lagging Kingsville economy.

On October, 1982, the City Commission of Kingsville designated a Special Overlay District "H" (Historic) and a Historical Development Board in order to monitor construction, demolition, and renovation of structures that may be historically significant to the City of Kingsville. The boundaries for this district were created from an "Architectural Survey and Assessment for Kingsville, Texas." [40]

The area is roughly bounded by Santa Gertrudis Avenue on the north; 12th street on the east; Huisache Avenue on the south; and Armstrong Avenue on the west.

TEXAS THEATER, OPENED IN 1950

TEXAS THEATER TODAY


TRAIN DEPOT TODAY

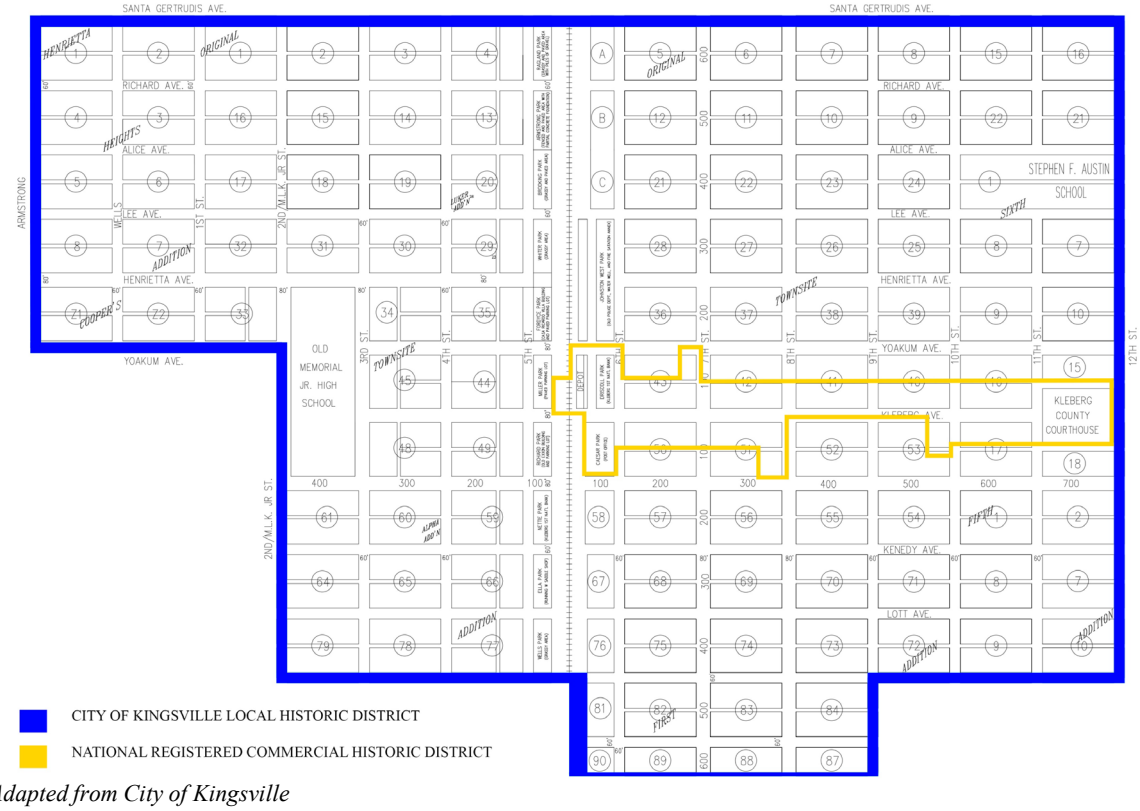

B.O. SIMS BUILDING TODAY


RAGLAND MERCANTILE BUILDING TODAY

27. Ibid.
28. Ibid.
29. Ibid.
30. Ibid.
31. Ibid.
32. Ibid. P.11
33. Ibid.
34. Ibid.

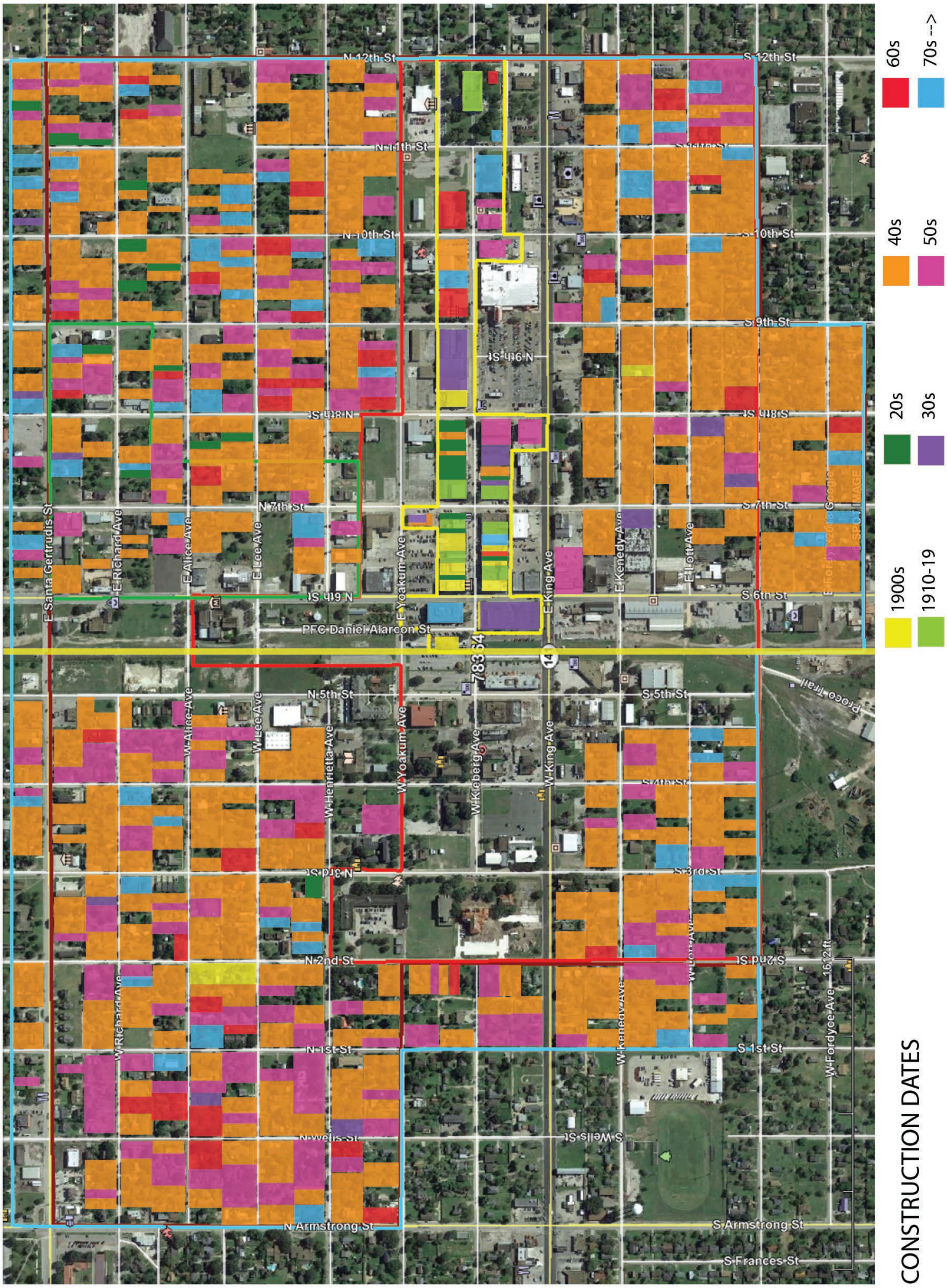
In 1985, the population of Kingsville reached a high watermark of 30,000 falling to 23,000 before starting to rebound in the early 1990s. In 1989, Texas College of Art and Industries joined the Texas A & M system and, in 1992, changed its name to Texas A&M University-Kingsville. Student population began to increase. Today the population is nearly 27,000. [41]

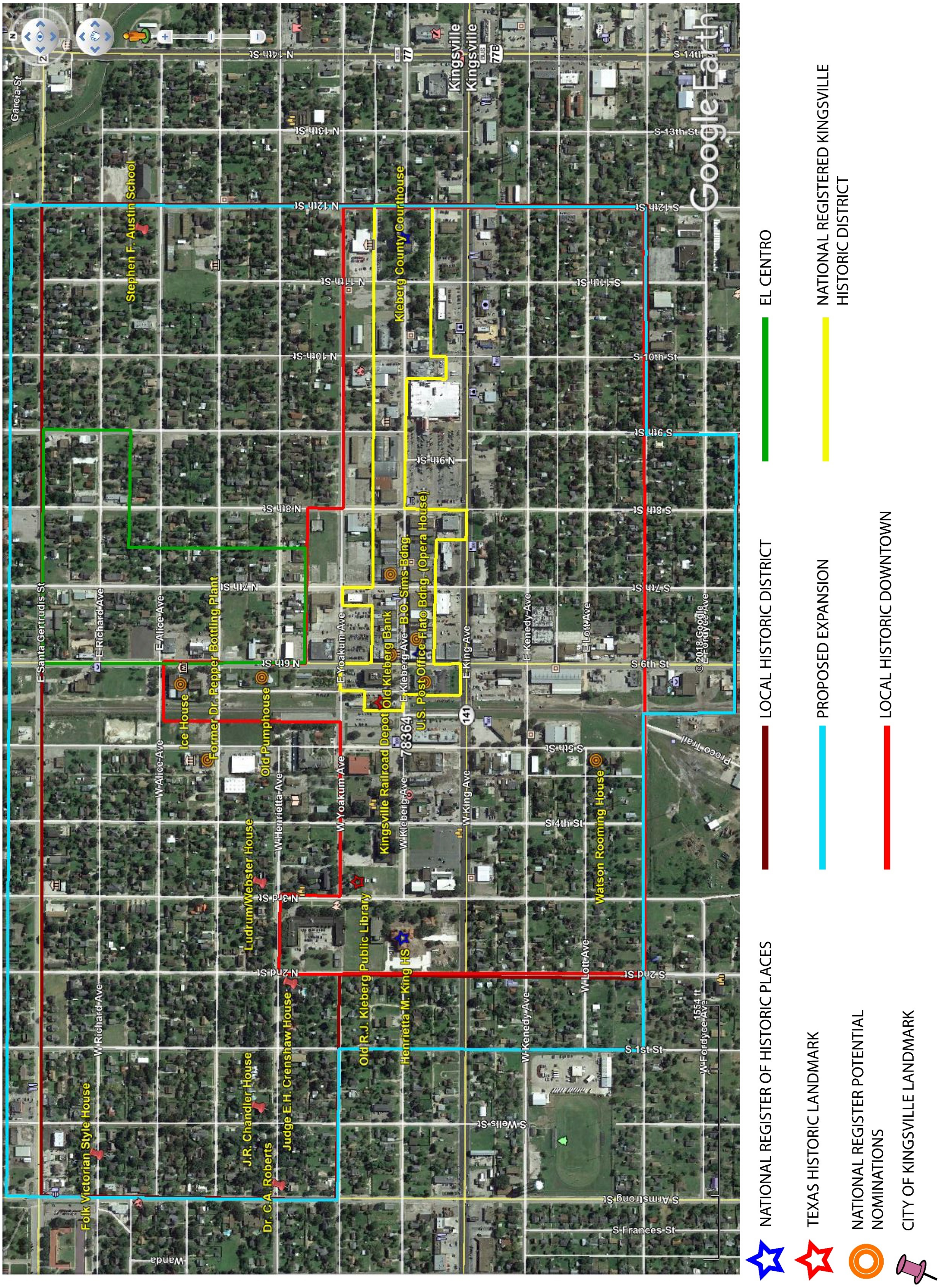
On October 15, 2018, the Kingsville Downtown Historic District along Kleberg Avenue was listed in the National Register of Historic Places.



Adapted from City of Kingsville

35. Ibid.
36. Martin, 11: Allison, 122: Celanese Corporation, "The Birth of Celanese (1921-1950's), https://www.celanese.com/About-Us/History/1921-1950.aspx
37. Cynthia Martin, *Kingsville Historic Resources Report*, (City of Kingsville, Texas, 2013). P.11
38. George O. Coalson, *Handbook of Texas Online, "KINGSVILLE, TX",* http://www.tshaonline.org/handbook/online/articles/hdk02.
39. Ibid.
40. Cynthia Martin, Kingsville Historic Resources Report, (City of Kingsville, Texas, 2013). P.12
41. Ibid.


CONSTRUCTION DATES
1900s
1910-19
20s
30s
40s
50s
60s
70s -->


EL CENTRO
NATIONAL REGISTERED KINGSVILLE HISTORIC DISTRICT
LOCAL HISTORIC DISTRICT
PROPOSED EXPANSION
LOCAL HISTORIC DOWNTOWN
NATIONAL REGISTER OF HISTORIC PLACES
TEXAS HISTORIC LANDMARK
NATIONAL REGISTER POTENTIAL NOMINATIONS
CITY OF KINGSVILLE LANDMARK
Stephen F. Austin School
Kleberg County Courthouse
Ice House
Former Dr. Pepper Bottling Plant
Old Pumphouse
Kingsville Railroad Depot
Old Kleberg Bank
B.O. Sims Bdng.
Flato Bdng. (Opera House)
U.S. Post Office
Watson Rooming House
Ludrum Webster House
Old R.J. Kleberg Public Library
Henrietta M. King HS
Folk Victorian Style House
J.R. Chandler House
Dr. C.A. Roberts
Judge E.H. Crenshaw House
Google Earth

A. Purpose of the Design Standards and Guidelines

1. Preserve and Maintain the Character

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

2. Preserve Integrity and Enhance Value

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

3. Limited to Exterior Site

   The standards/guidelines do not address the use of the building or its interior. Only the exterior portions, which includes new construction, additions, and rehabilitation of the building, must comply with the guidelines set forth.

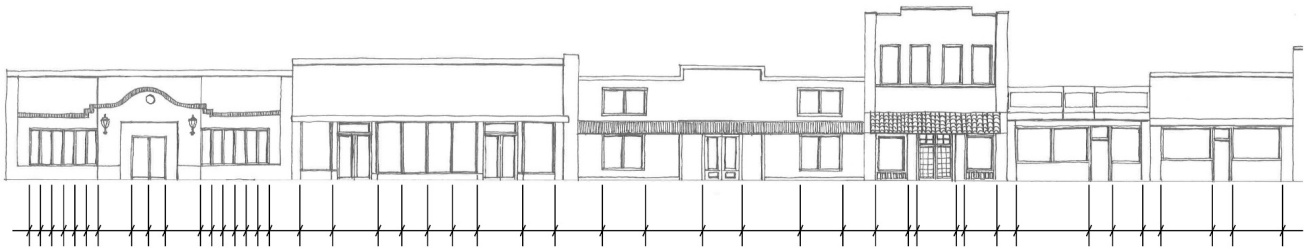
4. Look at the Buildings Original Use

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

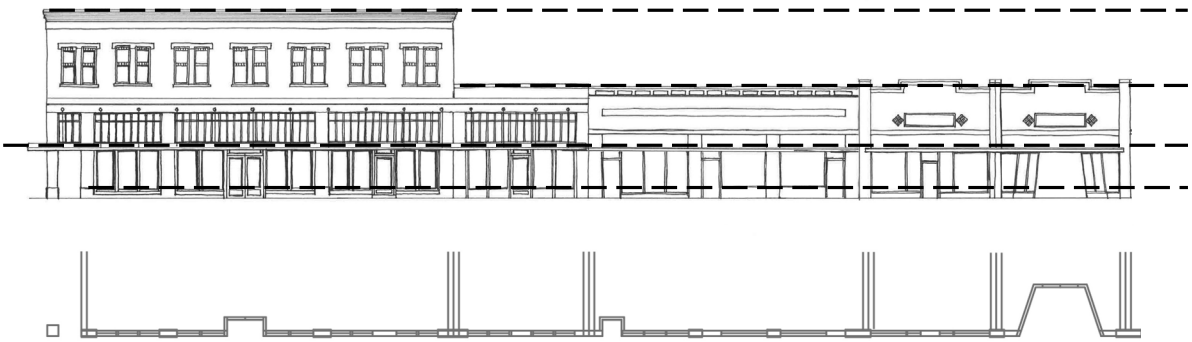
5. Provide Direction for Owners and City Staff and Commission.

   These standards/guidelines will be used by the City of Kingsville to provide an objective basis for the decisions of the City Planning Staff. The standards/guidelines specifically look at the issues below.

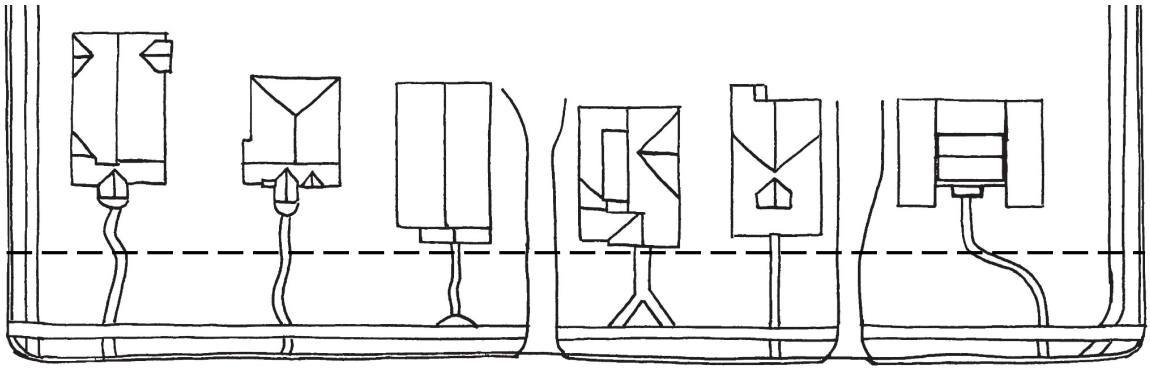
- •Height
- •Proportion of building's front façade
- •Proportion of openings within the facility
- •Rhythm of solids to voids in front facades
- •Rhythm of spacing of buildings on streets
- •Rhythm of entrance and/or porch projection
- •Relationship of materials and texture
- •Roof shapes
- •Walls of continuity
- •Scale of building



•Rhythm of solids to voids in front facades



•Proportion of building's front façade



•Walls of continuity

A. Introduction to the Standards

B. Secretary of the Interior's Standards for Rehabilitation

C. Guidelines on Sustainability for Rehabilitating Historic Buildings

   i. Sustainability

   ii. Alternative Energy

   iii. Weatherization and Insulation

A. Introduction to the Standards

1. The Secretary of the Interior is responsible for establishing standards for all programs under departmental authority and for advising federal agencies on the preservation of historic properties listed in or eligible for listing in the National Register of Historic Places. In partial fulfillment of this responsibility the Secretary of the Interior's Standards for the Treatment of Historic Properties have been developed to guide work undertaken on historic properties; there are separate standards for preservation, rehabilitation, restoration and reconstruction. The Standards for Rehabilitation (codified in 36 CFR 67) comprise that section of the overall treatment standards and address the most prevalent treatment. "Rehabilitation" is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

2. Initially developed by the Secretary of the Interior to determine the appropriateness of proposed project work on registered properties supported by the Historic Preservation Fund grant-in-aid program, the Standards have been widely used over the years—particularly to determine if a rehabilitation project qualifies as a Certified Rehabilitation for Federal Historic Preservation Tax Incentives. In addition, the Standards have guided federal agencies in carrying out their responsibilities for properties in federal ownership or control; and state and local officials in reviewing both federal and non-federal rehabilitation proposals. They have also been adopted by historic district and planning commissions across the country.

3. The intent of the Standards is to assist in the long-term preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes and occupancy and include the exterior and the interior of the buildings. They also encompass the building's site and environment, including landscape features, as well as attached, adjacent or related new construction. To be certified for federal tax purposes, a rehabilitation project must be determined by the Secretary of the Interior to be consistent with the historic character of the structure(s) and, where applicable, the district in which it is located.

4. As stated in the definition, the treatment "rehabilitation" assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building's historic character. For example, certain treatments—if improperly applied—may cause or accelerate physical deterioration of the historic building. This can include using improper repointing, or exterior masonry cleaning techniques or introducing insulation that may damage historic fabric. Any of these treatments will likely result in a project that does not meet the Standards. Similarly, exterior additions that duplicate the form, material and detailing of the historic structure to the extent that they compromise its historic character will also fail to meet the Standards.

B. The Secretary of the Interior's Standards for Rehabilitation

The Standards (Department of the Interior regulations 36 CFR 67) pertain to all historic properties listed in, or eligible for listing in the National Register of Historic Places.

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

An Illustrated Guide To These Standards Can Be Easily Accessed From The City Website.

*While only the standards for **Rehabilitation** are included in this document, it should be noted that there are also standards for **PRESERVING**, sustain existing, **RESTORING**, accurately depict a specific time, and **RECONSTRUCTING**, depicting by means of new construction, Historic Buildings.*

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

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

A Well-Maintained Building Is A Sustainable Building

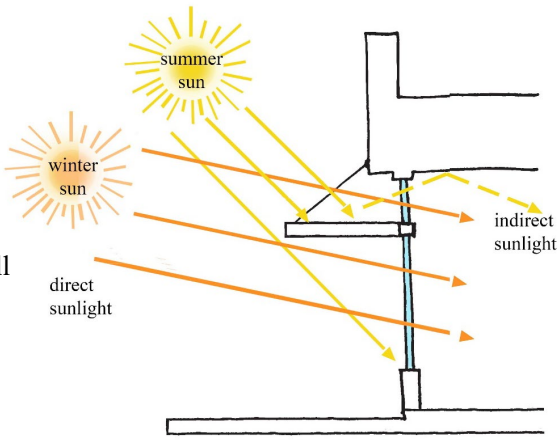
C. Guidelines on Sustainability for Rehabilitating Historic Buildings

i. Sustainability

1. The majority of historic buildings were designed well before air conditioning. They were often built with that in mind and included features such as porches that shaded the house and provide outdoor living space, and large double-hung windows that allowed for good ventilation and natural light.

2. Commercial buildings relied on daylighting to showcase their goods in large display windows and provided shade for their customers by having canopies suspended from the face of the building. Transoms, or windows above the canopy, allowed light to reach deep into the space to reduce the need for electrical lighting. Transoms above doors allow light and ventilation while still providing the security of a closed door.

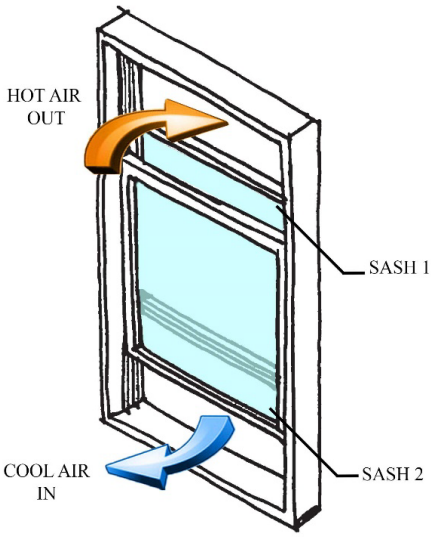
3. These sustainable, energy conservation design solutions are also character-defining features and should be maintained. New technologies can be integrated but care should be taken not to destroy those naturally functioning, character-defining features.



CANOPY WORKS AS A LIGHT SHELF ALLOWING INDIRECT LIGHT THROUGH THE TRANSOM

Recommendations

1. Identify ways to reduce energy consumption and enhance comfort without destroying original features. Start with small steps that can make a big difference. Caulk and weather stripping can enhance the performance of a well-maintained historic window. A replacement window often must be replaced again in a few years because the window fails and fogs.



DOUBLE-HUNG WINDOWS ALLOW FOR NATURAL VENTILATION AND BETTER CONTROL OF AIRFLOW

2. A well-maintained wood window can be more energy efficient than an inexpensive replacement. Aluminum is a conductor of heat and cold while wood is an insulator.
3. Installing replacement windows that reduce the size of the original opening changes the character of the building, reduces the natural light and the potential ventilation.
4. Light colored Low-E energy efficient film can be applied to the interior of windows to reduce solar heat gain without dramatically changing the appearance of the window.
5. Interior or exterior storm windows can be installed to improve energy efficiency. Care should be taken to choose a compatible storm that matches the original design.

ii. Alternative Energy

1. Alternative energy, such as solar and wind, can be a benefit to the energy use of a building but only if the energy efficiency maintenance of the building has been addressed appropriately.

Recommendations

1. Solar panels can be installed where they do not detract from the building such as on the "back" side of the house, or on the roof where they are not visible from the street or public view.
2. Free-standing solar racks can be installed at the rear of the property to create a shade structure or can be installed on an outbuilding, such as a garage roof.
3. Avoid installing solar panels on the street side of the house.

NOT RECOMMENDED - SOLAR ROOF PANELS HAVE BEEN INSTALLED AT THE REAR, BUT BECAUSE THE HOUSE IS SITUATED ON A CORNER, THEY ARE HIGHLY VISIBLE AND NEGATIVELY IMPACT THE CHARACTER OF THE HISTORIC PROPERTY. *(SOURCE: NPS)*

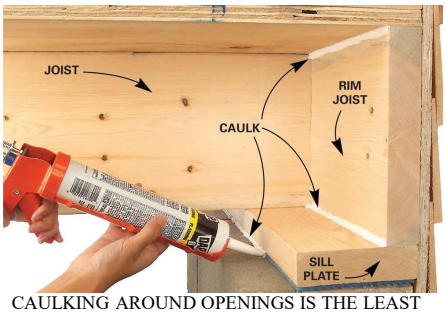
SOLAR PANELS, WHICH ALSO SERVE AS AWNINGS, WERE INSTALLED IN SECONDARY LOCATIONS ON THE SIDE AND REAR OF THIS HISTORIC POST OFFICE AND CANNOT BE SEEN FROM THE FRONT OF THE BUILDING. *(SOURCE: NPS)*

FREE-STANDING SOLAR PANELS HAVE BEEN INSTALLED WHERE THEY ARE VISIBLE BUT APPROPRIATELY LOCATED AT THE REAR OF THE PROPERTY AND COMPATIBLE WITH THE CHARACTER OF THE BUILDING. *(SOURCE: NPS)*

SOLAR PANELS WERE INSTALLED APPROPRIATELY ON THE REAR PORTION OF THE ROOF ON THIS HISTORIC HOUSE THAT ARE NOT VISIBLE FROM THE PRIMARY ELEVATION. *(SOURCE: NPS)*

iii. Weatherization and Insulation

1. Having a comfortable living environment and saving energy are important components to sustainability.
2. The goal with weatherization is to keep the outside out and the inside in. The Secretary of the Interior has guidelines specifically for addressing sustainability in historic buildings.
3. The first step in weatherization is to address air infiltration.
4. Begin with the least invasive and most cost-effective weatherization measures, such as caulking around openings and weather stripping of doors and windows.
5. The second step, if necessary, is to install a breathable insulation in the exterior cavities such at attic, underfloor, and exterior wall if accessible. At no time should historic siding be removed to install insulation.
6. Appropriate insulation materials might be fiberglass batt, rockwool or mineral wool. Loose fill blown-in insulation such as cellulose or fiberglass are acceptable. Installation of insulation in under floor and attic space should always be adequately ventilated.
7. The Secretary of the Interior's Guidelines for Sustainability do not recommend "Using wet-spray or other spray-in insulation that is not reversible or may damage historic materials." Removing spray foam in the future is difficult and can cause damage to the building.
8. Inappropriate insulation that does not allow the original building to breathe can trap moisture and mask water leaks. This can cause wood to rot and the building frame to deteriorate.
9. Radiant barrier, in the form of "paint" or film can be installed on the underside of the roof in unfinished attic space. The radiant barrier can reduce the heat buildup in the attic which makes the living space below more comfortable and reduces energy bills.
10. Underfloor insulation can be installed between floor joists if the building is elevated off the ground and will improve physical comfort without trapping moisture. Underfloor crawl space should always maintain cross ventilation.



CAULKING AROUND OPENINGS IS THE LEAST INVASIVE AND MOST COST-EFFECTIVE WEATHERIZATION MEASURE


FIBERGLASS BATT IS AN APPROPRIATE INSULATION MATERIAL


MINERAL WOOL IS ALSO AN APPROPRIATE INSULATION MATERIAL


SPRAY INSULATION IS **NOT RECOMMENDED** SINCE IT CAN TRAP MOISTURE AND MASK WATER LEAKS, CAUSING WOOD TO ROT

A. Priority Planning for Historic Commercial and Residential Buildings
B. Historical Development Board
C. Maintenance
D. Restoring Previously Modified Buildings
E. New Construction within Commercial and Residential Historic Buildings
F. Alterations and Additions
G. Site Design
    - Parkways
    - Paving
    - Fencing
    - Landscaping
    - Equipment Screening/Utility Location
    - Sidewalk Displays, Furnishings, and Public Amenities
    - Parking
    - Lighting

What's An Owner To Do?

Before You Start, Where To Start?

A. Priority Planning for Historic Commercial and Residential Buildings

1. Address life safety issues first. Then think bottom, top to middle. Foundation, roof, body of building.
2. Evaluate the overall condition of all aspects of the building to determine appropriate priorities for maintenance and other desired work to the building.
3. Prioritize those activities that will extend the life of the building such as repairs to the roof, foundation, window repairs, and repairs to exterior siding. For example, a new coat of paint for the front of the building will not do much to extend the building's life if the roof is leaking badly.

Getting To Work

4. Retain and repair as much of the original building material and detailing as possible.
5. If a historic feature is beyond repair, replace it to match the original in materials and dimensions.
6. Determine the overall quantity of material to be repaired or replaced and plan to repair only that material. If one window is beyond repair, there is no need to replace all windows in the building.
7. If compromises must be made with regard to budget and existing conditions, focus on what will extend the life of the building, look at what is most visible from the street and what has the most impact on the overall streetscape.
8. Contact the city´s Historic Preservation Office for help.

B. Historical Development Board

The primary duties of the Historical Development Board shall be to act in an advisory capacity to the City Commission to advise the city of the following matters:

1. To effect and accomplish the protection, enhancement, and perpetuation of such historic structures and landscape features and of districts which represent or reflect elements of Kingsville's cultural, social, economic, political and architectural history;
2. Safeguard the city's historic, aesthetic, and cultural heritage;
3. Foster civic pride in the beauty and noble accomplishments of the past;
4. Protect and enhance Kingsville's attraction to tourists and visitors and the support to business and industry which they provide;
5. Strengthen the economy of the city;
6. Promote the use of historic districts, landmarks, and structures, for the education, pleasure and welfare of the citizens of the city; and
7. Designate historic landmarks, districts, subjects, areas and sites.

Applications for construction, reconstruction, alteration, restoration, demolition, or relocation of all or part of any building, structure, or appurtenance within Kingsville's Historic District or a Historic Landmark require review for compliance with the Secretary of the Interior's Standards for Rehabilitation. Such applications shall be evaluated to determine if the desired work will alter or destroy the historical or architectural integrity of the site before a building or demolition permit will be issued.

Board Vs. Administrative Action

Board Review	Administrative Review
Exterior Alteration in Material and Design including Window Replacement	Replacement of Deteriorated Features, Materials, or Finishes with the Same
New Parking Driveway, Sidewalk, etc.	Foundation, Driveway, Patio and Sidewalk REPAIR
Demolition	HVAC out of Public Sight
Construction, Alteration, or Removal of Stairs. Porch or Rails	Replacement of Synthetic Sidings with Original Wooden Siding
Replacement with Different Materials of Roof, Windows, Doors, etc	Paint Colors Consistent with the District
Construction of Accessory Structure with a Foundation or Larger than 200 Square Feet	Demolition of Non-Historic Accessory Structures or Additions
New Exterior Signage	Sign Replacement or Temporary Banners
New Fencing	New or Replacement Fencing out of Public Sight
Change in Use	Minor Landscaping and Backyard Landscaping or Pool Construction.
Relocation of Structure	Removal of Burglar Bars and Doors
New Construction	

These are examples and are not intended as a complete listing.

Historical Development Board Review Application

Date of Request: _____ Property is zoned: _____

Property Location and Description: _____

_____

Year Built: _____ Style, Period, Condition, Context or other Comments: _____

_____

Description of Work: _____

_____

_____

Applicant: _____

Address: _____

Contact: Cell: _____ Office: _____ Home: _____ Email: _____

Contractor: _____

Contact: Cell: _____ Office: _____ Home: _____ Email: _____

Documents Required:		Req'd	Have
1.	Building or Planning Department Application(s)	☐	☐
2.	Sketch, Drawing, Plans, Site Plans, Mock-ups	☐	☐
3.	Photographs (Historic, Current, Surrounding Structures)	☐	☐
4.	Materials List or Samples	☐	☐
5.	Proof of Ownership	☐	☐

I certify that this information and the additional information submitted to the Planning Department is correct and that the work will completed as described, as approved by the Historical Development Board and in accordance with applicable codes.

Print Name: _____ Signature: _____

Hearing Date: _____ Approved ☐ Disapproved with conditions ☐ Disapproved ☐

- Meetings are held at City Hall, Helen Kleberg Groves Community Room, 400 W King Ave.
- If the Board disapproves the application with recommended changes, the applicant has 5 days to inform the City if he/she accepts the changes.
- If the application is disapproved or if the applicant does not accept all recommendations, he/she may appeal the Boards decision by informing the City within the 5 day period.
- The Board only hears cases when the owner is present or represented.
- Call 361-595-8055 for information.

C. Maintenance

1. All buildings require maintenance. It is generally more cost effective to maintain a historic building and repair limited areas of damage as they occur than it is to defer maintenance and have to wholly replace damaged materials and features.
2. Historic buildings should be cleaned using the gentlest means possible, which typically includes water and soft bristle brushes.
3. Sandblasting and high-pressure washing can cause irreplaceable damage to historic building materials and are not permissible.
4. Chemical cleaner must be tested in small areas of limited visibility to ensure compatibility and effectiveness on the historic materials.

5. Regularly clean roof drains, gutters and downspouts of trash and leaves, and inspect for good drainage. Install splash blocks or extenders where necessary for proper drainage away from the building.
6. Regularly inspect the roof for leaks and patch them immediately. Leaks commonly occur where the roof and wall meet and where roof penetrations are present.
7. Regularly inspect the windows and doors and conduct cyclical maintenance. Historic wood windows were constructed so the damaged wood elements could be repaired without requiring that the entire window be replaced.

8. Damaged wood components should be repaired or replaced as appropriate. Any damaged or missing glazing putty should be replaced, and the window should be painted to ensure long term preservation. Wash windows and replace broken or missing glass.
9. Regularly inspect shutter, canopy and awning attachments and anchors, and replace worn or damaged materials when necessary.
10. Repaint wood and metal building components to protect them from deterioration.
11. Keep signs freshly painted and securely anchored on commercial buildings.

D. Restoring Previously Modified Buildings

1. A building usually has a time period where it is considered most important, or its "period of significance." Period of significance is a time when a property is associated with important events, activities, or persons, or other characteristics which qualify it for National Register Listing. Period of significance usually begins with the date when important activities or events began giving the property its historic significance, this is often a date of construction. (Source: National Park Service)
2. Buildings have a tendency to be modified and modernized over time as a way of "keeping up with the times" and through maintaining a building by replacing deteriorated materials. Replacement materials may or may not have been compatible with the original design and, if not, may have negatively impacted the historic appearance of the building. However, some additions and modifications may be historically significant or part of the " period of significance" for a building.
3. Consider restoring a building to its original appearances when appropriate. This will enhance the building and the surrounding district. Refer to historic photographs to determine the historic appearance of the building. If clear evidence of previous details exists, use these clues to return the building or detail to its original appearance.
4. Restoration measures should not be undertaken if the historic appearance of the building cannot be determined. Do not create a false history.

HUMBLE SERVICE GAS STATION

THE VICENTE SALAZAR CLOTHING AND GROCERY STORE

DI. Recommendations

(The following restoration measures are recommended for buildings in those which appropriate historical documentation exists.)

Commercial Buildings:

5. If the ground floor has been altered behind the common wall of the surrounding building, bring the storefront back to the original alignment.
6. Replace non-historic aluminum frame doors and windows with storefronts and windows in a design to match the original.

7. Restore blocked and boarded-up windows and openings, including transoms.
8. Install canopies where previously existed. Canopies provide a cohesive quality to the pedestrian experience. Canopies were more common historically than fabric awnings.
9. If canopies were previously replaced with contemporary aluminum ones, they should be returned to the original design and material. Designs must be compatible to the time period of the building.

Residential Buildings:

10. Porches are one of the most modified elements of a house. Restore porch to its original design.
11. Consider raising the porch to its original height if previously covered. Replacing the columns if missing or modified. Reconstruct a previously removed porch and restore an enclosed porch.
12. Remove non-historic synthetic siding that has been applied over the original siding. Siding changes the character of the house and can cause deterioration of any wood siding retained behind the new material. Non-original siding frequently covers original detail.
13. Depending on the condition of the underlying historic material, removal of any non-historic siding may require in-kind replacement of the historic siding.
14. When windows have been removed and replaced with windows of a different material and proportion, consider replacing them with windows to match the original in material, proportion, configuration, and operation.
15. Retain or restore original roof pitch.

INSTALL CANOPIES WHERE THEY PREVIOUSLY EXISTED


HISTORIC WATSON ROOMING HOUSE

E. New Construction within Commercial and Residential Historic Buildings

1. All efforts should be made to protect and maintain Kingsville's historic resources. New construction may occur within historic districts as in-fill on empty lots.
2. Historic buildings should be replaced only on those very rare instances when the building is beyond repair, such as when a building is severely damaged by fire or other such disasters.
3. New construction should not be designed in a way to appear falsely historic. New buildings are new buildings and should not be confused with historic structures.

E-1. New Construction Must:

4. Respect and maintain the overall height of buildings in the immediate vicinity.
5. Maintain the building relationship to the street. Set the new building back a distance equal to that of the surrounding structures and orient the new building the same way.
6. Maintain the established rhythm of the structural piers in the surrounding commercial buildings, consider a similar rhythm, structural bay or width.
7. Respect the overall proportion and form of adjacent historic buildings. Maintain the same scale and width-to-height-relationship.
8. Maintain the horizontal continuity of the historic downtown by mimicking the floor heights of adjacent buildings.
9. Respect the adjacent historic resources in their roof forms and materials.
10. Maintain the solid-to-void pattern established in the window openings within the commercial district.

NEW CONSTRUCTION RESPECTS OVERALL HEIGHT OF BUILDINGS AROUND IT.

NEW CONSTRUCTION SHOULD HAVE SIMILAR SCALE TO THAT OF BUILDINGS AROUND IT.

NEW CONSTRUCTION HAS SIMILAR SCALE, RHYTHM AND PROPORTIONS TO BUILDINGS AROUND IT.

NEW CONSTRUCTION RESPECTS THE OVERALL PROPORTION AND FORM OF ADJACENT HISTORIC BUILDINGS.

F . Alterations and Additions

Alterations and additions are often desirable as more space is needed or modern amenities are desired.

F-1. Recommendations

1. Exterior alterations and additions should not destroy historic materials and features that characterize the historic property.
2. New work should be differentiated form the old and it should be compatible in materials, size, scale, proportion and massing to protect the integrity of the existing building.
3. Construct additions to existing buildings that do not overpower the original building.
4. Avoid closing in porches to accommodate more living space.
5. Set additions back from front of original house.
6. Keep the additions in scale with the original.

ADDITION OVERPOWERS ORIGINAL HOUSE

ADDITIONS SHOULD BE SET BACK AND DISTINGUISHABLE FROM THE ORIGINAL

AVOID ENCLOSING PORCH FOR ANOTHER ROOM

ADDITION AT REAR FOLLOWS WINDOW PATTERN AND DOES NOT COMPETE WITH ORIGINAL

THE ADDITION WILL OVERPOWER THE ORIGINAL HOUSE

G. Site Design

Parkways

1. The greenspace between sidewalks and the street that are found throughout Kingsville.
2. Parkways should be retained and maintained.

Paving

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

Fencing

1. Fences do not readily exist in the front yard of houses.
2. If original remains repair that which is deteriorated.
3. Fencing material should be appropriate to the style of house/building.
4. Solid wood, plywood, vinyl, and concrete are not appropriate.
5. Place fences along established property lines.
6. Front yard walls are prohibited.
7. Unless historically documented fencing in the commercial historic district is not allowed, except for associated courtyards and parking lot buffers.
8. Appropriate fencing materials are metal; wood picket, if appropriate to housing style; and masonry, if appropriate to housing style. Chain link may be appropriate where used historically.

Landscaping

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

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

Equipment Screening/Utility Location

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

Sidewalk Displays, Furnishings, and Public Amenities

1. All street furniture and public amenities, i.e. benches, trash cans, drinking fountains and lighting, need to be approved by the Historic Development Board.
2. Design of public amenities should be simple and clean and shall not replicate a period that predates 1904.
3. Temporary signs shall not be attached to historic buildings surfaces.
4. Furnishings must not block or obstruct the normal flow of pedestrian traffic.
5. New holes should be avoided in historic building fabric or hardscape where possible .

Parking

1. Parking structures shall be compatible in design and materials with surrounding historic buildings and districts.
2. Ramps needed for parking structures must be self contained within the structure and not visible from the street.
3. New construction is encouraged to provide parking behind the building.
4. All design and construction of parking areas or structures within historic districts must be approved by the Historic Development Board.
5. At no time shall a building be demolished to provide surface parking.

Lighting

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

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

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

A. One-part Commercial Block
B. Two-part Commercial Block
C. Italianate
D. Classical Revival
E. Mission Revival
F. Spanish Colonial Revival
G. Prairie School
H. Art Deco
I. Moderne
J. International
K. Post-War Modern
L. New Formalism

A. One-Part Commercial Block

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

Characteristics:

2. Simple, one story box with a decorated façade and simplified sides and rear;
3. Large plate-glass windows;
4. Decorated cornice or parapet;
5. Area between cornice and windows for signage.

B. Two-Part Commercial Block

1. The two-part commercial block is the most common building type used for small and moderate size commercial buildings in the country. This type was constructed from the 1850s to the 1950s. Facades reflect the public first floor uses and private second floor use.

Characteristics:

2. Horizontal division of two-story building into two distinct zones (public and private);
3. Large windows at first floor;
4. Decorated cornice or parapet;
5. Masonry as principal façade material.

C. Italianate

1. The Italianate style dominated in America between 1850 and 1880. The style is part of the Picturesque movement, a reaction to the formal classical ideals in art and architecture.

Characteristics:

2. Typically, two or three stories, rarely one;
3. Low pitched roofs;
4. Wide overhanging eaves with decorative brackets beneath;
5. Square cupola or tower;
6. Tall narrow windows, commonly arched or curved above;
7. Windows adorned with elaborated crowns, inverted U-shape or rectangular top;
8. Porches of single-story height restrained in elaboration;
9. Small entry porches;
10. Square column posts with corners beveled.

D. Classical Revival

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

Characteristics:

2. Symmetrical façade;
3. Simple geometric forms with monumental proportions;
4. Pedimented porticos surrounded by pilasters of the classical orders;
5. Adorned roof parapets.

E. Mission Revival

1. Mission Revival is found in the southwestern states. Simplicity of form is the main characteristic of the style and buildings are either symmetrical or asymmetrical.

Characteristics:

2. Sparsely detailed compared to Spanish Colonial Revival;
3. Curved gable parapets;
4. Brick is mostly used;
5. Infilled arched openings;
6. Often flat roofs;
7. Towers;
8. Arcades;
9. Scrolled gables;
10. Walls are typically stucco or plaster;
11. Tiles are used to outline roof edges and walls;
12. Widely overhanging eaves usually open.

F. Spanish Colonial Revival

1. The style uses decorative details borrowed from the entire history of Spanish architecture. It is most common in the southwestern states, particularly California, Arizona, Texas, and Florida. Before about 1920, houses of Hispanic precedent were based on simple early Spanish missions.

Characteristics:

2. Decorative details borrowed from Spanish architecture;
3. Roof tiles of two varieties: mission tiles (half-cylinders) and Spanish tiles (s-curve);
4. Dramatically carved doors in high style are more common;
5. Less elaborate entrance doors of heavy wood panel are also common;
6. Brick is mostly used; stucco is also common;
7. Canopies clad with terracotta tiles;
8. Flat roofs with parapets;
9. Hipped or gabled roofs with wide overhang and support brackets;
10. Decorative iron door hardware.

G. Prairie School

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

Characteristics:

2. Flat facades with minimum amount of projecting ornament;
3. Ornamentation trough layout of brick and other materials in geometric patterns;
4. Cast stone inserted into brick, or use of decorated bricks;
5. Denticulated or stepped brick patterning at the roofline;
6. Inset panels centered in the façade or at the roofline;
7. Large storefront windows;
8. The entrance centered or off-centered is a focal point of the façade;
9. Honest use of materials.

H. Art Deco

1. Art Deco was the earliest form of Modernistic styles in the 1920s and early 1930s. The style gained its name from the Paris Exhibition of 1925-the Exposition Internationale des Arts Decoratifs et Industriels Modernes.

Characteristics:

2. Smooth wall surface usually stucco with zigzags, chevrons or other stylized and geometric motifs as decorative elements on the façade;
3. Brick is also used;
4. Concrete, smooth stone or stucco and mosaic tiles are common materials usually applied to simple symmetrical geometric forms;
5. Stepped parapets;
6. Concentric entrance steps;
7. Towers and other vertical projections above the roofline give a vertical emphasis.

I. Streamline Moderne

1. Construction for the Moderne style was between the years of 1930-1945. Its decoration are what differentiate the Moderne style from the International style.

Characteristics:

2. Smooth wall surfaces, usually of stucco;
3. Flat roof usually with a small ledge (coping) at the roofline;
4. Facade usually asymmetrical;
5. One or more of the corners of the building may be curved;
6. Windows frequently are continuous around corners;
7. Glass blocks as windows or entire sections of walls;
8. Small round windows are common;
9. Horizontal lines or grooves in the walls and horizontal balustrade elements give a horizontal emphasis.

J. International

1. The International style began in Europe in the years between the first and second World Wars. The government idea behind the style was to create buildings that were “machines for living.”

Characteristics:

2. Flat roofs without a ledge (coping) at roofline;
3. Windows usually metal or fixed casements set flush with outer walls;
4. Smooth unadorned wall surfaces with no decorative detailing at doors and windows;
5. Façade horizontal and asymmetrically balanced.

K. Post-War Modern

1. This style imitates elements of traditional styles, while incorporating these with new forms and materials.

Characteristics:

2. Simple in both form and style;
3. Lower pitched side gable roof lines, sometimes with equally low pitched front gabled wing;
4. Restrained decoration;
5. Exterior materials varied widely, wood lap siding was often used as were brick or stone veneers;
6. By the end of the historical period, synthetic materials such as cement-asbestos shingles, simulated stone veneer and vinyl siding were used as exterior finishes;
7. Simple buildings that promote function over form;
8. Represented new advances in building technology such as precast concrete components and glass curtain walls.

L. New Formalism

1. New Formalism was born in the early 1950s as a new and more ceremonial modern style based on classical elements but utilizing building materials and technologies of the International Style.

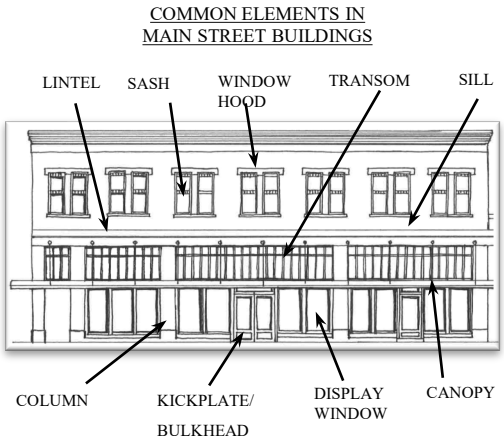
Characteristics:

2. Typically found on small scale commercial buildings, banks and public buildings;
3. Wed building forms of the past with the new forms;
4. Embraced many classical precedents such as building proportion and scale, classical columns, entablatures and colonnades;
5. New forms like umbrella shells, waffle slabs and folded plates;
6. Exterior materials made to look expensive as if marble or cast stone.

A. Storefronts
B. Canopies and Awnings
C. Upper Floor Windows
D. Cornices and Roof Lines
E. Alley Facades and Sides of Buildings
F. Signage and Historic Buildings

A. Storefronts

1. A commercial storefront typically consists of a base or bulkhead at the ground level with large fixed windows above.
2. Storefronts have large window expanses that invite shoppers to look in and allow the natural day-lighting of the interior.
3. Additional light and ventilation is often provided through transom windows above the canopy.
4. Bulkheads were originally constructed to raise the display area. They should be retained at their original height.
5. These three-part divisions of a bulkhead, windows, and transom should be preserved. Display windows should remain transparent and not be altered in size. Transoms should not be covered over or painted out.
6. The entrances to historic buildings are often recessed or set back from the face of the building to draw people into the building, to allow space for entering, and to provide protection from natural elements.
7. The proportions of entrances fit within the overall organization of the storefront. The entrance height is equal to the top of the display windows.
8. Entrances should not be changed. They should not be removed to create more interior space, nor should they project out beyond the common wall.
9. If an entrance was not recessed originally, it should not be changed. Entrance heights should be retained and should not be lowered.



B.O. SIMS BUILDING AT 302 E. KLEBERG AVE.

WOODEN STOREFRONT

NORTH SIDE OF EAST KLEBERG AVE. FROM 7TH ST. TO 8TH ST.

10. Historic doors generally have large glass panels to draw you see inside. They also have a kick plate similar in design and proportion to the bulkhead of the front of the store.
11. Doors are frequently installed in pairs. Historic doors should be retained and repaired if necessary.
12. If historic wood doors are beyond repair, replace them with wood doors of the same material and dimensions.
13. Do not replace double doors with one large single door or reduce the opening to accommodate a new, standard size door.
14. Aluminum doors/storefronts are often found on buildings dating from the 1930s. Retain and repair original aluminum doors. Aluminum doors that were original to the building should be replaced with aluminum doors, and only if they are missing or damaged beyond repair.
15. Aluminum doors and frames are not an appropriate replacement where wood doors were originally installed.

COMMERICAL STOREFRONT WITH RECESSED ENTRANCE PROVIDES MORE DISPLAY SPACE

ENTRANCE WITH DOUBLE WOOD DOORS

COMMERICAL STOREFRONT WITH RECESSED ENTRANCE AND ANGLED DISPLAY

B. Canopies and Awnings

1. Canopies are common on historic commercial buildings. They are a significant horizontal element of the building block and create a common human scale.
2. Most of the canopies in Kingsville are hung from the building with rods or chains.
3. Canopies should be maintained if still in place and consideration should be given to reinstalling a canopy if there is evidence that one previously existed.
4. Canvas-type materials are appropriate for installation where they historically existed. The awning should be constructed to "fit" an opening. For example, a rectangular awning should be installed on a square or rectangular opening and an arched-top awning is appropriate for an arched opening.
5. Bubble awnings, awnings of shiny plastic, and internal lighting are not appropriate.
6. Awnings and canopies should not conceal the character defining features of historic storefronts.
7. Canopies and awnings should be installed at a height consistent with other historic canopies and appropriate for the specific building. This will continue the horizontal organization already established.

CANOPIES CREATE A HUMAN SCALE

CANOPY HELD WITH CHAINS

CANOPIES SHOULD BE AT A CONSISTENT HEIGHT

CONSIDERATION SHOULD BE GIVEN TO REINSTALLING CANOPIES WHERE THERE'S EVIDENCE THAT ONE EXISTED ORIGINALLY

C. Upper Floor Windows

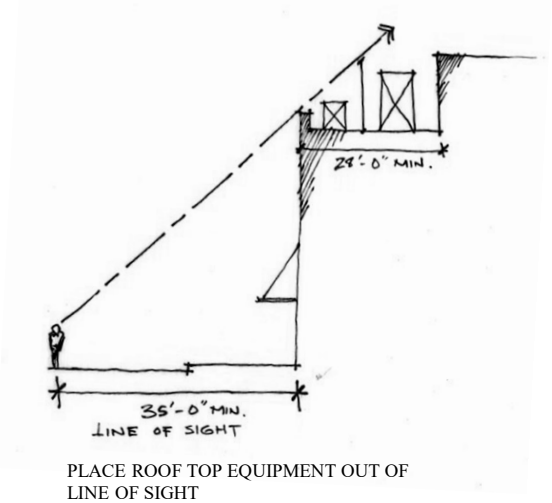
1. The majority of windows on the upper floors of commercial buildings appear to be “punched” or constructed as individual units in the wall of the buildings.
2. Buildings prior to 1930s are usually recognized by their individual window openings and arches on the top whereas buildings of early 1900s placed windows in pairs or in banks of three when technology would allow a larger opening.
3. Window openings should not be modified to install smaller or larger windows, or to combine windows.
4. Wood double-hung windows are found in older buildings. Wood windows should be maintained and restored, and not replaced with aluminum or vinyl.
5. Buildings constructed after the 1930s often had steel windows and aluminum windows. Original steel and aluminum windows should be maintained and retained.
6. Windows often have hood moldings or decorative tops made of stone brick or other materials. These moldings and trims should be retained and not removed.
7. Energy efficiency can be improved by installing an interior “storm” window if desired.

TALL AND NARROW WOODEN WINDOWS

WINDOWS WITH HOOD MOLDINGS

D. Cornices and Roof Lines

1. The roof line of a historic commercial building is usually detailed to create a "crown" or cornice or a cap. The cornices of Kingsville buildings frequently project out from the face of the building and should be maintained.
2. If the original cornice and detail are missing, replace the detailing to match the original if there is enough information to do so.
3. If newer materials cover the cornice details, it is recommended that these materials be carefully removed to reveal the original design.
4. The roof of a commercial building is not seen from the main street because of a parapet, or wall, extends above the roof to conceal it. This parapet should be retained and maintained. Proper maintenances of the roof and parapet wall will help prevent roof leaks. The roof line of a commercial building is usually not seen from the front or sides of a building but may be visible from the alley.
5. The roof line should not be changed from the original.
6. Upper floor additions to buildings should not violate the existing parapet.
7. Mechanical equipment should not be placed within the line of sight from the street.



PLACE ROOF TOP EQUIPMENT OUT OF LINE OF SIGHT

THE ROOFLINE OF A COMMERCIAL BUILDING IS NOT SEEN DUE TO A PARAPET WALL EXTENDING ABOVE IT.

ROOFLINE WITH A METAL CORNICE

COMMERCIAL BUILDING WITH A BRICK CORNICE

COMMERCIAL BUILDING WITH A METAL CAP

E. Alley Facades and Sides of Buildings

1. The sides and rear elevations of most historic commercial buildings were frequently constructed of a different material than the more prominent front façade. Frequently, the detail, number and size of windows differ from the front, side and rear. Alley and side façades should be respected for their simple design and should not be “dressed” up to create a false impression or false history.
2. Some corner buildings were constructed with two “fronts” to face both streets. Both of these facades should retain their prominence.
3. Historically, alley entrances to buildings are utilitarian and not of architectural significance. As parking becomes more available from the rear or alley of the building, these entrances to the building may become a more prominent access to the building. However, this entrance should not compete with the front entrance.

SIDE FAÇADE MATERIALS OFTEN DIFFER FROM THE FRONT FACADE

SIMPLE DESIGNS OF SIDE FACADES SHOULD BE MAINTAINED AND NOT “DRESSED” UP

F. Signs and Historic Buildings

1. Refer to the City of Kingsville Sign Ordinance for additional signage requirements and restrictions.
2. Historically, painted advertising often appeared on the walls of buildings. This signage is an important part of the history and development of commercial buildings and businesses. This signage should not be removed or painted over.
3. Painting new signs on buildings is acceptable provided that the sign meets other signage criteria and is in scale with the building. An acrylic latex paint should be used for signage painted directly on masonry. Do not paint signs on unpainted brick.
4. Historic buildings were often designed with "built-in" locations, such as the area above the transom. Identify these locations and try to work within them for any new signage.
5. There are minor and major sign locations on most buildings. Doors and windows offer a location for a minor sign such as street address number or tenant name.
6. Primary design considerations for signage should address size, scale, height, color, and location so as to be harmonious with the buildings and overall historic characteristics of the district.
7. All signage should relate to a business or service within the historic building. Avoid listing all services or products on a sign as the viewer will get lost in the information.
8. Construct the sign of the most durable material that can be afforded.
9. A well-designed store window display can say more about the occupant than words in a sign. Avoid filling the display window with additional signage and blocking the view inside.
10. Signage needs to be securely anchored to the building or canopy but should not be anchored in such a way as to cause damage to the historic building material. Avoid damaging, disfiguring, or covering architectural features and details with signs.

DOORS AND WINDOWS OFFER A LOCATION FOR MINOR SIGNS BUT VISUAL CLUTTER SHOULD BE AVOIDED.

BLADE SIGNS ARE VISIBLE BY PEDESTRIANS.

SIGNAGE SHOULD BE ANCHORED TO A BUILDING OR CANOPY IN A WAY THAT DOES NOT CAUSE DAMAGE

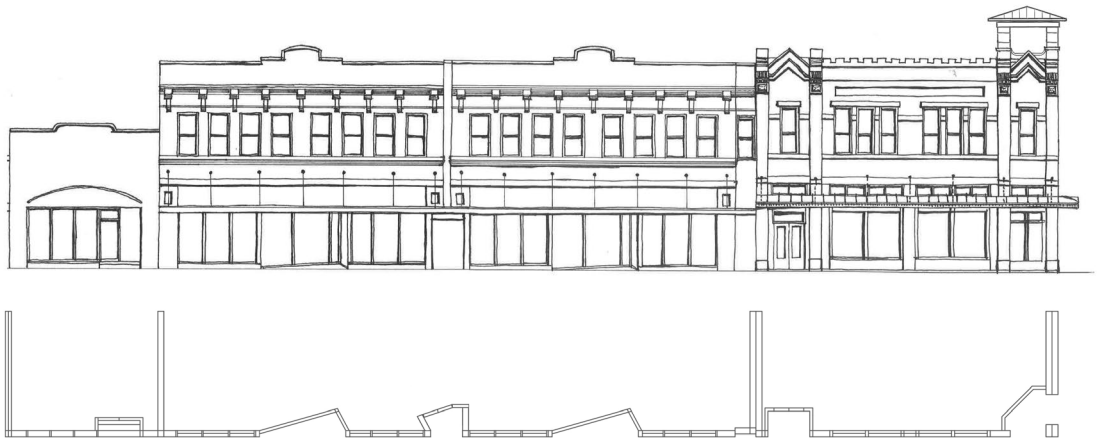
TRANSOMS ARE A PRIME PLACE TO LOCATE SIGNAGE

11. Blade signs, or two-sided hanging signs, are an appropriate signage type and are often installed from a canopy for the pedestrian to view.
12. An appropriate position for small blade signs is above or near the entrance. For larger signs, place them higher and centered on the façade unless corner placement is more suitable.
13. Hanging signs under canopies, or blade signs, should have at least 6'8" (80") of clearance from sidewalk.
14. Ground signs or free-standing monument-style signs, if small in scale, are appropriate for houses used for commercial purposes as well as for churches, community centers, and similar structures.
15. Flush mounted wall signs are acceptable within the commercial district. Use type fonts traditionally seen in area; try to limit the number of colors to three; and when possible mount the sign so that it aligns with others on the block.
16. Window signs may be hung inside a front window or painted on the glass, a traditional form of placement used both on ground floor and second-story windows.
17. Directory signs can include an assortment of small individual signs of common size, proportion, and orientation, as well as professional-style directories.
18. Neon signage may be historically appropriate on certain styles or periods of historic buildings, such as buildings constructed in the early twentieth century and later.
19. All signage should be kept in good maintenance and should be kept free of all debris and other refuse.
20. Plastic signs, either lighted from the back or internally in flat plastic panels, are not appropriate on any building in the downtown district.
21. Billboards, junior billboards, portable signs (including torpedo signs), pole signs, electric (or plastic) signs, cloud buster balloons, inflatable device signs and advertising benches are not appropriate for the downtown district.

POLE SIGNS ARE NOT APPROPRIATE FOR THE DOWNTOWN DISTRICT; HOWEVER GROUND MOUNTED MONUMENT SIGNS MAY BE ACCEPTABLE.

A. Building Alignment
B. Rhythm and Visual Continuity
C. Ground Floor Rhythm
D. Horizontal Organization
E. Upper Floor Organization
F. Common Building Heights

NORTH SIDE OF EAST KLEBERG AVE. FROM 7TH ST. TO 8TH ST.



SOUTH SIDE OF EAST KLEBERG AVE. FROM 6TH ST. TO 7TH ST.

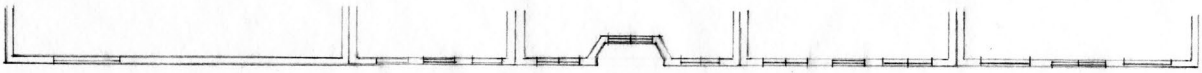
A. Building Alignment

1. Buildings in the Historic Commercial District have a consistent alignment or have a common setback ensuring that the front wall of all buildings are constructed along the same line.
2. This common line of construction should be respected and maintained to give the appearance of a common wall.
3. Construction and renovation should not recede from this common setback and no part of the building should project beyond this line except canopies, awnings, and possibly signage.
4. Historic buildings that are not in the downtown core also have a setback from the street which should be respected.
5. If the entrance to a building has been modified, consideration should be given to returning the entrance and wall of alignment as future alterations are made.
6. New construction should follow the historic building line.

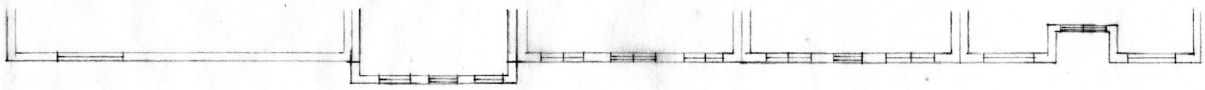
NEW CONSTRUCTION WITH RECESSED ENTRANCE


BUILDINGS FOLLOW A COMMON LINE OF CONSTRUCTION

MAINTAIN ORIGINAL ALIGNMENT



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



DO NOT PROJECT BEYOND ORIGINAL ALIGNMENT

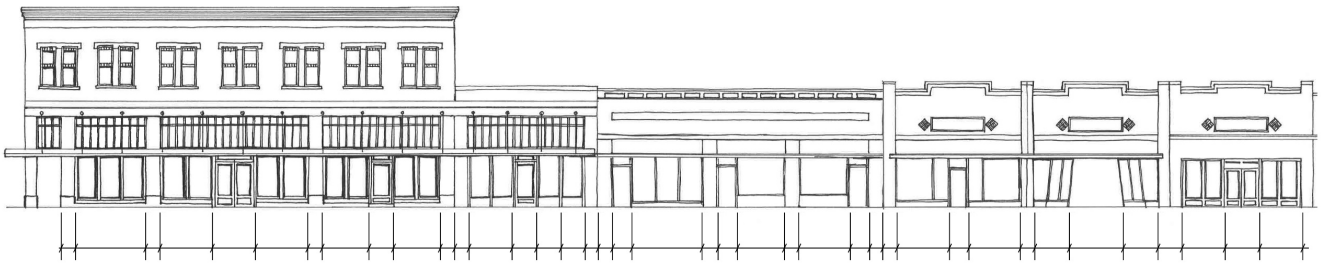
ALWAYS MAINTAIN ORIGINAL BUILDING ENTRANCES

DO NOT RECESS FROM ORIGINAL ALIGNMENT

B. Rhythm and Visual Continuity

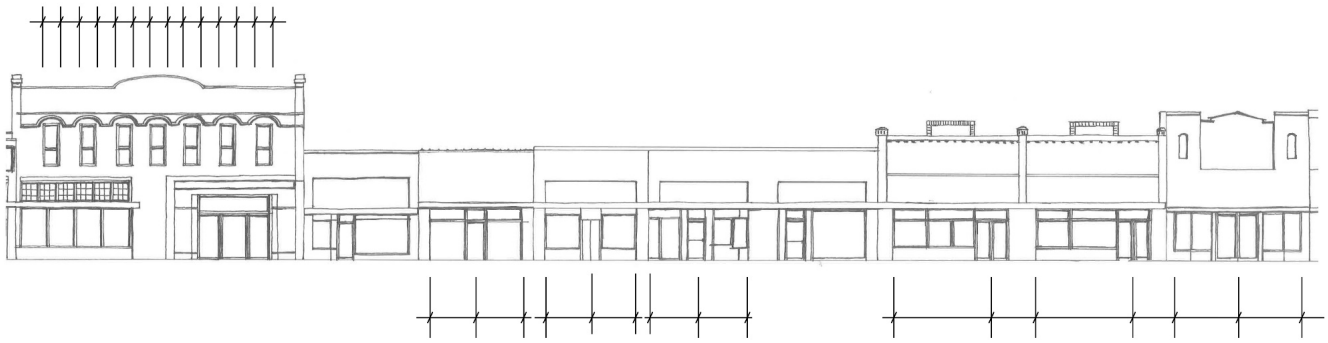
1. Most commercial buildings in the Historic District have elements in common, which create a rhythm and visual pattern. Some elements include windows, doors, columns, piers, awnings / canopies, etc.
2. The majority of these buildings were designed on a strong architectural tradition of repeating parts. This tradition should be maintained.
3. While all buildings do not have identical details, the visual continuity and rhythm remains.
4. These characteristics should be retained and enhanced as renovation occurs.
5. Modifications that previously interrupted that rhythm should be removed during renovations to restore the visual continuity. For example removing a previously installed “slip-cover” or fake façade.

ALTHOUGH NOT IDENTICAL, WINDOWS, TRANSOMS AND CANOPIES CREATE RHYTHM AND VISUAL CONTINUITY



REPEATING PARTS ON THE GROUND FLOOR CREATE A STRONG RHYTHM AND VISUAL PATTERN

COMMON WINDOW WIDTH AND SPACING ESTABLISH RHYTHM



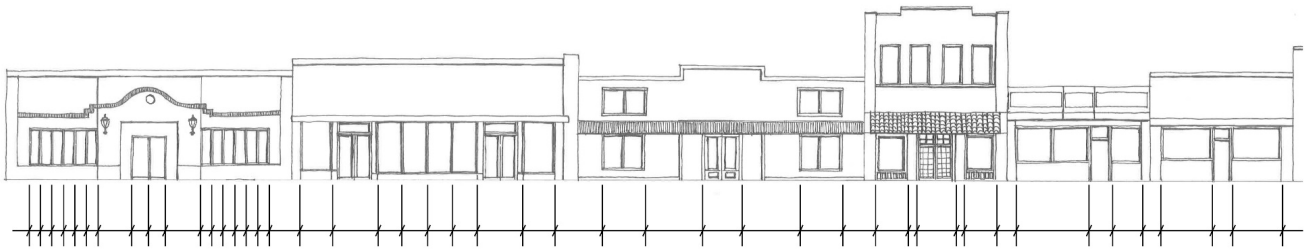
DOOR AND WINDOW SPACING ESTABLISH A VISUAL PATTERN

C. Ground Floor Rhythm

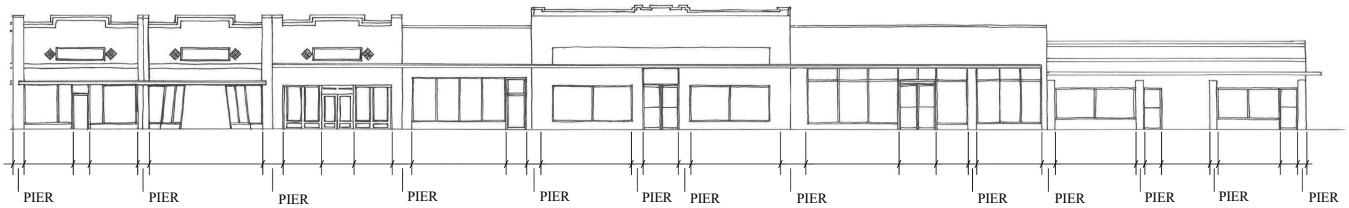
1. The regularity of doors and windows across a building's façade creates a rhythm at the ground floor which should be retained.
2. Each bay, or structural width, generally has glass doors and windows between structural piers, creating a solid-to-void pattern. This pattern may deviate slightly from building-to-building but maintains an overall rhythm of the ground floor.
3. Within the ground floor of the block, the façade is composed of three distinct horizontal elements; the base or bulkhead at the ground, the display windows and glass portions of doors, and the transom and awnings/canopies above the display windows and doors.
4. A characteristic common to most commercial buildings is the recessed entrance. This recessed space adds to the rhythm of the building face and to the block of buildings. This rhythm is also experienced by the pedestrian walking down the block.
5. The recessed entrance should be maintained, not elongated or expanded beyond the original footprint. The entrance should be restored to its original alignment as renovation takes place.

SIMILAR STRUCTURAL WIDTHS MAINTAIN GROUND FLOOR RHYTHM

HISTORIC BUILDING WITH RECESSED ENTRANCE



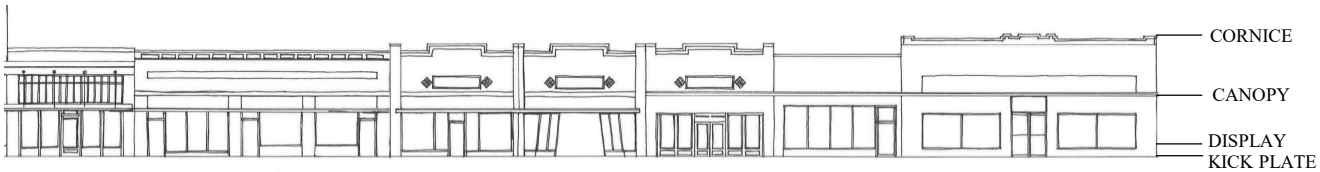
THE GROUND FLOOR RYTHYM IS ESTABLISHED BY THE REPITION OF DISPLAY WINDOWS, DOOR COMPONENTS, AND PIERS WITHIN EACH STRUCTURAL BAY.



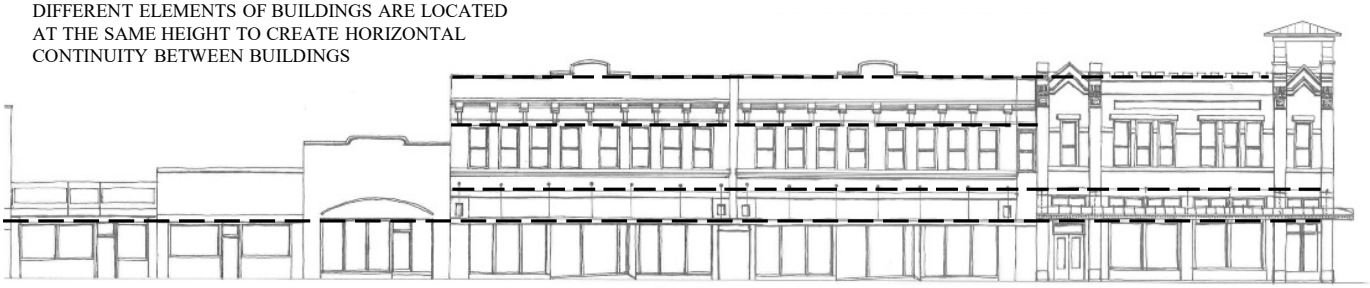
D. Horizontal Organization

1. Downtown commercial buildings have a common horizontal organization in the heights of storefronts, canopies, etc.
2. Horizontal organization separates the first floor storefront use from the private second floor offices or living spaces.
3. Horizontal bands are clearly seen in the front facades of historic buildings.
4. The first floor typically has larger openings than the second floor.
5. In two story buildings, the horizontal banding or organization continues with the roofline and windows.
6. These horizontal organizations should be maintained, uninterrupted by signage, canopies / awnings, etc.

HORIZONTAL BANDS ARE CLEARLY SEEN IN FRONT FACADES.



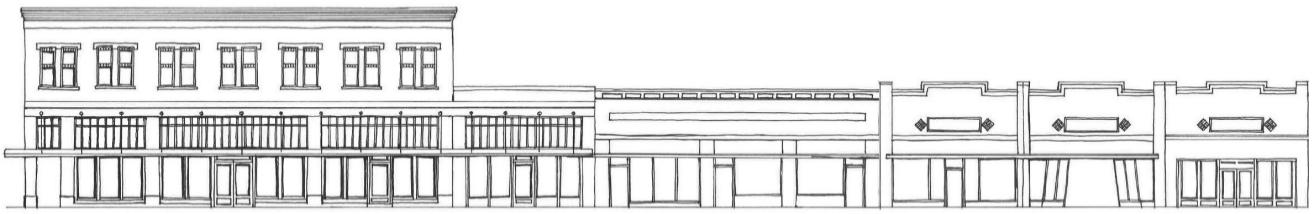
DIFFERENT ELEMENTS OF BUILDINGS ARE LOCATED AT THE SAME HEIGHT TO CREATE HORIZONTAL CONTINUITY BETWEEN BUILDINGS



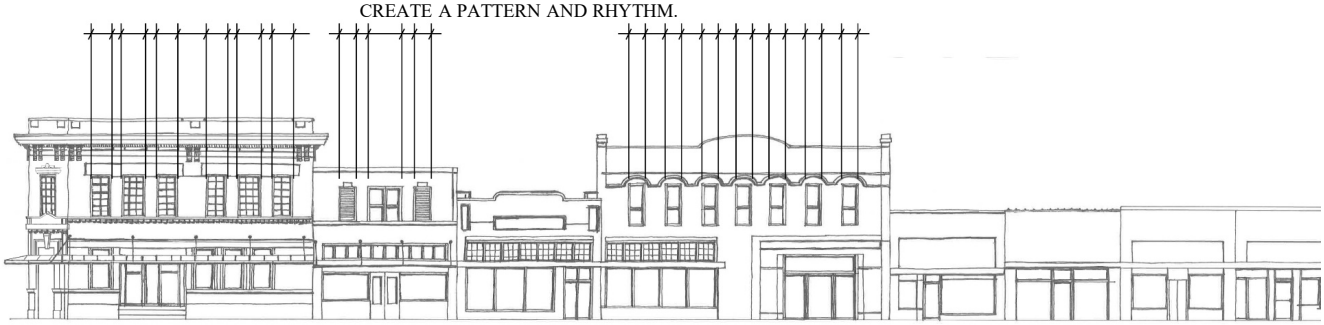
E. Upper Floor Organization

1. Given the more private use of the upper floors, there are smaller expanses of windows and more defined openings than the ground floor storefront. These distinct upper floor window openings establish a pattern and rhythm of solid-void-solid with the adjacent wall surface.
2. These distinct window openings have consistent proportions that create a common rhythm across the building block.
3. Windows are vertically proportioned, usually tall and thin. The windows are normally made of wood and both top and bottom portions open for ventilation.
4. Buildings prior to 1900s are usually recognized by their individual window openings and arches on the top, whereas buildings of the early 1900s placed windows in pairs or in banks of three when technology would allow a larger opening.

PUNCHED OPENINGS ARE COMMON AT UPPER FLOORS



GROUND FLOOR IS OPEN TO SEE INSIDE



F. Common Building Heights

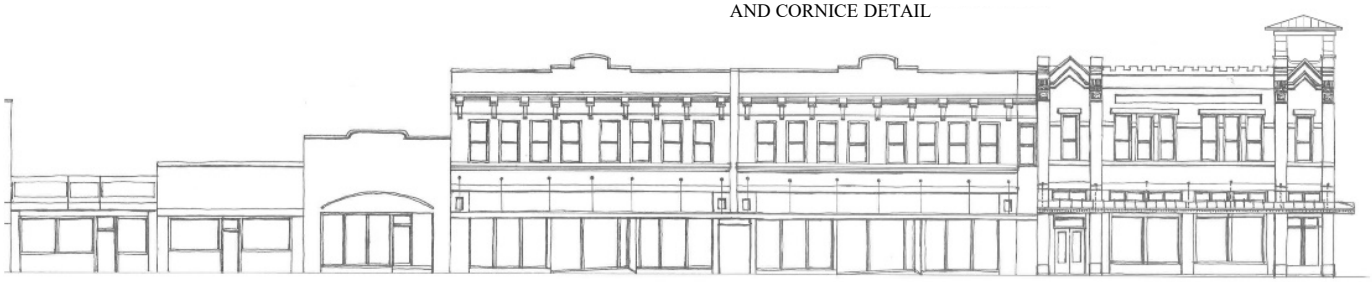
1. The two-story buildings have a consistent height and similar capping detail on the front façade. Some buildings have a constructed cornice of masonry while others have a pressed-metal cornice.
2. One story buildings generally have more variation in the height and detail of the façade cornice.
3. Roofs are nearly flat and are hidden behind the parapet wall of commercial buildings.
4. Side wall and rear elevations are not as detailed as the front elevation but may have some form of cap or detail.
5. To alter this cap or detail by addition or subtraction is not appropriate and will alter the horizontal organization.

PRESSED METAL CORNICE

CONSISTENT HEIGHT ON ADJACENT TWO-STORY BUILDINGS

ONE STORY BUILDINGS USUALLY HAVE VARIATION IN HEIGHT AND DETAIL

TWO-STORY BUILDINGS SIMILIAR IN HEIGHT AND CORNICE DETAIL



Residential

A. National Folk
B. Greek Revival
C. Folk Victorian
D. Colonial Revival
E. Neoclassical
F. Tudor Revival
G. Spanish Revival
H. Monterey
I. Prairie
J. Craftsman
K. Minimal Traditional
L. Ranch
M. Contemporary

Institutional and Commercial

N. Spanish Colonial
O. Gothic Revival
P. Mission or Pueblo Revival
Q. Art Deco
R. Art Moderne
S. Post-War Modern

A. National Folk:

1. The nature of American Folk housing changed dramatically as railroads mushroomed across the continent in the decades from 1850 to 1890. Soon folk houses built with logs, sod, or heavy hewn frames were being abandoned for wooden dwellings constructed with light balloon or braced framing covered by wood sheathing.

Characteristics:

2. No ornamentation;
3. Very simple design;
4. Shed roof porch;
5. One or two-story in height.

GABLE FRONT AND WING

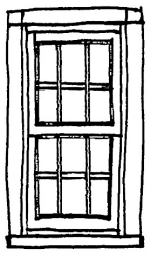
PYRAMID

FRONT GABLE

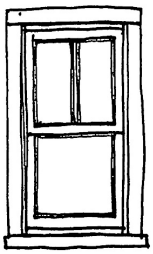
HALL & PARLOR

Appropriate Elements For The Architectural Style:

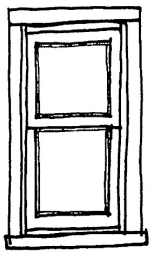
Typical Windows:



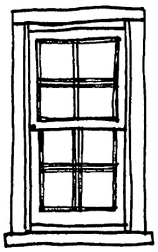
DOUBLE HUNG
6 OVER 6



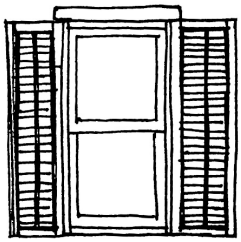
DOUBLE HUNG
2 OVER 1



DOUBLE HUNG
1 OVER 1

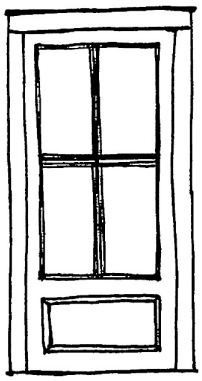


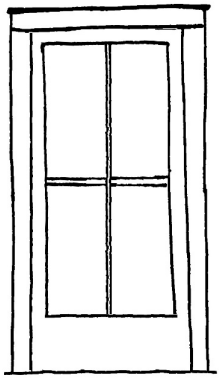
DOUBLE HUNG
4 OVER 4



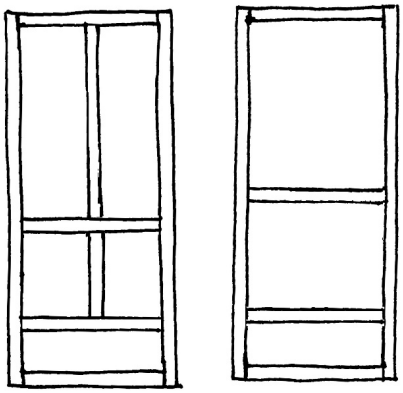
DOUBLE HUNG
1 OVER 1 WITH
SHUTTERS

Typical Doors:





Screen Doors:

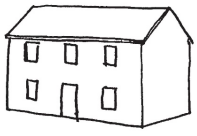


House Shapes:

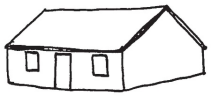
GABLE-FRONT

GABLE-FRONT & WING (L SHAPED)

HALL & PARLOR



I-HOUSE



MASSED-PLAN
SIDE-GABLED

PYRAMIDAL

B. Greek Revival

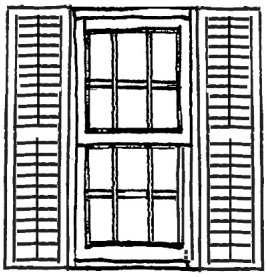
1. One of the most familiar stereotypes in American architecture is the full-colonnaded Greek Revival mansion of the southern states. The southern Greek Revival residences partially sprung from French Colonial building practices.

Characteristics:

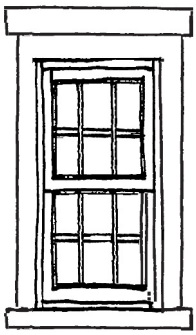
2. Gabled or hip roofs of low pitch;
3. Cornice line emphasized with wide divided band of trim;
4. Porches are full width or entry;
5. Pediment above entry;
6. Symmetrical shape;
7. Square or rounded columns (typically of Doric style);
8. Single or paired door divided into one, two or four panels;
9. Sidelights, transoms or none.
10. Lights: Doorways may have transom windows above and sidelights alone or in combination.
11. Enframements: Most common door trims in Kingsville are simple entablature, ears and pedimented.

Appropriate Elements For The Architectural Style:

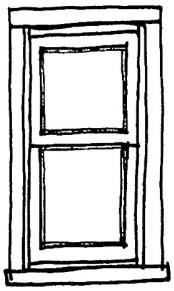
Typical Windows:



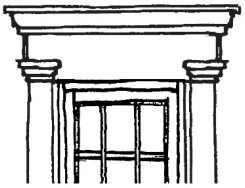
DOUBLE HUNG
6 OVER 6 WITH SHUTTERS

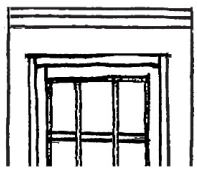


DOUBLE HUNG
6 OVER 6

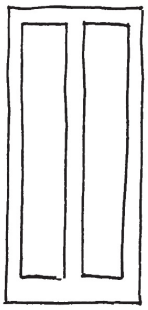


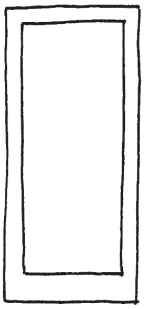
DOUBLE HUNG
1 OVER 1

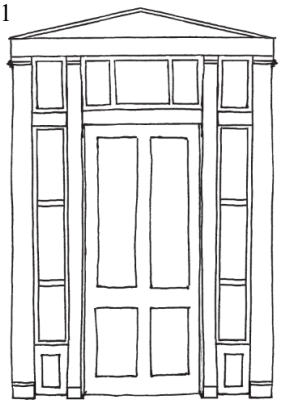


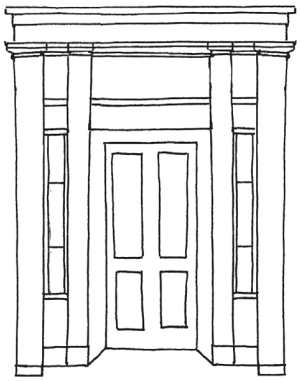


Typical Doors:

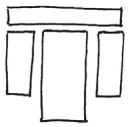




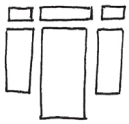




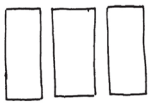
Lights:



FULL
TRANSOM

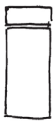


BROKEN
TRANSOM



RECESSED
LIGHTS

SIDE
ONLY



TRANSOM
ONLY

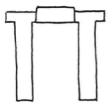
Classical Capitals:

DORIC

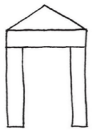
IONIC

CORINTHIAN

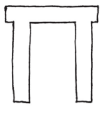
Enframements:



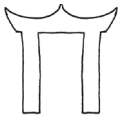
THREE-PART
TOP



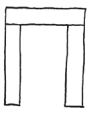
PEDIMENTED



EARS

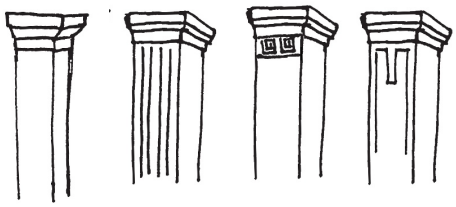


MODERN
DOOR



SIMPLE
ENTABLATURE

Doric Simplifications:



Light Fixtures:

C. Folk Victorian

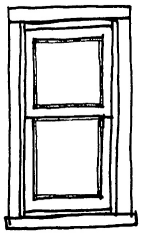
1. This style is characterized by the occurrence of Italianate or Queen Anne detailing on simple house forms. Railroads spread the materials and machinery needed for this style.

Characteristics:

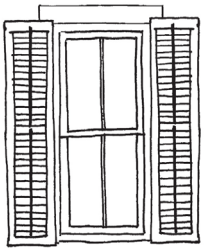
2. Plan types are gable front-and-wing, side-gabled roof, one-story, side-gabled two-story and pyramidal;
3. Pre-cut decorative trim on porches and cornices;
4. Spindlework detailing (turned spindles and lace-like spandrels);
5. Brackets along boxed roof-wall cornice;
6. Symmetrical façade (except gable front-and-wing subtypes);
7. Porch supports are commonly either turned spindles or square posts with corners beveled (chamfer);
8. Turned balusters;
9. Boxed or open roof wall junction;
10. Simple window surrounds or simple pediment above.

Appropriate Elements For The Architectural Style:

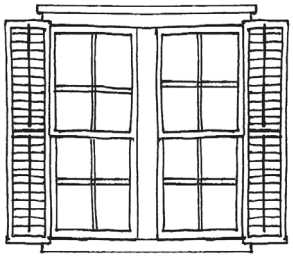
Typical Windows:



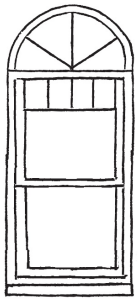
DOUBLE HUNG
1 OVER 1



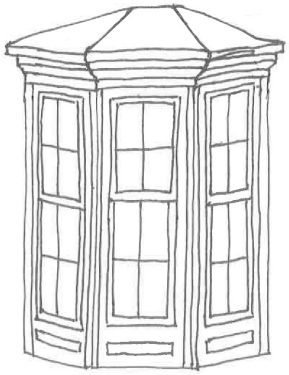
DOUBLE HUNG
WITH SHUTTERS
2 OVER 2



PAIRED WINDOWS
WITH SHUTTERS
4 OVER 4

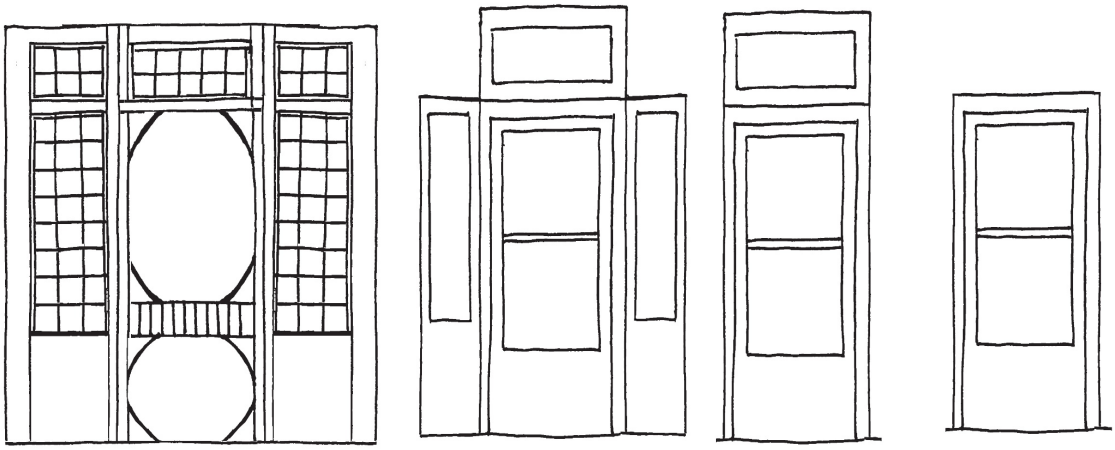


DOUBLE HUNG
WITH HALF
ROUND TRANSOM

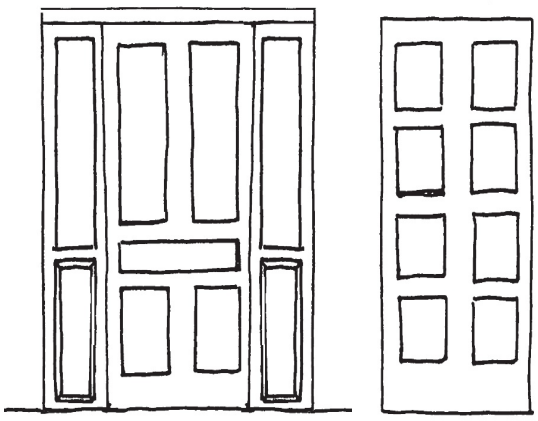


BAY WINDOWS

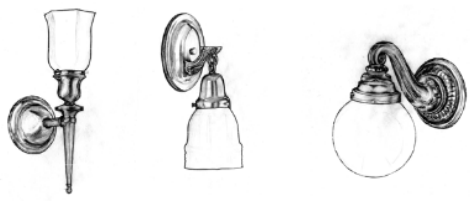
Screen Doors:



Typical Doors:



Light Fixtures:



D. Colonial Revival

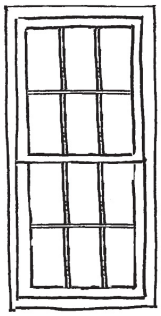
1. Colonial Revival was a popular style for domestic buildings across the country during the first half of the 20th century. The backbone of Colonial Revival is found in the Georgian and Adam styles.

Characteristics:

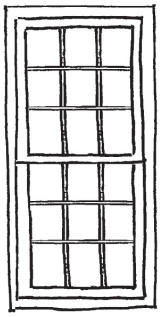
2. Balanced façade-centered door and symmetrical windows, with fan lights or sidelights on entry doors;
3. Windows have double hung sashes and frequently in adjacent pairs;
4. Undecorated, most are frame and white, although some are brick clad;
5. Simple molded door surrounds or no moldings;
6. Entries with porticos;
7. Decorative pediment supported by pilasters or extended forward and supported by slender columns to form an entry porch (Usually modest or absent);
8. Wide entablature above entry porch columns;
9. One and two story with hip roofs.

Appropriate Elements For The Architectural Style:

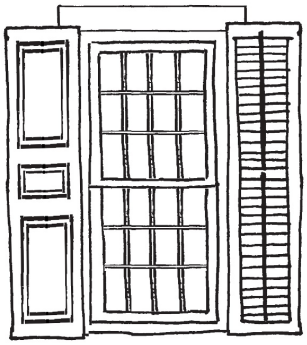
Typical Windows:



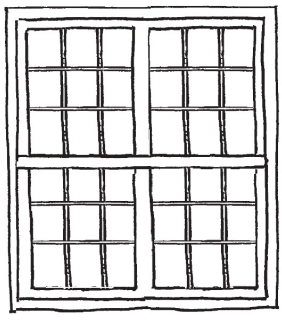
DOUBLE HUNG
6 OVER 6



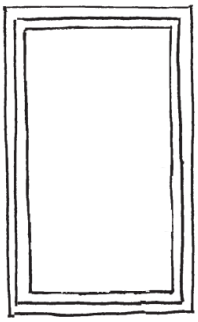
DOUBLE HUNG
9 OVER 9



DOUBLE HUNG
12 OVER 12 WITH
MOST COMMON
SHUTTERS

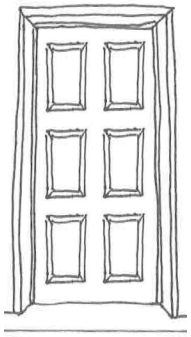


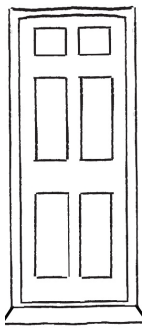
PAIRED WINDOWS

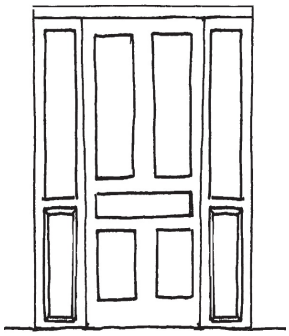


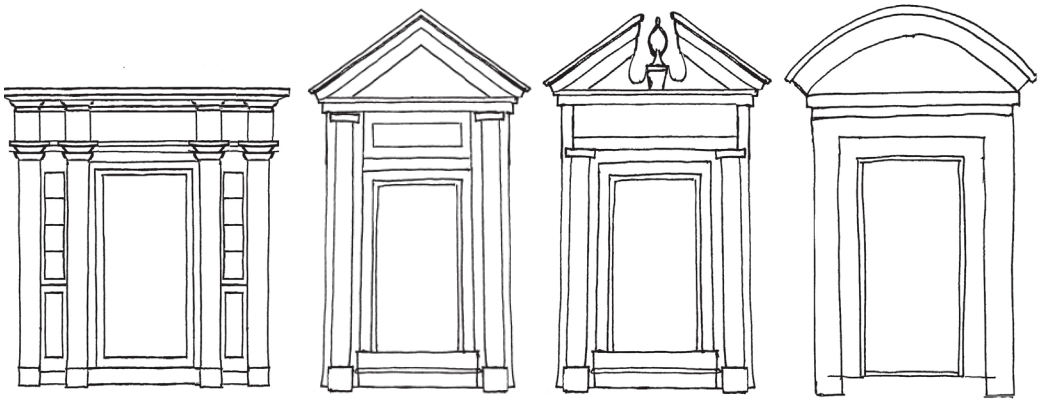
CASEMENT
(opens like a door)

Common Doors and Entrances:

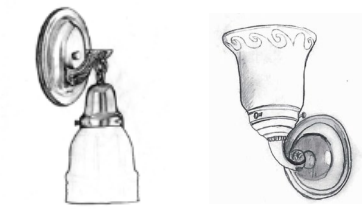








Light Fixtures:



E. Neoclassical

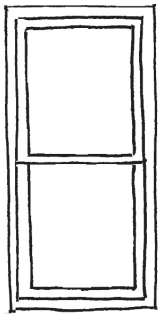
1. The Neoclassical style dominated domestic architecture throughout the country during the first half of the 20th century.

Characteristics:

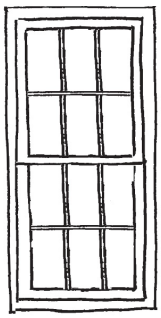
2. Full height porch with roof supported by classical columns with Ionic or Corinthian capitals;
3. Symmetrical facade, centered door and balanced windows;
4. Subtypes have central entry porch extending full height but not full width;
5. Porch with a gabled roof or pedimented roof;
6. Curved semi-circular entry porches with flat roofs;
7. Front gable roofs with a full-façade colonnaded porch like miniature Greek temple;
8. One story cottages usually have hipped roofs with prominent central dormers with colonnaded porch;
9. Elaborate decorative surrounds on doors;
10. Rectangular windows with double hung sashes;
11. Boxed eave with moderate overhang with the dentils beneath at cornices;

Appropriate Elements For The Architectural Style:

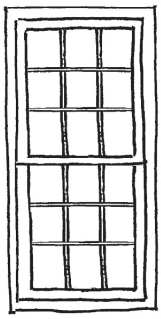
Typical Windows:



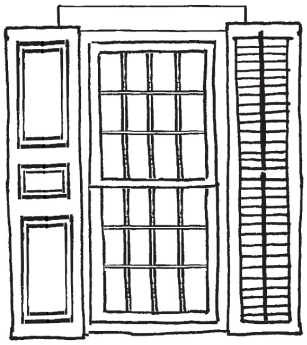
DOUBLE HUNG
1 OVER 1



DOUBLE HUNG
6 OVER 6

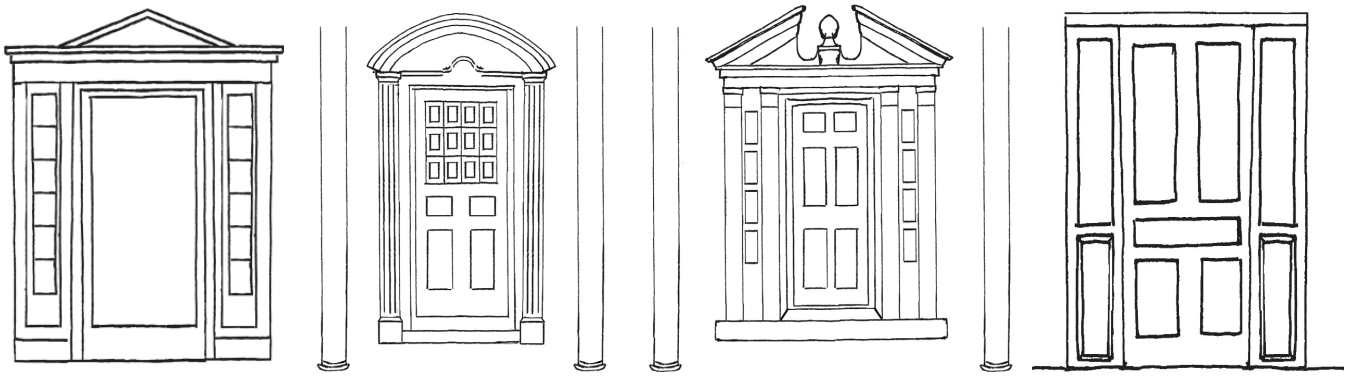


DOUBLE HUNG
9 OVER 9



DOUBLE HUNG
12 OVER 12 WITH
MOST COMMON
SHUTTERS

Typical Doors And Entrances:



Light Fixtures:

F. Tudor Revival

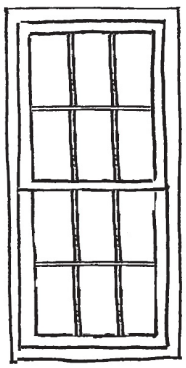
1. Tudor Revival was fashionable during the 1920s and early 30s. Many residences were patterned after late Medieval buildings with Renaissance detailing.

Characteristics:

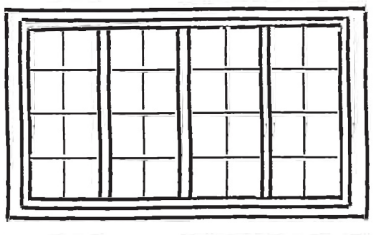
2. Steeply pitched roofs;
3. Usually side-gabled with one or more prominent cross gables;
4. Windows usually appear very tall and narrow in multiple groups and multi-pane glazing;
5. Walls typically clad with stucco, brick, or wood and feature false half-timbering;
6. Front façade porches are generally either small entry porches or absent;
7. Side porches are common;
8. Round arched doorways with heavy doors are common;
9. Windows commonly located on or below the dominant front gable(s).

Appropriate Elements For The Architectural Style:

Typical Windows:

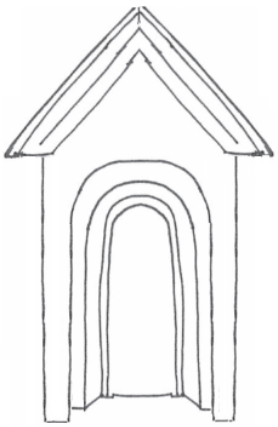


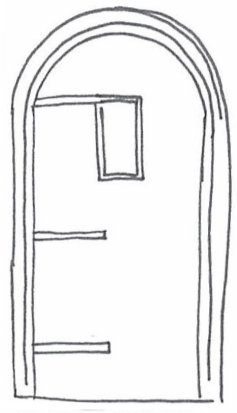
DOUBLE HUNG
6 OVER 6

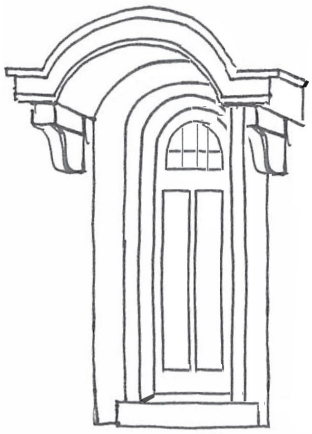


CASEMENT

Typical Doors And Entrances:







Light Fixtures:

G. Spanish Revival

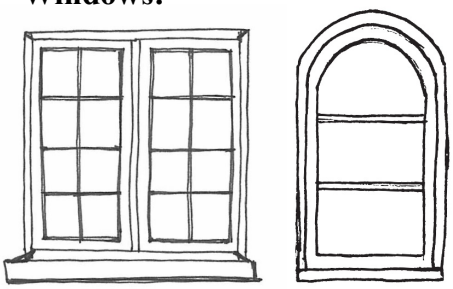
1. The style uses decorative details borrowed from the entire history of Spanish architecture. It is most common in the southwestern states, particularly California, Arizona, Texas, and Florida. Before about 1920, houses of Hispanic precedent were based on simple early Spanish missions.

Characteristics:

2. Decorative details borrowed from Spanish architecture;
3. Roof tiles of two varieties: Mission tiles (half-cylinders) and Spanish tiles (S-curve);
4. Dramatically carved doors in high style are more common;
5. Less elaborate entrance doors of heavy wood panel are also common;
6. Multi-level roofs;
7. One or two-story covered porches;
8. Canopies clad with terracotta tiles;
9. Decorative iron door hardware;
10. Balconettes with iron railings the full width of the windows.

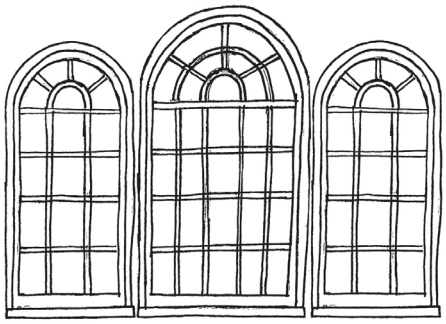
Appropriate Elements For The Architectural Style:

Windows:

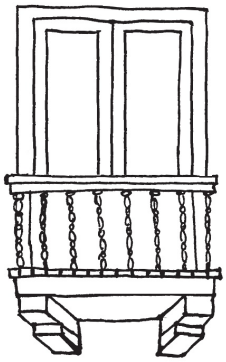


CASEMENT WINDOWS

QUATREFOIL WINDOW

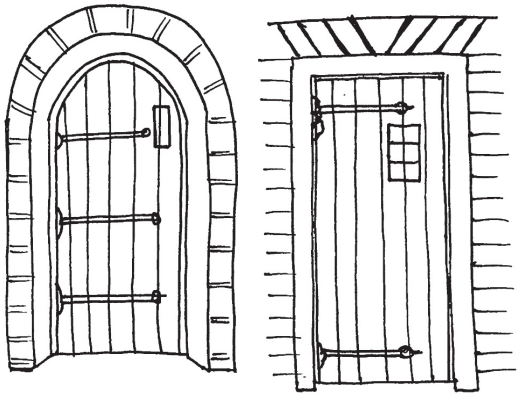


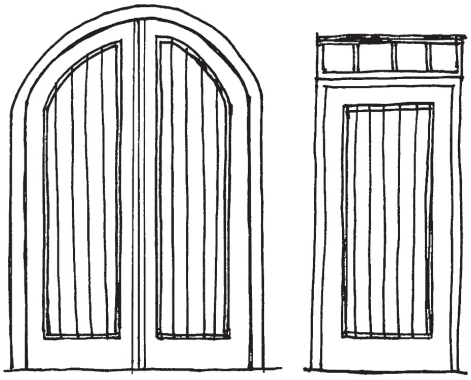
FOCAL WINDOWS



BALCONETTE

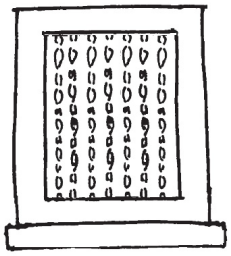
Typical Doors:





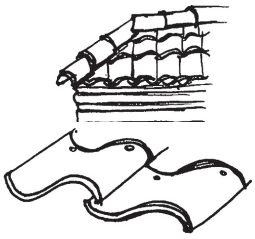
Window Grilles:

METAL

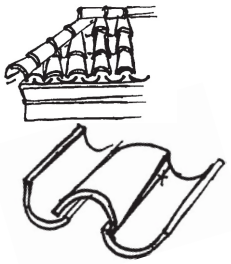


WOOD

Tile Roof Patterns:

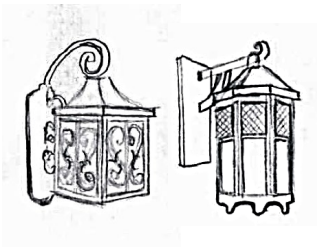


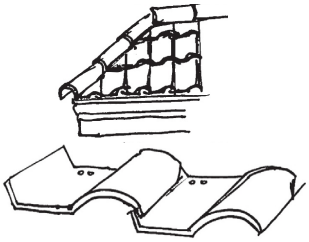
SPANISH TILE



TAPERED MISSION TILE

Light Fixtures:





AMERICAN SPANISH TILE

STRAIGHT BARREL MISSION TILE

H. Monterey

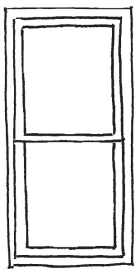
1. Free revival of Anglo-influenced Spanish colonial houses of northern California. These blended Spanish adobe construction with pitched-roof, massed-plan English shapes brought to California from New England. The key identifying feature of this style is the full width cantilevered balcony (or occasionally two-story porch), derived from house forms in the southeastern United States, the Caribbean, and the Bahamas.

Characteristics:

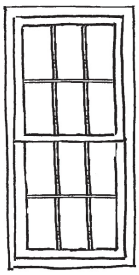
2. Two-story with low pitched gabled roofs, occasionally hipped;
3. Second story balcony is usually cantilevered and covered by the principal roof;
4. Roof is typically clad in wooden shingles but occasionally tiled;
5. Wall cladding materials are stucco, brick or wood;
6. First and second stories frequently have different siding materials;
7. Paired windows and false shutters are common;
8. Balcony columns and balustrades of cast iron substituted for more typical wood detailing.

Appropriate Elements For The Architectural Style:

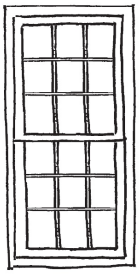
Typical Windows:



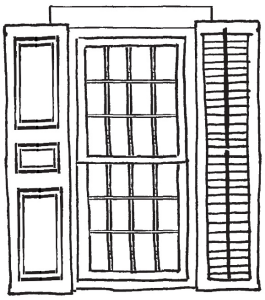
DOUBLE HUNG
1 OVER 1



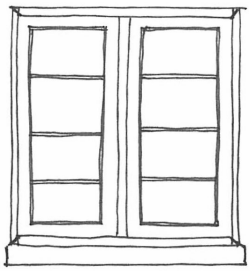
DOUBLE HUNG
6 OVER 6



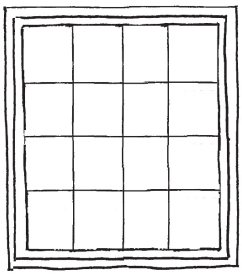
DOUBLE HUNG
9 OVER 9



DOUBLE HUNG
12 OVER 12 WITH
MOST COMMON SHUTTERS

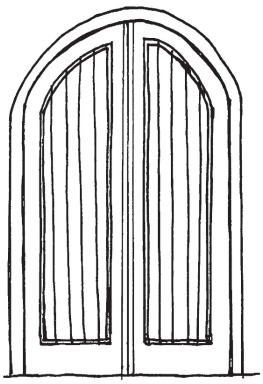


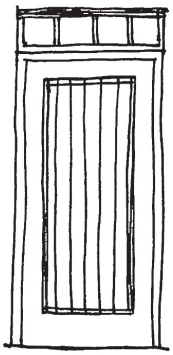
PAIRED WINDOWS

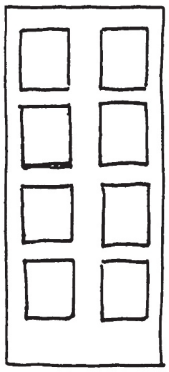


CASEMENT

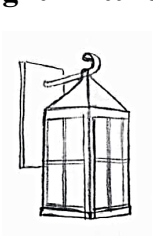
Typical Doors:







Light Fixtures:



I. Prairie

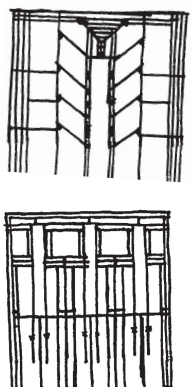
1. The Prairie style originated in Chicago and is one of the few indigenous American styles. Built in the early 20th century, the style began emerging in Midwestern suburban cities and spread throughout the country by pattern books and popular magazines. The popularity of the style faded after World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

Characteristics:

2. Strong horizontal emphasis with long bands of windows;
3. Generous use of windows;
4. Low pitched roofs usually hipped with wide overhanging eaves;
5. Two-story mass has a simple square or rectangular plan with one-story wings or porches with massive square porch supports;
6. Usually asymmetrical façade;
7. The entrance centered or off-centered is a focal point of the façade;
8. Honest use of materials;
9. Smaller homes have inconspicuous entrances.

Appropriate Elements For The Architectural Style:

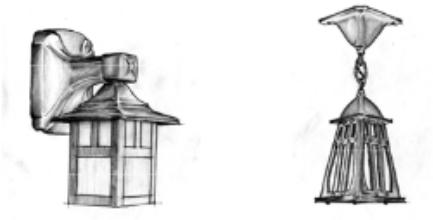
Typical Windows:



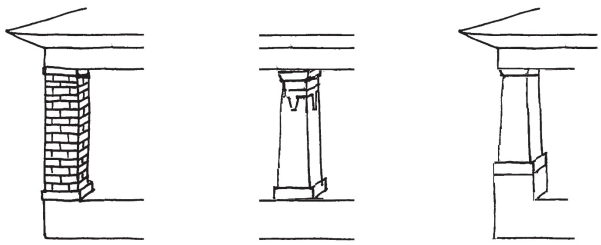
WRIGHTIAN
ANGULAR GEOMETRIC

Typical Doors and Entrances:

Light Fixtures:



Common Porch Supports:



* ALL ELEMENTS FOUND IN BOTH CRAFTSMAN AND PRAIRIE

J. Craftsman

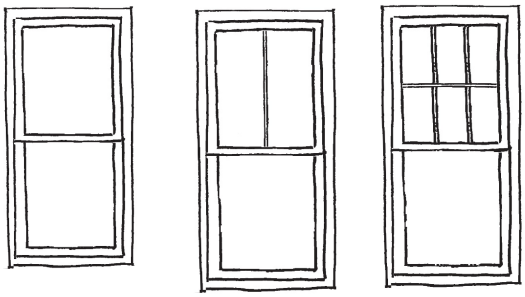
1. The Craftsman style was inspired by the English Arts and Crafts movement, oriental wooden architecture, and the manual arts. The style began in southern California and spread through pattern books.

Characteristics:

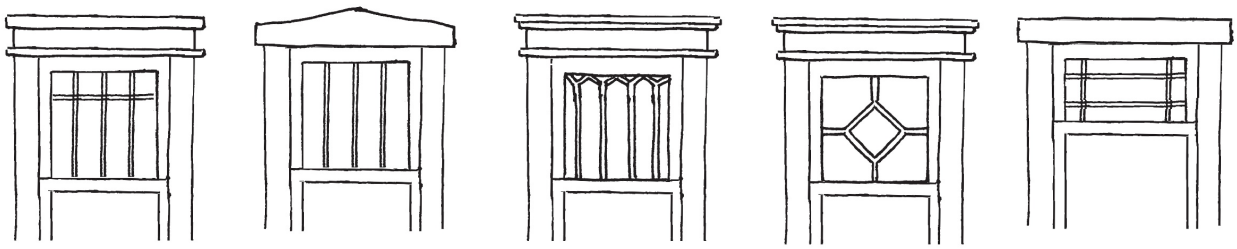
2. Low pitched gable roof with wide eave overhang;
3. Exposed roof rafter tails and decorative false beams or braces under the gable ends;
4. Porches roof supports are squared or tapered box columns on masonry piers;
5. Piers, columns and balustrades are stone, brick, clapboard, or concrete;
6. Roof-wall junctions are almost never boxed or enclosed;
7. Doors are similar to those used in Prairie style homes, wooden with glass and decorative detailing;
8. Upper sashes of windows may feature geometric patterns or small-pane window glazing;
9. Dormers are commonly gabled with exposed rafter ends and braces like on main roof;
10. Wall cladding is most commonly wood clapboard; wood shingles rank second.

Appropriate Elements For The Architectural Style:

Typical Windows:

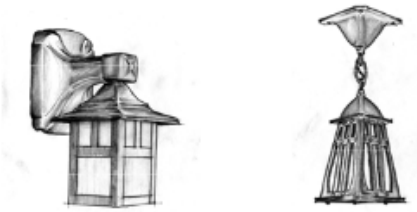


DOUBLE HUNG 1 OVER 1 | DOUBLE HUNG 2 OVER 1 | DOUBLE HUNG 6 OVER 1



Typical Doors:

Light Fixtures:



K. Minimal Traditional

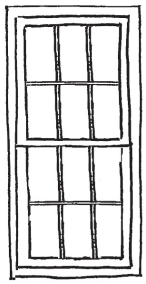
1. During the early 1940s, concentrations were rapidly built where new sites for World War II production plants created an urgent local need for worker housing. These late 1940s developments were necessary to begin to fulfill the wartime GI Bill promise that every returning serviceman would be able to purchase a home.

Characteristics:

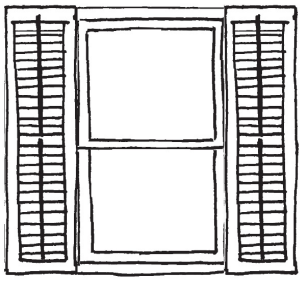
2. Reflects the form of traditional style houses but lacks their decorative detailing;
3. Roof pitches are low to intermediate;
4. Eaves and rakes are close rather than overhanging;
5. Eaves are enclosed;
6. Usually but not always there is a large chimney, and at least one front-facing gable;
7. Many reflect Tudor cottages with the roofline lowered and detailing removed;
8. Most are one-story houses; occasionally two-story examples are seen;
9. Most commonly two-story examples have extra detailing.

Appropriate Elements For The Architectural Style:

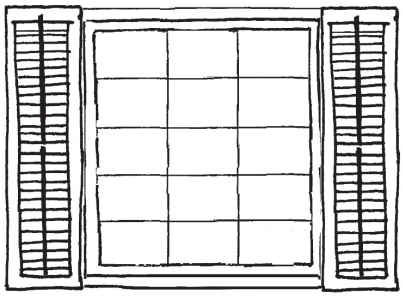
Typical Windows:



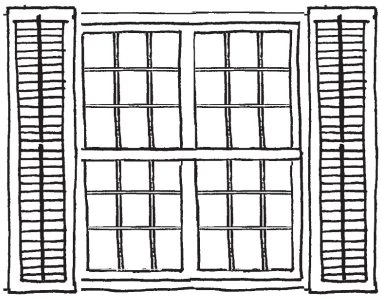
DOUBLE HUNG
6 OVER 6



DOUBLE HUNG
1 OVER 1 WITH SHUTTERS

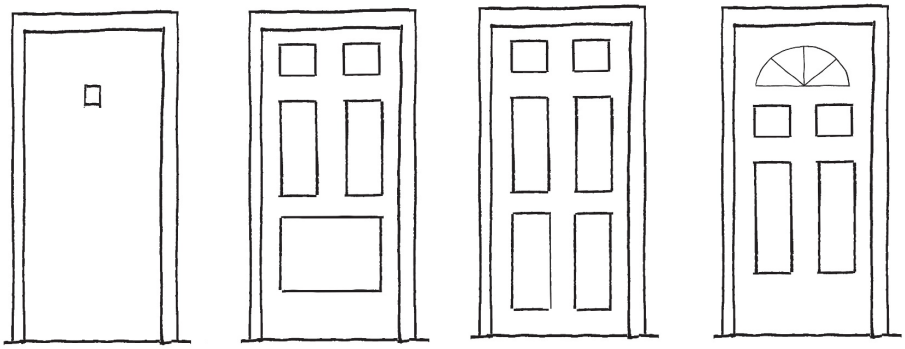


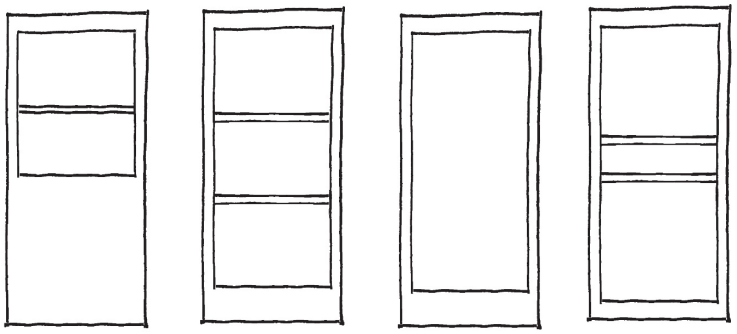
CASEMENT
WITH SHUTTERS



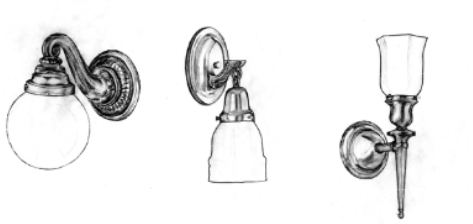
PAIRED WINDOWS
WITH SHUTTERS

Typical Doors and Screen Doors:





Light Fixtures:



L. Ranch

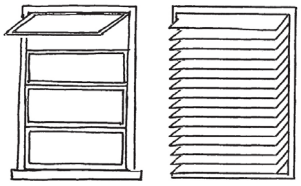
1. The Ranch style is a uniquely American domestic architectural style. It began in the 1930s and is loosely based on Spanish Colonial, Craftsman, and Prairie precedents.

Characteristics:

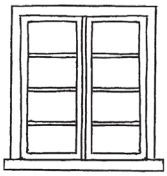
2. Single-story with asymmetrical façade;
3. Three common roof forms, hipped-roof dominates, followed by cross-gabled, finally side-gabled;
4. Large picture windows with decorative shutters;
5. Low-pitched roof with long, low roofline;
6. Wide to moderate with eave overhang, boxed or open;
7. Porch roof supports in decorative iron;
8. Brick or wood cladding.

Appropriate Elements For The Architectural Style:

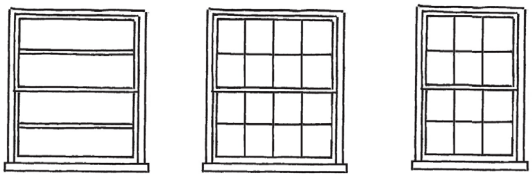
Typical Windows:



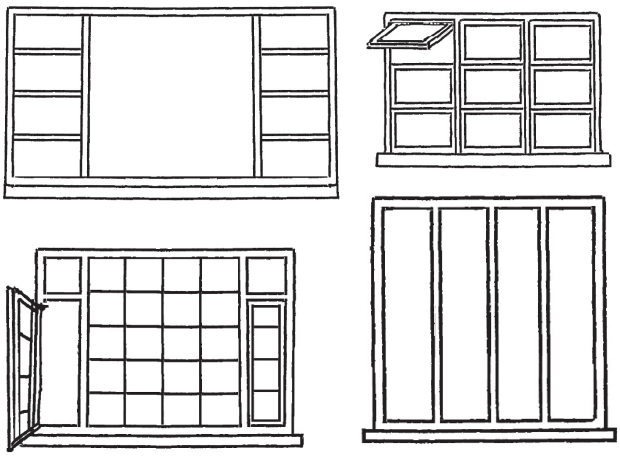
AWNING



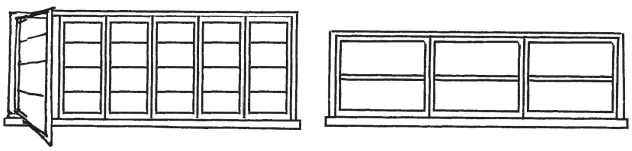
CASEMENT



DOUBLE HUNG



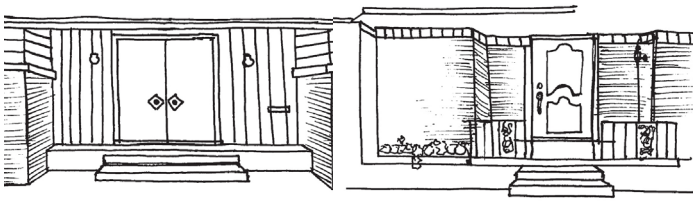
PICTURE WINDOWS



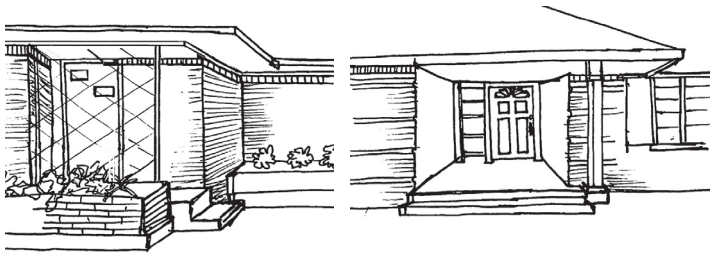
SHORT WINDOWS

Typical Doors and Entrances:

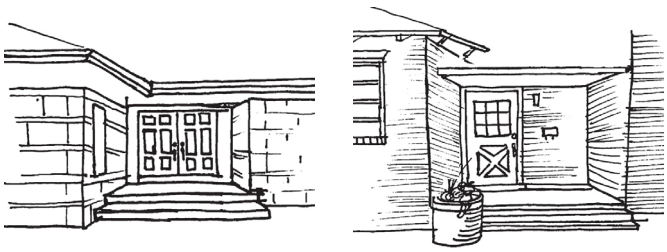
BROAD ENTRY PORCH



ENTRY ON FLAT FACADE

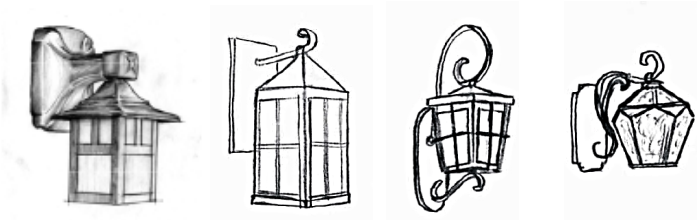


ENTRY PORCH ON CROSS GABLE OR CROSS HIP



ENTRY SET INTO *L*

Light Fixtures:



M. Contemporary

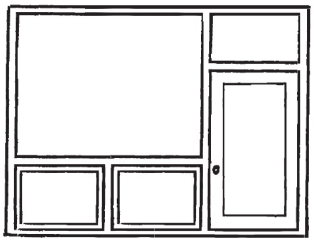
1. This style was the favorite for architect-designed homes built during the period from about 1950 to 1970. It is more concerned with the spaces inside the house and the way in which each space relates to the outdoors.

Characteristics:

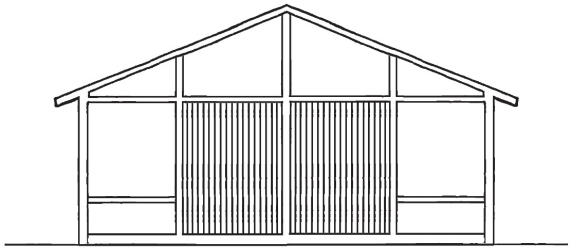
2. Asymmetrical;
3. Low-pitched gabled roofs (sometimes flat);
4. Wide overhanging eaves;
5. Roof beams commonly exposed;
6. Windows generally present in gable ends, or just below roof line in non-gabled facades;
7. Built with natural materials like wood, stone, brick, or occasionally concrete block;
8. Entry door may be recessed or obscured;
9. Landscaping and integration into the landscape are stressed.

Appropriate Elements For The Architectural Style:

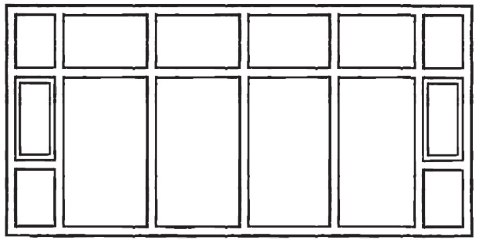
Typical Windows:



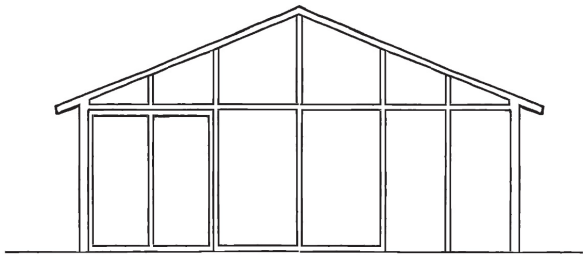
DOORS OFTEN INCLUDED IN COMPOSITION



PANELIED WALLS

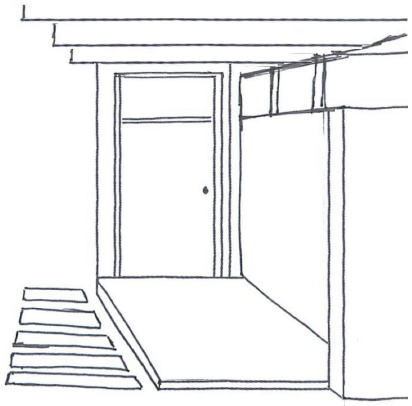


WINDOW WALL WITH LARGE SINGLE WINDOW PANES

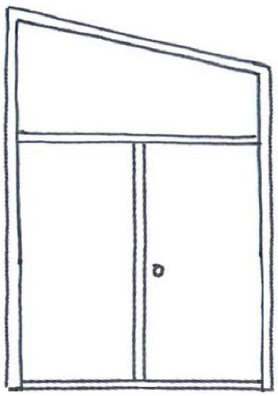


WINDOW WALL

Typical Doors and Entrances:

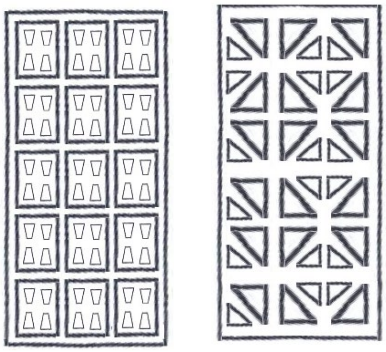


RECESSED ENTRANCE



TRAPEZOIDAL WINDOW

Decorative Grilles:



COMMONLY CONCRETE SCREEN BLOCK (BRISES-SOLEIL)

N. Spanish Colonial

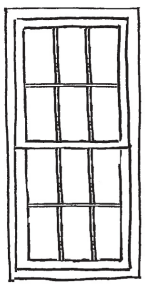
1. Most of what is now the southwestern United States was Spanish from the 17th century until 1821. Larger Spanish colonial domestic buildings were not conceived as multi-roomed wholes but grew, instead, as a series of independent rooms. Typically the first two or three rooms were joined end-to-end to make a linear row; units were then added single file but at right angles to make an L or U.

Characteristics:

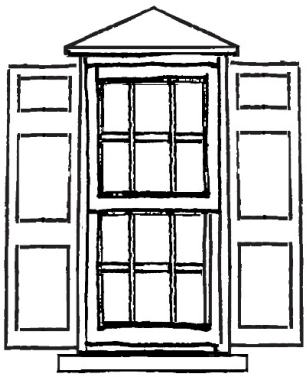
2. Mostly one story;
3. Low pitch or flat roofs with parapets;
4. Solid masonry walls with stucco;
5. Half-cylindrical tiles;
6. Many shed roofs;
7. Asymmetrical façades;
8. Casement Windows.

Appropriate Elements For The Architectural Style:

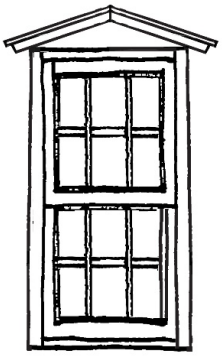
Typical Windows:



DOUBLE HUNG
6 OVER 6

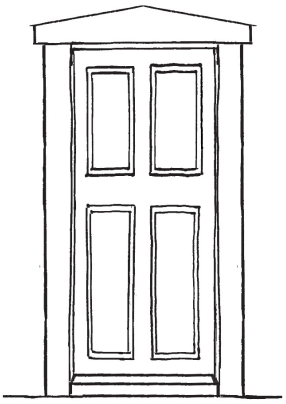


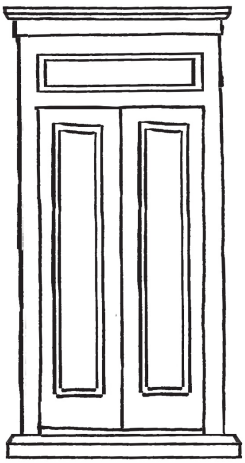
DOUBLE HUNG
6 OVER 6 WITH PEDIMENT
AND SHUTTERS

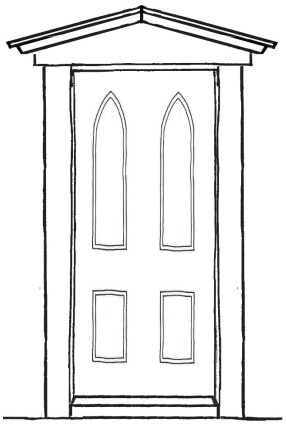


DOUBLE HUNG
6 OVER 6 WITH
PEDIMENT

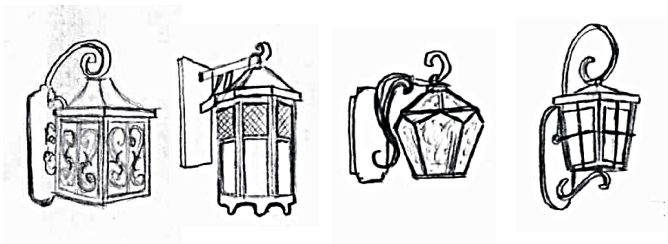
Typical Doors:



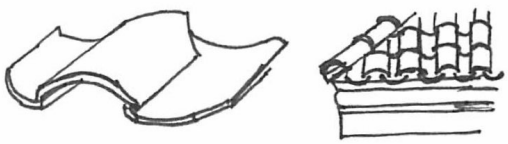




Light Fixtures:



Roof:



O. Gothic Revival

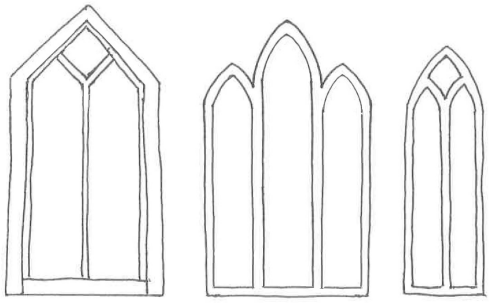
1. The Gothic revival style was popularized by fashionable architects in the northeastern United States between 1840 and 1870. Scattered examples are found in most parts of the country settled before 1880.

Characteristics:

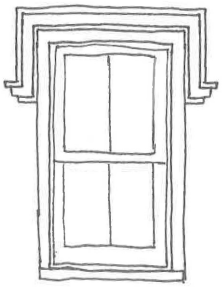
2. Steeply pitched roofs with steep cross gables;
3. Walls extend to gables without a break;
4. Pointed arches on the windows;
5. Asymmetrical façade.

Appropriate Elements For The Architectural Style:

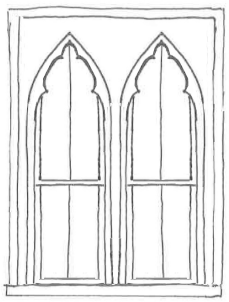
Typical Windows:

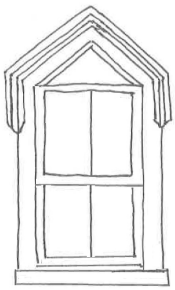


SHAPED WINDOWS

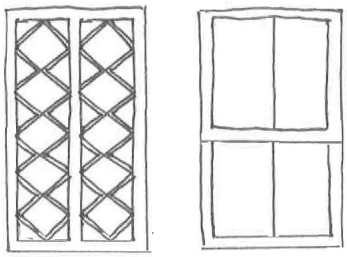


WINDOW CROWNS





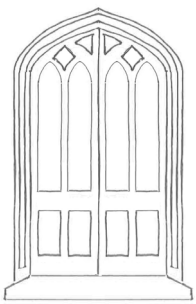
FALSE SHAPING
Wood cutout above or in front of rectangular window

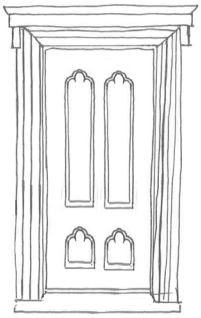


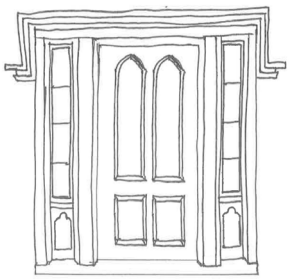
2/2 most common

MOST COMMON SASHES

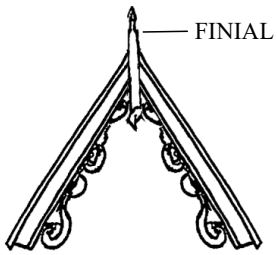
Typical Doors:



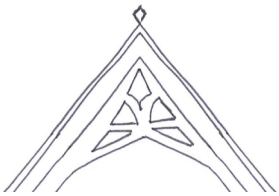




Vergeboards:



NO CROSS BRACING



WITH CROSS BRACING
(post 1860 only)

Light Fixtures:

P. Mission or Pueblo Revival

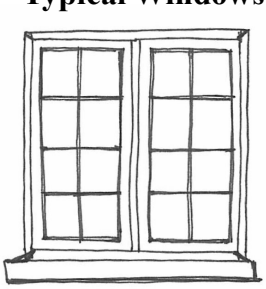
1. Buildings of this style draw from historical precedents, they are a mixture of influences from both flat roofed Spanish Colonial buildings and Native American pueblos.

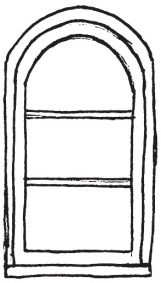
Characteristics:

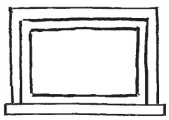
2. Sparsely detailed compared to Spanish Colonial revival;
3. Often flat roofs and parapets;
4. Towers;
5. Arcades;
6. Scrolled gables;
7. Walls are typically stucco or plaster;
8. Tiles are used to outline roof edges and walls;
9. Roof parapets or dormers follow form of early mission buildings, commonly covered with red tile roof covering;
10. Widely overhanging eaves usually open;
11. Porch roofs are supported by large square piers, commonly arched above.

Appropriate Elements For The Architectural Style:

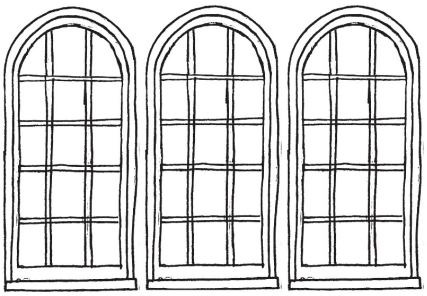
Typical Windows:



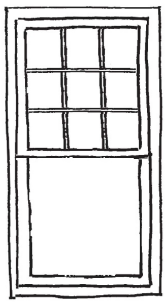




QUATREFOIL WINDOW

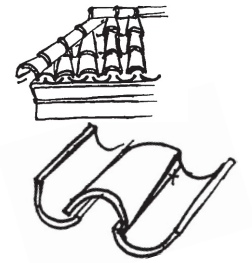


CASEMENT WINDOWS



DOUBLE-HUNG 9 OVER 1

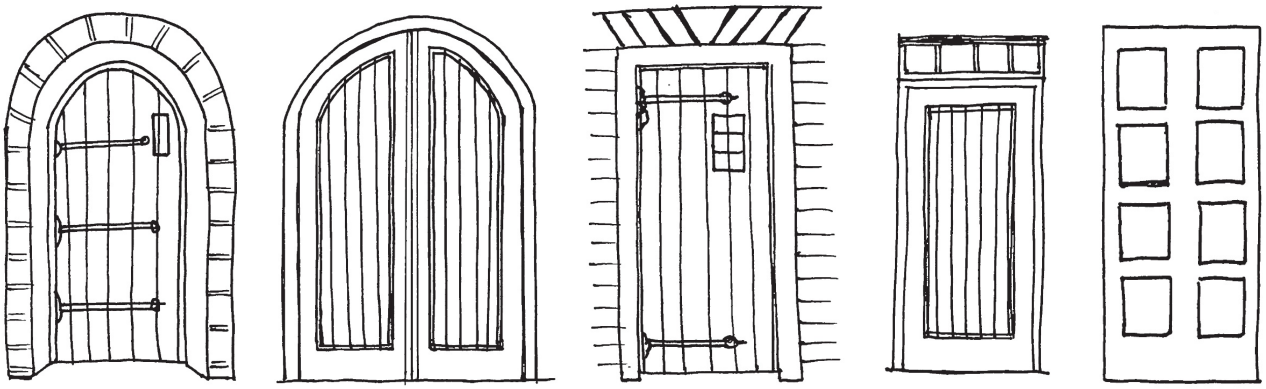
Tile Roof Patterns:



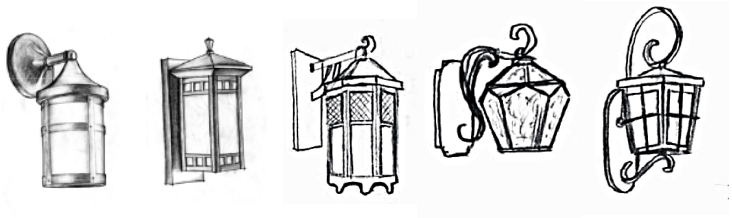
TAPERED MISSION TILE

STRAIGHT BARREL MISSION TILE

Typical Doors And Entrances:



Light Fixtures:



Q. Art Deco

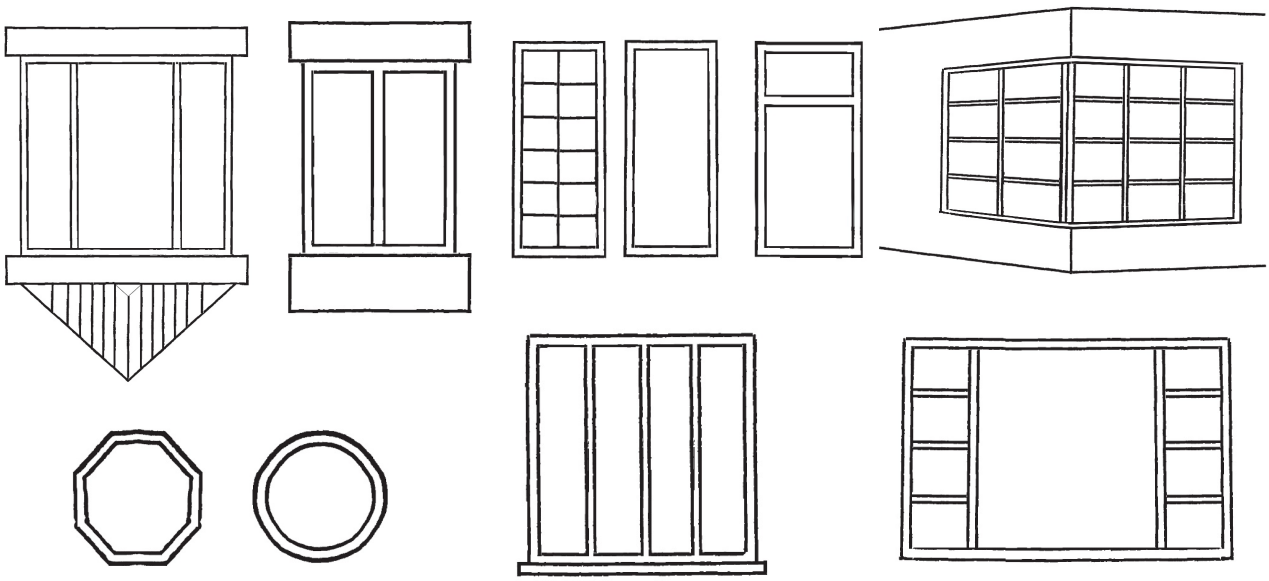
1. Art Deco was the earliest form of Modernistic style in the 1920s and early 1930s. The style gained its name from the Paris Exhibition of 1925 (Exposition Internationale des Arts Decoratifs et Industriels Modernes).

Characteristics:

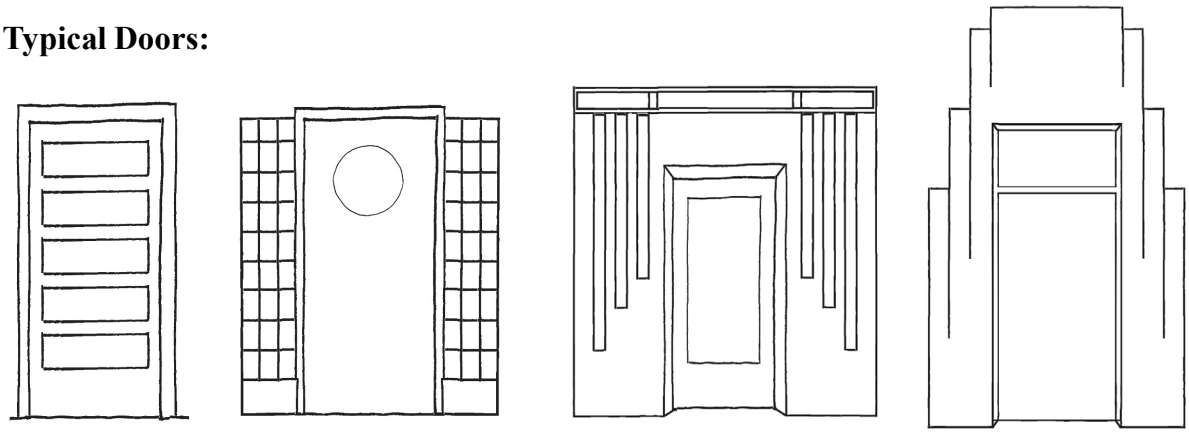
2. More popular for public and commercial buildings;
3. Smooth wall surface usually stucco with zigzags, chevrons or other stylized and geometric motifs as decorative elements on the façade;
4. Concrete, smooth stone or stucco and mosaic tiles are common materials usually applied to simple symmetrical geometric forms;
5. Stepped parapets;
6. Concentric entrance steps;
7. Towers and other vertical projections above the roofline give a vertical emphasis.

Appropriate Elements For The Architectural Style:

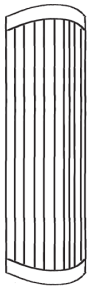
Typical Windows:



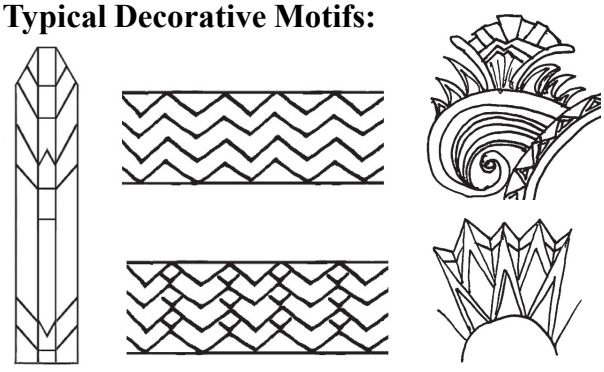
Typical Doors:



Light Fixtures:



Typical Decorative Motifs:



R. Art Moderne

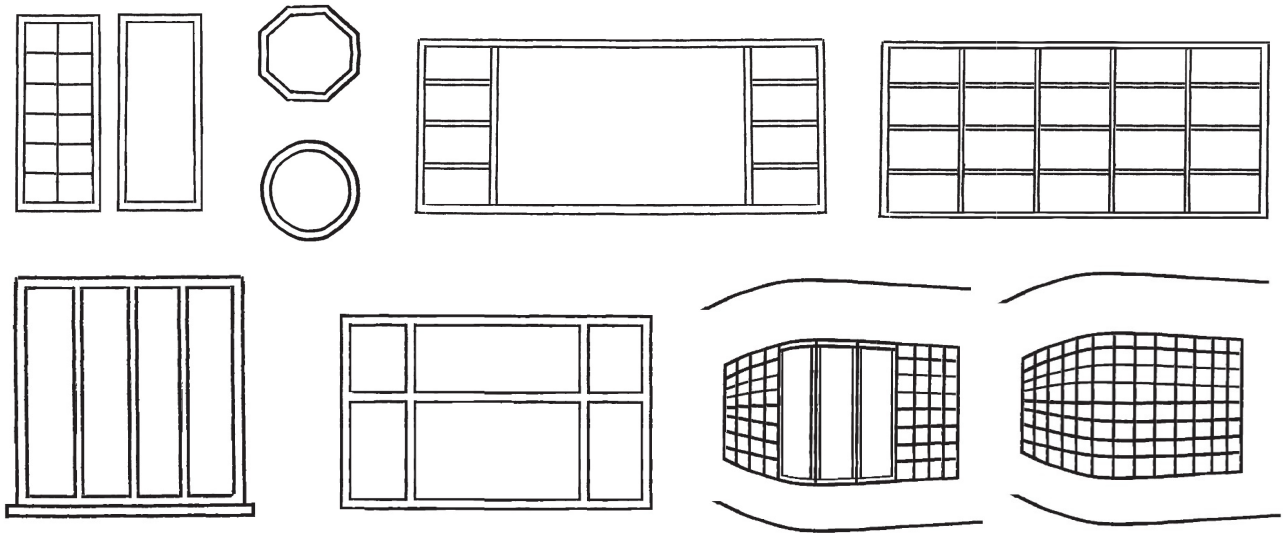
1. After about 1930, Art Moderne became the prevalent Modernistic form. Many houses were built in this style; scattered examples can be found throughout the country.

Characteristics:

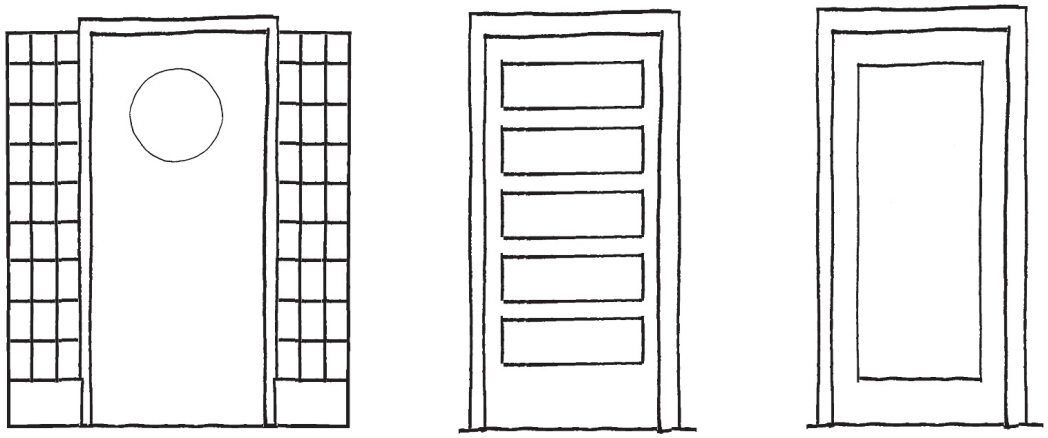
2. Smooth wall surfaces, usually of stucco;
3. Flat roof usually with a small ledge (coping) at the roofline;
4. Facade usually asymmetrical;
5. One or more of the corners of the building may be curved;
6. Windows frequently are continuous around corners;
7. Glass blocks as windows or entire sections of walls;
8. Small round windows are common;
9. Horizontal lines or grooves in the walls and horizontal balustrade elements give a horizontal emphasis.

Appropriate Elements For The Architectural Style:

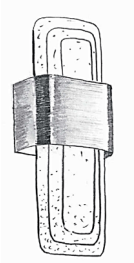
Typical Windows:



Typical Doors:



Light Fixtures:



S. Post-War Modern

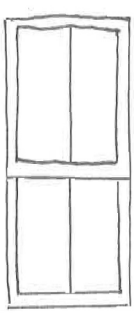
1. This style imitates elements of traditional styles, while incorporating these with new forms and materials.

Characteristics:

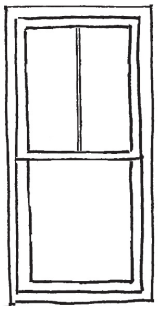
2. Simple in both form and style;
3. Lower pitched side gable roof lines, sometimes with equally low pitched front gabled wing;
4. Restrained decoration;
5. Exterior materials varied widely, wood lap siding was often used as were brick or stone veneers;
6. By the end of the historical period, synthetic materials such as cement-asbestos shingles, simulated stone veneer and vinyl siding were used as exterior finishes;
7. Simple buildings that promote function over form;
8. Represented new advances in building technology such as precast concrete components and glass curtain walls.

Appropriate Elements For The Architectural Style:

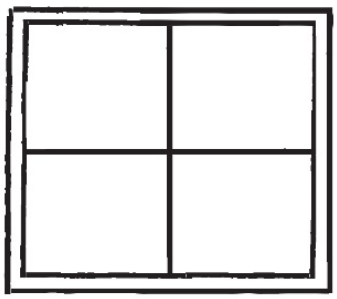
Typical Windows:

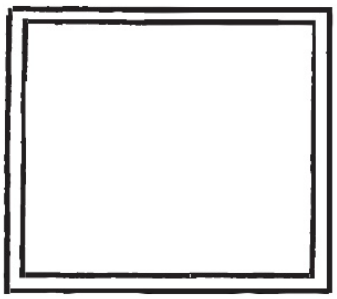


DOUBLE HUNG
2 OVER 2

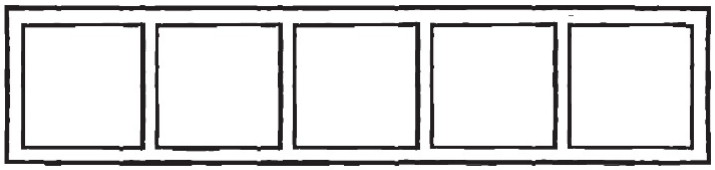


DOUBLE HUNG
2 OVER 1



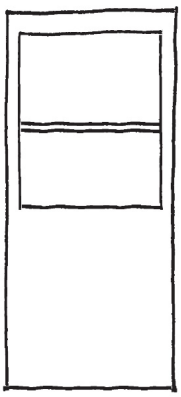


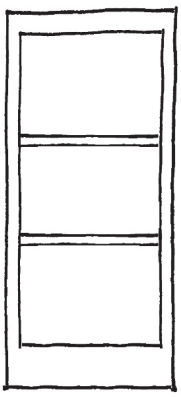
PICTURE WINDOWS

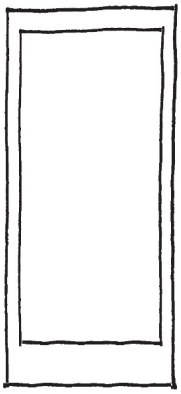


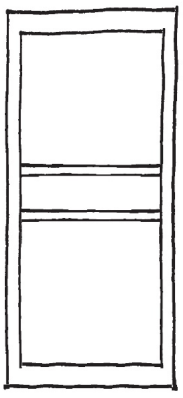
RIBBON WINDOWS

Typical Doors:









A. Foundations and Skirting
B. Porches
C. Exterior Wall Surfaces
D. Exterior Doors and Entrances
E. Windows and Screens
F. Roof Forms and Details

A. Foundations and Skirting

1. Most foundations common to Kingsville are pier-and-beam and concrete block. Houses in the historic residential areas of Kingsville are wood frame on pier-and-beam construction with foundations consisting of wood posts or brick or stone piers set into the ground. Wood posts fail over time, causing the house to shift, and eventually need to be replaced.
2. Some frame structures have brick or stone perimeter beams. Other houses of concrete-block and masonry construction are found. These masonry structures frequently have interior supports similar to pier-and-beam construction.
3. Skirting closes the space under the house but has openings for ventilation. The skirting material and detail are defined by the style and period of the house. For example, Craftsman houses frequently have a flared skirt of horizontal board siding, stone, or brick with ventilation screens. Brick and stone houses, along with a few wood frame houses, typically have brick or stone skirting. Sometimes concrete block that resembles stone is used as skirting.
4. Newer houses have a concrete foundation close to the ground called slab-on-grade; no vents, no skirting.

REPLACING THE SKIRTING FROM THE ORIGINAL MATERIAL CHANGES THE APPEARANCE OF THE HOUSE

WOOD SHINGLE SKIRTING

SKIRTING SHOULD HAVE VENTILATION TO PREVENT TRAPPING MOISTURE

A-1. Recommendations

1. Repair deteriorated foundations before attempting other repairs, such as roof leaks. The movement of the foundation may cause other materials to shift or cause leaks.
2. The foundation posts may be replaced with new post of cedar or chemically treated wood, concrete piers may be installed. Floors can be leveled, and additional support may be installed if needed.
3. Both stone and brick foundations may have deteriorated or missing mortar, which requires repointing or replacing mortar.

IT IS IMPORTANT TO RETAIN SKIRTING AND ALLOW FOR VENTILATION.

4. It is imperative to use mortar that is softer than the masonry to avoid causing the stone or brick to break down. Ideally the replacement mortar will match the original in composition and, if exposed to view, should match in color and joint type as well.

5. Avoid installation of Portland cement or masonry mortar because it is harder than most historic masonry materials.

B. Porches

1. The front porch is found on most of the houses and is one of the most prominent features of individual residences. The front porch is an extension of the living space and contributes to the character of the street and the neighborhood. While most porches are elevated above ground, or ground level, some of the newer slab-on-grade houses have porches that are near the ground.

2. Elevated porches were made of wood and prone to deterioration.

3. Throughout Kingsville, many porches retain their character defining features of columns, railings, steps, and other details

4. Some porches have been altered and their original columns have been removed and replaced with fabricated metal or other inappropriate materials and design as part of modernization.

5. Other alterations include lowering the porch level and installing concrete or brick porch flooring at grade.

6. Some porches have had all or part of the porch enclosed to accommodate additional living space. These alterations take away from the original design of the house.

7. Porches require a great deal of maintenance because of their exposure to the weather so repair is inevitable and necessary.

PORCHES ARE A PROMINENT FEATURE OF A HOUSE AND SHOULD BE PRESERVED

TWO-TIERED FRONT PORCH WITH FIRST FLOOR AT GROUND LEVEL

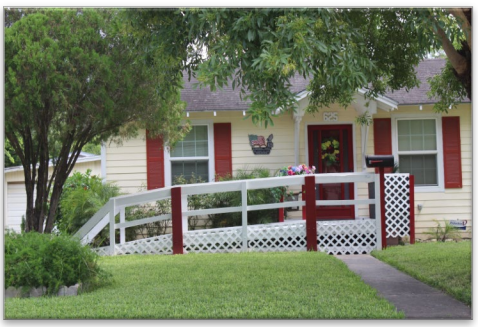
RETAIN AND REPAIR PORCH DETAILS AS THEY ARE A CHARACTER DEFINING FEATURE

B-1. Recommendations

1. Retain original materials and make repairs that match the original design of the porch floor, columns, railings, brackets, steps, and other character defining details.
2. Wood porch floors and columns may require an eventual replacement due to moisture penetration; wood floors and columns should only be replaced with wood of the same profile and dimension.
3. At no time should the porch elevation be lowered to grade and steps redesigned.
4. Porches should never be enclosed to provide more living space as this dramatically alters the appearance of the house.
5. As renovation occurs, consider restoring a previously altered porch and its features. If porches have been drastically altered, or if there is no clear idea of what was originally in place, they can be designed to be sympathetic to the original style of the house. Do not construct or alter a porch to a different house style.
6. If an access ramp needs to be installed due to a change in mobility it should be located to minimize the loss of historic features and should overall preserve the historic character of the property.
7. Ramps can be constructed out of various materials to be compatible with housing styles but should not be constructed out of unpainted pressure treated wood; as this looks temporary and not visually compatible with historic properties.
8. Study the best location for the ramp. It is more desirable to install the ramp at the side of a porch rather than straight up the front steps.

WRAP AROUND PORCH

SCREENED -IN PORCH



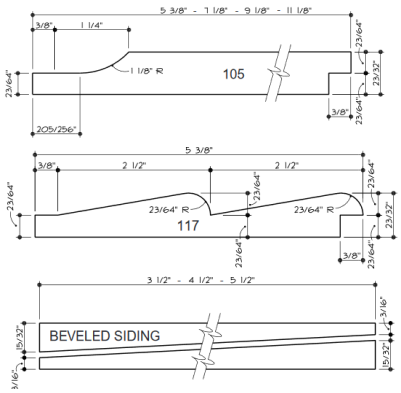
RAMP BUILT IN FRONT OF MAIN ENTRANCE

RAMP BUILT TO THE SIDE OF THE HOUSE

C. Exterior Wall Surfaces

1. The most prominent exterior wall material is horizontal wood siding, the profile of which varies from building to building. The Kingsville historic housing also has a few examples of board-and-batten siding; which is a vertical wood siding with narrow wood strips, or battens, covering the seams of the siding. The historic wood siding has been on some of the houses for 100 years and can last decades if properly maintained and painted. Brick, stone, wood shingle and stucco are also present.
2. Although the majority of the houses retain their original siding, many of the houses have been covered with non-historic siding such as asbestos, vinyl or aluminum and occasionally stucco.
3. Corner boards and window trim are character defining features on houses with wood siding, they are frequently removed when alternative siding is installed.

A HOUSE WITH WOOD SHINGLE SIDING



COMMON SIDING PATTERNS IN KINGSVILLE

C-1. Recommendations

1. Each exterior wall surface material requires different maintenance which can be referenced in the building materials section of this document.
2. It is important to retain the original siding and trim and its dimension, profile, and shadow lines.
3. If the building was constructed of wood siding and needs repairs or board replacement, most siding types are still manufactured and available from suppliers or can be milled for a nominal fee.
4. For the integrity of the neighborhood and house itself, it is not recommended that any synthetic siding be installed over existing wood siding. This not only changes the appearance of the house but may also cause deterioration of the historic material it covers. Additionally, synthetic siding often conceals many of the original details of a residence.
5. While houses with existing synthetic siding installed are not required to remove the siding and restore the exterior, removal of synthetic siding and repairing of original siding and trim are encouraged.
6. Do not remove original siding and replace with T-111 plywood/OSB or other synthetic materials. T-111 is a plywood siding retailed in the form of sheets, with grooves or channels cut into it.

STUCCO AS EXTERIOR WALL SURFACE

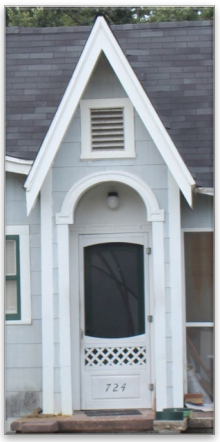
HORIZONTAL WOOD SIDING ON A HOUSE WITH CORNER BOARDS AND WINDOW TRIM INTACT.

ASBESTOS SIDING ON A HOUSE, BUT WINDOW TRIM REMAINS.

D. Exterior Doors and Entrances

1. Historic houses in Kingsville have a wide range of entry treatments corresponding to the variety of housing styles. Even the simplest houses have a well-defined entry that faces the street.
2. Some houses have multiple entrances and some houses have transoms, or windows above the door. Some entrances are flanked by side lights, or windows.
3. Historic front doors usually have glass upper panels. Another important feature is the wooden screen door, often with decorative inserts, which is present on some of the houses.
4. Some historic screen doors have been replaced with aluminum or vinyl storm/screen doors.

FRONT DOOR WITH SEMI-ELLIPTICAL FANLIGHT AND SIDELIGHTS




WOODEN SCREEN DOORS SHOULD BE RETAINED

D-1. Recommendations

1. It is important to maintain the multiple components of the entry doors, including glass panel doors, transoms, sidelights and screen doors.
2. Historic doors should be repaired where damaged.
3. Reduce airflow at the bottom of the door by installing a door sweep to fit snugly against the threshold. Install weather stripping for energy efficiency.
4. When replacing a door which is damaged beyond repair match original door, do not change styles. Installing a new door that does not match the original is not recommended as it would negatively impact the character of the house.
5. Screen doors should be retained and repaired when necessary. Any replacement screen door should match the historic screen door or should be built to mirror the panels and sash divisions of the door that it covers.
6. If storm and screen doors are installed where none existed originally, select a “full vision panel” design to allow the original door to be seen.


IT IS COMMON IN KINGSVILLE TO HAVE A FRONT PORCH WITH TWO ENTRANCES


ROUND TOP WOODEN DOOR WITH SPEAKEASY

7. Repair damaged transoms and sidelights. Avoid altering transoms and sidelight as it distorts the strong vertical proportions of the windows and doors and changes the character of the residence.

8. Retain original lighting fixtures, and repair and re-wire as necessary. Any new entry lighting fixtures should be compatible with the character of the building. An artificially "aged" fixture that mimics a carriage lamp or gaslight is not recommended.

ORIGINAL LIGHT FIXTURE ABOVE FRONT DOOR

WHEN REPLACING DOORS AND WINDOWS, MATCH ORIGINAL, DO NOT CHANGE STYLES.

E. Windows and Screens

1. Windows play an important role in the character of the houses and the overall neighborhood.
2. The proportion, material and organization of windows in a wall help to establish a construction date of the house. The detail of the window is frequently a key characteristic in identifying an architectural style. Original windows are set into the wall.
3. The majority of the windows in the historic houses are wood, double-hung, rope-and-pulley systems. Many of the windows have multiple panes of glass in a single window sash, which adds depth.
4. More contemporary style houses have steel casement windows.
5. Window screens are often a decorative character-defining feature as seen in Arts and Crafts style.

DOUBLE HUNG WOODEN WINDOWS PLAY AN IMPORTANT ROLE IN THE CHARCTER OF THE HOUSE

WOODEN WINDOWS WITH DECORATIVE SCREENS

E-1. Recommendations

1. All historic windows should be retained and maintained. Ensuring proper window fit, weather stripping the sash, installing new glazing compound, and sealing around the window frames at the siding all substantially improve the energy efficiency of wood windows.
2. It is not necessary to replace an entire window if only a portion is damaged. Historic windows were designed so that a failed element could be repaired or replaced and would not require the entire window to be replaced. Repair or replace damaged components, as necessary.
3. Focus on retaining the original appearance on the primary façade.
4. If windows are missing or if frames are deteriorated beyond repair, their replacement should have the same basic dimension and profile as the original. “Snap-in” mullions or imitation dividers are inappropriate within the historic housing and should not be installed.
5. Aluminum windows are not appropriate replacements for a wood window and have not been proven to be more energy efficient than a well-maintained wood window. Aluminum windows have a nailing fin which places the window on the outer plane of the building and changes the depth and shadow pattern.

DIVIDED LITE WINDOWS, COMMON IN ARTS & CRAFTS, PRAIRIE, AND QUEEN ANNE STYLES

DAMAGED WINDOWS SHOULD BE REPAIRED IN A TIMELY MANNER

6. Fiberglass and vinyl windows may be installed in place of a badly deteriorated window, but only when the size and proportion of the original window are duplicated. Nailing fins should be removed to install the window into the wall, not on it.

7. Mill finished aluminum should be avoided even in the installation of windows' screens and storm windows. Avoid the use of bright aluminum screen fabric. Factory painted or powder coated storm or screen windows with a meeting rail that matches the window are acceptable.

STEEL CASEMENT WINDOWS ON MONTEREY STYLE HOUSE

CASEMENT WINDOWS ON SPANISH COLONIAL BUILDING

F. Roof Forms and Details

1. Roof forms and materials play an important role in defining the character of a house. The majority of the roofs are combination of hip, gable, and dormers, although a few simple gable and hip roofs exist.
2. The size of the roof overhang (eave) varies from house-to-house but relates to the house's style. For example Craftsman style houses have wide open eave overhangs, with exposed roof rafters and decorative beams; these features should be retained or repaired if needed.
3. Dormers are common and are found in a variety of shapes and sizes, some have windows while others have vents. Dormers and other historic roof details such as weather vanes add to the character of the house and the neighborhood.
4. It is not uncommon for one house to have multiple roofing materials. A house may have a standing seam roof on one portion and composition shingle on another
5. There are a variety of historic roofing materials that are still present on the historic houses, including standing seam metal and pre-finished corrugated metal sheets. However, composition shingle is the most common and cost-effective roofing material.

FRONT FACING GABLE ON CROSS GABLE ROOF WITH BOXED EAVES

HOUSE WITH FRONT FACING GABLE

HOUSE WITH A HIPPED ROOF

F-1. Recommendations

1. Maintenance of the roofing material and flashing is important. In the event replacement is necessary, select a roofing material that is compatible to the design and style of the house.
2. Retain the original roof form and details. If attic space is converted into living space dormers are added, retain the original roof pitch to avoid a “pop-up” appearance, especially on the front façade.
3. Retain original roof materials and replace with a similar material when necessary.
4. Composition shingles should not be installed on a low-slope pitch roof because they will leak.
5. Avoid adding details that did not exist originally.

FRONT FACING GABLE ON CROSS GABLE

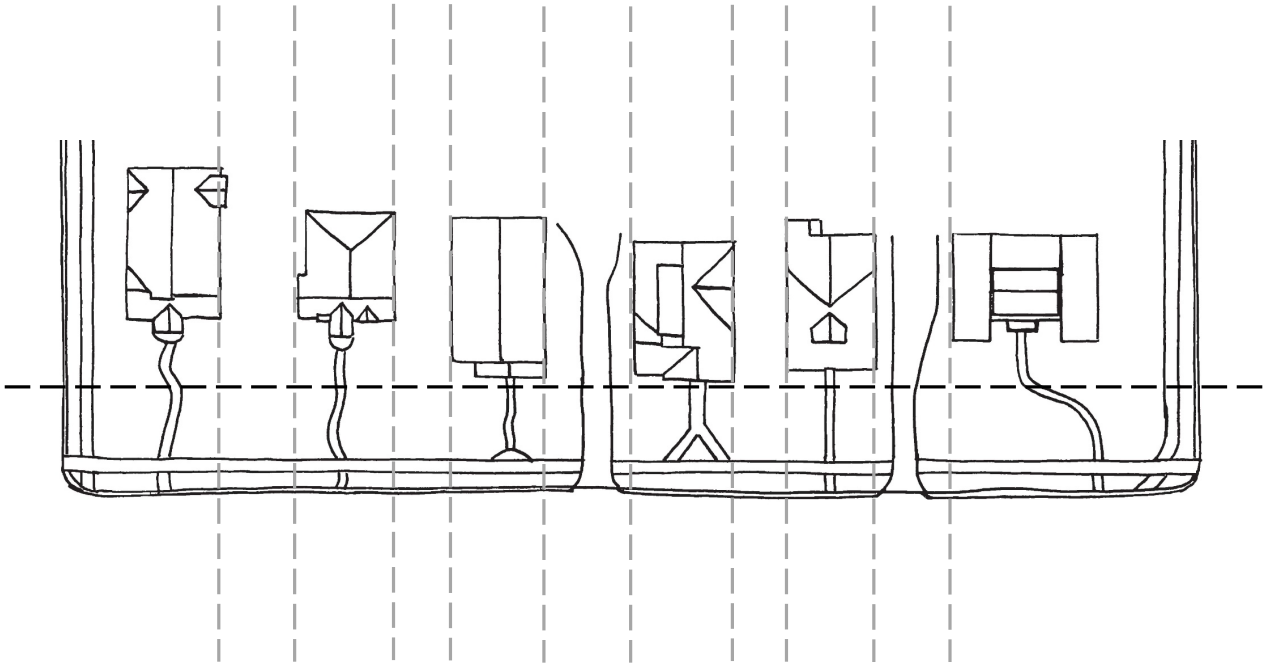
A. Neighborhood Characteristics and Distinctions

B. Site Development and Characteristics

C. Rhythm and Visual Continuity

D. Building Heights and Orientation

E. Modern Conveniences, Amenities, and Public Safety



A. Neighborhood Characteristics and Distinctions

1. The historic residential buildings within Kingsville have many shared characteristics while each building retains its own distinctive identity. The common neighborhood characteristics should be maintained.
2. The setbacks of the houses throughout the neighborhood are consistent for the most part, but they can vary depending on the area of development.
3. As changes are proposed to a site or home, review the lines of continuity and rhythm established in the specific neighborhood. Look at the scale, form, and proportion of proposed changes and ensure that the proposed project will retain these characteristics.

PARKWAYS

THE SCALE OF A HOUSE AND ITS PLACEMENT ON A LOT INFLUENCES A NEIGHBORHOOD CHARACTERISTICS

THE DISTANCE A HOUSE IS SETBACK FROM THE STREET AND ITS NEIGHBOR CREATES A RYTHYM

A-1. Definitions of Historic Neighborhood Characteristics

4. Building Form

Building Form is primarily dictated by the style of the building. For example, Queen Anne and Victorian style are recognizable by their composition of multiple shapes which include bays, dramatic roof lines, dormers and porches while the Craftsman style is derived from a simplified rectangular plan. The Neoclassical building also derived its form from a rectangular plan but has a dominant central entry porch with columns which extend the full height of the building.

5. Scale

The scale of a building is measured as the relationship of building size to something else, such as a human. Windows, entrances, porches, bays and the dimensions of building materials contributes to the overall scale of the building.

6. Rhythm

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

7. Proportion

Proportion is the relationship of the dimensions of an object to itself, such as height to width. Proportion is inherent in all aspects of a building form, components, and material. As an example, older homes with high ceilings have windows that are taller than they are wide. Houses after 1960s usually have lower ceiling heights so their windows are shorter and wider.

BRICK IS ALSO A VERY COMMON BUILDING MATERIAL WITHIN KINGSVILLE

8. Relationship of Materials and Texture

The materials and texture of each home are representative of the style and period of construction. The inherent properties and dimensions of construction materials like brick and wood boards help in understanding the home's size, scale, and proportion. Because stucco has no dimension, it is difficult to measure its relationship to the scale of a building.

BUILDING ALIGNMENT HELPS ESTABLISH THE VISUAL CONTINUITY WITHIN A NEIGHBORHOOD

9. Wall of Continuity or Setback

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

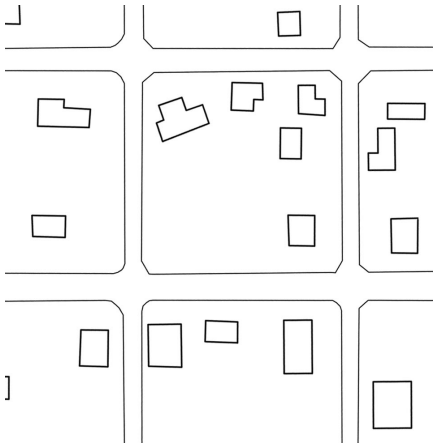
The neighborhood's visual continuity starts at the street, which is basically a straight line of uniform width. Then the front yard is established and sometimes includes a stone wall or a fence. Each of these elements works to organize a neighborhood. These organizational elements, along with orientation and placement of houses on the lot, establish the visual continuity of a neighborhood.

The wall of continuity in Kingsville varies within the neighborhoods and streets.

B. Site Development and Characteristics

1. The organization pattern established in each Historic District guides the development and proposed alteration of each site.
2. Some houses face the street with a logical, visible entrance and a sidewalk that leads from the street to this entrance. Others have gravel driveways that lead from the street to this entrance. These sidewalks and gravel driveways help to establish a rhythm.
3. There is an established distance from the street to the house, which is called a setback. This setback reinforces the importance of the entrance and the orientation of the building. Building beyond this setback would change the visual continuity established.
4. Several driveway approaches in the front yard lead to garages and secondary outbuildings, which are located behind the main house. Contemporary style houses have incorporated their garage or carports into their house plan, but typically they do not project beyond the established front wall of the house. While the construction of new garages and carports is necessary, their placement and approach should respect the original "front line" of the house. This would place them behind the existing setback. Locating them to the rear of the property is preferable.
5. Front yards are defined by the street, sidewalks, fences, and parkways. The walls are low in profile and do not obscure the house. Front yard fences are not common to these neighborhoods, but there is evidence of historic fences and walls.

MOST HOUSES IN KINGSVILLE HAVE A VISIBLE ENTRANCE THAT FACES THE STREET,



FOR THE MOST PART THE HOUSES FACE THE STREET AND A WALL IS CREATED BY THE SETBACK LINE

B-1. Recommendations

6. Retain the orientation of the house to the street. To change the entrance from the front would alter the pedestrian approach and rhythm.
7. Removing and relocating the sidewalk from the street to the house would break the rhythm of the neighborhood. Broken sidewalks should be replaced but the location should remain. The material should match the original or should be compatible with the house and the surrounding neighborhood. Materials such as stone, concrete or brick pavers, and decomposed granite are appropriate replacement materials and are not as harsh as large expanses of concrete. Each house style should be considered when selecting on alternative material.

PARKWAYS AND SIDEWALKS HELP DEFINE FRONT YARDS

6. Driveway locations should not be altered if it affects the rhythm of the street. Materials that might be used for a driveway are gravel, pea gravel with a brick or metal edge band, pavers, concrete strips or “ribbons” and asphalt.
7. Front yard circular drives are not appropriate to the neighborhood because they encroach on the setback and break the rhythm on the street.
8. The style of the house and the surroundings should be evaluated when considering any type of front yard fence.
9. Avoid using fencing at the front of any property.
10. Review the reason for wanting to install a front yard fence. Did one exist historically? Houses constructed in the 1880s had front yard fences to keep livestock from roaming into the yard. Houses built after the 1920s no longer had fences in the front yard, which reflected a “progressive” movement when fencing laws reduced the chance for roaming livestock.
11. In most applications, the fence should be installed at or behind the building setback line. Houses built on corner lots have two street frontages and any fencing should be considered carefully. At no time should the fencing extend beyond the common setback line of the houses on either street face.

MANY DRIVEWAYS ARE GRAVEL IN KINGSVILLE, SOME LEAD TO OUT BUILDINGS BEHIND THE MAIN HOUSE

CHAIN LINK FENCING SHOULD NOT BE USED IN THE FRONT OF ANY PROPERTY

C. Rhythm and Visual Continuity

1. A rhythm is created by the spacing between houses, and the setback of house from the street as well as the location of sidewalks, walkways, and parkways. This cohesiveness is reinforced by a common scale and building height.

C-1. Recommendations

2. The density of the neighborhoods should be preserved to avoid changing the character and the streetscape of the area.

3. If replacement housing, or "infill," is necessary due to natural disaster or the re-platting of land, avoid reducing the lot size or changing the rhythm of the street. Consider square footage and scale of the surrounding houses to retain the cohesiveness of the historic district. Building heights should be compatible with surrounding houses which may necessitate elevating floor levels above grade and constructing with higher than 8'-0" ceilings. The building setback line of surrounding houses should be followed, and garages should be set back from the face of the house.

3. Avoid additions that detract from the size of the original house and that come forward of the front face of the original building.

SIMILAR FRONT YARD SETBACKS HELP TO ESTABLISH A COMMON SCALE

COMMON LOT SIZES HELP TO CREATE RHYTHM AND VISUAL CONTINUITY

INFILL HOUSING BUILDING HEIGHTS SHOULD BE COMPATIBLE WITH SURROUNDING HOUSING

AVOID ADDITIONS THAT DETRACT FROM THE ORIGINAL SIZE OF THE HOUSE

D. Building Heights and Orientation

1. The majority of the houses within the historic district are one-story although some are two-story. The houses are generally rectangular in shape and are deep from front to back, but there are several square shaped houses. Most entrances of the houses face the street.
2. However, there are several historic and non-historic houses, that are positioned parallel to the street and are deep from right to left.

D-1. Recommendations

3. Retain the prominent entrance or face to the street.
4. If new construction occurs, orient the front of the house to the street.
5. Maintain wide side yard setbacks even if they do not conform to current standards.
6. Modifications to the original roof form should be in keeping with the style of the house and should avoid the "pop-up" appearance.

MANY HOUSES WITHIN KINGSVILLE HAVE A SQUARE SHAPED PLAN

SOME HOUSES ARE POSITIONED PARALLEL TO THE STREET AND ARE DEEP FROM LEFT TO RIGHT

MOST OF THE PROMINENT ENTRANCES TO HOUSES IN KINGSVILLE FACE THE STREET

AVOID MODIFICTIONS THAT GIVE A "POP-UP" APPEARANCE TO THE HOUSE

F. Modern Conveniences, Amenities, and Public Safety

1. Some modern amenities have been added to historic residences that are visible from the street and detract from the character of the neighborhood. Such additions include window air conditioning units, antennas and satellite dishes. Other common inappropriate alterations include railings, lighting, and non-functional shutters.
2. In some cases, historic fabric has been removed and replaced with incompatible materials. Examples include the replacement of window screens with aluminum screens and replacement of decorative screen doors with storm windows.
3. Access ramps have been added to some houses to allow a no-step entrance.

F-1. Recommendations

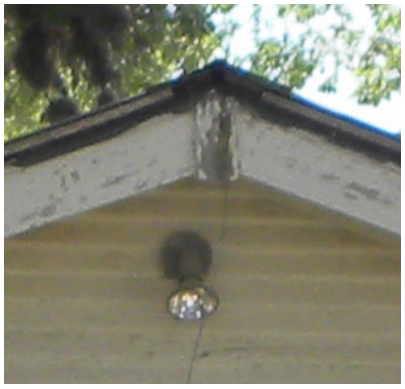
4. Weigh the historic integrity of the house and neighborhood with the value of the improvement and the quality of life. Ask yourself, "Can this improvement be installed and removed without causing irreparable physical and aesthetic damage to the house or neighborhood?"
5. Locate modern amenities in the least visible place from the prominent face of the house, which include the rear and side facades. Avoid the installation of air conditioning and electrical equipment on the prominent face of the house, only install equipment in such a way that it does not damage the historic building fabric. Screen equipment when possible with appropriate planting material.
6. Retain window and door screens that are detailed features of the period of the house, as in the case of Craftsman style houses. Avoid concealing the detailing of historic front doors and entrances with contemporary storm doors. When damage beyond repair, wood window screens and doors, designed for the style of the house, can be purchased or custom made at most lumber yards.
7. Carefully consider the potential location of access ramps for temporary or long-term disability, and the impact of the ramp on the house and neighborhood.

SATELLITE DISHES SHOULD NOT BE VISIBLE FROM THE STREET IN HISTORIC NEIGHBORHOODS

LIGHTING FIXTURES THAT ARE NOT APPROPRIATE TO THE STYLE OF A HISTORIC HOUSE, SHOULD NOT BE INSTALLED ON THE PROMINENT FACADE

ONLY INSTALL EQUIPMENT IN SUCH A WAY NOT TO DAMAGE THE HISTORIC BUILDING FABRIC

8. Chimneys are an important architectural feature and the removal or alteration of existing chimneys alters the historical integrity of the house and is not recommended.
9. Decks and patios can be compatible with historic houses if thought is given to location, proportion, and materials.
10. New dormers may allow for additional use of the attic but need to be designed to match the style of the original houses and not overpower it.
11. Flags and banners are considered a removable amenity, but care should be used when mounting to not damage the historic materials of the house.
12. Light fixtures located on the building exterior, porches, pathways and paved areas need to be appropriate in design, scale, and character of the house. There are many available fixtures in various architectural styles. A Victorian light fixture is appropriate with a Victorian house but not appropriate with a Ranch or Craftsman style house.
13. Mailboxes and mail slots should be simple and as unobtrusive as possible. Mailboxes can be obtained in styles compatible with the time period of the house.
14. Operable shutters may be installed if they are in keeping with the style of the house and period of construction. Shutters need to be correctly proportioned to the width and height of the window and be installed with hinges rather than nailed to the wall.
15. Skylights can add light to interior spaces and make attics spaces more useable. If flat in profile and positioned away from public view, skylights can be installed in older houses. Bubble-dome skylights are not appropriate for buildings within historic districts.
16. Site garages away from the primary view and set them behind the front wall of the house. Install single doors instead of double-width doors. Whether constructed as an addition to the original house and historic structures, or as an accessory or secondary building, the garage design should be compatible with the historic residence.



LIGHT FIXTURES SHOULD ALWAYS BE APPROPRIATE IN DESIGN TO MATCH THE ARCHITECUTURAL STYLE OF THE HOUSE

SKYLIGHTS CAN BE INSTALLED ONLY IF THEY ARE FLAT IN PROFILE AND ARE NOT ON THE PROMINENT FAÇADE OF THE HOUSE

17. As you formulate your ideas to modify and improve your home, questions will arise. There are many sources available for advice and assistance, including a neighbor who has completed a similar project appropriately, the Texas Historical Commission, City Staff, and the National Trust for Historic Preservation. Helpful publications to begin your project include *The Secretary of the Interior's Standards for the Treatment of Historic Properties, National Park Service's Preservation Briefs, Traditional Building Magazine, The Old House Journal and Catalog, and Renovator's Supply Catalog.*

Contents:

- City of Kingsville:

361.219.9325

http://www.cityofkingsville.com/

- Texas Historical Commission: Architectural Department

512.463.6094

Http://www.thc.state.tx./contactus/cotdefault.shtml

- National Trust for Historic Preservation

http://www.preservationnation.org/

- Links:

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

www.nps.gov/history/hps/tps/standguide.htm

National Parks Service Preservation Briefs:

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

Traditional Building Magazine:

www.traditonal-building.com

The Old House Journal and Catalog:

www.oldhousejournal.com

Renovator's Supply Catalog:

www.rensup.com

A. Brick
B. Stone
C. CMU
D. Wood
E. Metal
F. Synthetic Materials
G. Glass
H. Color

A. Brick

1. Some of the commercial buildings in Kingsville are made of brick masonry. These brick walls are usually about a foot thick or more and carry the weight of the building.
2. Brick is not a common building material in the wall construction of residential houses in the historic neighborhood of Kingsville.
3. Brick walls are constructed by stacking single pieces together to create a pattern. Most wall patterns have a defined horizontal line.
4. Several more contemporary houses have a brick veneer siding material over them.
5. Brick is also used to create decorative features that should be preserved. These features are usually found around openings on a building, at the top of building to create a cornice, or as a detail to add to the horizontal organizations of the building block.
6. Brick is typically used for chimney construction and, occasionally, for the construction of foundations.
7. Chimney tops are usually constructed with decorative brick detailing or corbel. The mortar in this portion of the chimney is frequently loose or missing due to weather.
8. Rough-faced concrete block, which resembles the look of stone, is used as a residential building material for skirt and wall construction.

COMMERCIAL BRICK BUILDING

IT IS IMPORTANT TO PRESERVE BRICK DETAILING BECAUSE IT ADDS TO THE CHARACTER

BRICK CHIMNEY

A-1. Recommendations:

9. Retain and maintain the original brick or block material.
10. Replace loose or missing mortar with one of the same composition as the original. Mortar is important to the integrity of the brick wall.
11. If the mortar is missing, its replacement should match the historic mortar in composition, color, and joint width. Use a sand-lime recipe for mortar, which is compatible with the old brick.
12. It is important to preserve brick detailing because it adds to the character of the building.

IT IS IMPORTANT TO RETAIN AND MAINTAIN BRICK. IF MORTAR SHOULD BE REPLACED IT SHOULD MATCH IN COMPOSITION, COLOR, AND JOINT WIDTH

13. Avoid removing chimneys, rather repair and maintain them.
14. Repair or replace flashing as needed to ensure a watertight connection between the chimney and roof.
15. Historic buildings should be cleaned in the gentlest means possible which typically includes water and soft bristle brushes.
16. Sandblasting and high-pressure washing can cause irreparable damage to brick and are not permissible.
17. Any chemical cleaner must be tested in small areas of limited visibility to ensure compatibility and effectiveness on the brick.
18. Modern masonry mortar has cement as a main ingredient, which is too hard for historic brick. A high cement content will trap moisture in the brick and cause it to deteriorate.
19. Brick is a clay material that "breathes," it does not require paint like its metal or wood counterparts. Some coatings can trap moisture in historic brick causing damage to mortar and interior finishes.
20. Avoid changing the appearance and scale of a brick building by painting it.
21. Avoid installing brick or block where these materials were not originally used.
22. Avoid installing brick on the walls of a house that originally had wood siding. To install brick over wood siding changes the character of the house and can destroy the wood beneath.

BRICK IS VERY COMMON AS A BASE TO TAPERED COLUMNS

B. Stone

1. Stone is used in the construction of commercial buildings, residential houses, foundations, retaining walls / fences, and details.
2. Field stone or stone rubble refers to stone that varies in size and has an undefined shape. The uneven face of stone rubble and uneven size of the pieces provide a unique visual appearance.
3. Cut stone is a precisely shaped stone, usually with a smooth face. It is frequently used as a decorative element on buildings or as a way to accent an opening. Cut stone can also have a great amount of detail, such as on columns and capitals.
4. The stone walls are put together with soft lime mortar in the same way brick walls are. The mortar should not be harder than the stone.
5. Stone can be cleaned with a mild solution of soap and water. Sandblasting and high-pressure washing can cause irreparable damage to stone and are not permissible.
6. Another use for stone in Kingsville can be found in walkways and planter beds.

COMMERCIAL BUILDING WITH CAST STONE DETAILING

STONE ON COLUMN PIERS

B-1. Recommendations:

7. Replace deteriorated stone with stone that matches the original in color and texture.
8. Replace deteriorated or missing mortar with mortar of the same composition as the original in composition and color.
9. Portland cement, or masons mortar is too hard and will cause the stone to deteriorate and crumble.
10. It is not recommended that stone be added to the foundation or face of a house.
11. Retain stone walls and drainage beds.
12. Use stone as a site design material for features such as walks, walls, and planter beds.
13. Any chemical cleaner must be tested in small areas of limited visibility to ensure compatibility and effectiveness on the stone. Some chemicals may burn the face of stone.

HOUSE WITH CUT STONE

HOUSE WITH STONE RUBBLE

C. CMU

1. Concrete masonry units (CMU), “concrete block” or “cinder block,” are both a historic building material and a modern one. It is a masonry material such as brick and stone but of a larger size and material content. The standard size is 8x8x16. It is assembled with the use of mortar.
2. Historic concrete block has a rusticated face and was made to imitate stone. It appears as the primary building material on several houses in the historic district.
3. “Smooth” faced concrete block is a common material for commercial buildings as well as modern residential buildings. Modern concrete block is a porous material and is often painted or plastered with a smooth surface.
4. Concrete block is often used in landscape construction for walls and columns.

C-1. Recommendations:

5. Recognize concrete block as a building material and maintain it.
6. Replace deteriorated or missing mortar with mortar of the same composition and joint profile.
7. Painted concrete block should remain painted.
8. Retain and maintain concrete block in landscape features. This may include repairing or reconstructing foundations.


HOUSE WITH UNPAINTED RUSTICATED FACE BLOCK


HOUSE WITH PAINTED RUSTICATED FACE BLOCK


HISTORIC WATSON ROOMING HOUSE WITH RUSTICATED FACE BLOCK


MONTEREY STYLE HOUSE WITH SMOOTH FACED BLOCK

COMMERCIAL BUILDING WITH BRICK FRONT AND CMU SIDES

D. Wood

1. Wood was historically used for a variety of architectural details such as window frames and sashes, columns, canopies, and storefronts including doors and frames for display windows.
2. Wood is the primary building material in the residential construction of Kingsville. Wood is used for the structural elements as well as the skin of the building.
3. Wood, when well maintained, can last for decades. However, it will rot with the presence of moisture. It is important to keep wood surfaces painted.
4. Rough sawn wood is not appropriate for installation in historic buildings.
5. Wood shingles are rarely found as an existing roofing material and may be the result of previous replacement due to deterioration.
6. The majority of houses are covered in horizontal drop siding with a milled profile or in a clapboard or lap siding, which has a tapered profile.
7. Board-and-batten, or vertical, siding is found on some houses, and can be seen on outbuildings such as garages, barns, and sheds.
8. Wood details are found on all houses from all styles and periods of construction. These include ornate turned columns and spindles and window and door surrounds.
9. Wood is also a skirting material on houses. Because houses were built above ground on posts and beams, a skirt was constructed from the floor level to the ground. Wood skirts often reflect the same siding profile and dimension as on the body of the house; on Craftsman style houses, the skirt was frequently made of a wider horizontal board siding.
10. Another wood skirting material found is wood lattice, which has built in ventilation. The skirting was most commonly constructed on a vertical/horizontal grid.

WOODEN STOREFRONT ON A COMMERCIAL BUILDING

WOOD DETAILS ARE COMMON ON RESIDENTIAL BUILDINGS

WOOD SHINGLES ON A RESIDENTIAL CANOPY

HOUSE WITH HORIZONTAL WOOD SIDING

D-1. Recommendations

11. Retain and repair wood siding and details.
12. Replace missing or badly deteriorated wood features with wood of the same dimension and profile.
13. Refrain from installing synthetic materials, such as Hardieplank (cement board), over existing wood materials because they frequently cause historic materials to rot.
14. Refrain from replacing a deteriorated wood feature with another material.
15. Explore the use of epoxy wood repair materials in lieu of replacing an entire wood member. This has proven effective on rotted column bases, windowsills and sashes, etc.
16. Replace rotted wood that is in contact with the ground with a chemically treated wood to prolong the life of the feature. This can be done on skirting and steps. Treated wood can be used to rebuild lattice skirting by cutting strips from standard treated 2 x 4 material.
17. All solid skirt materials should have vents installed to allow air to pass under the house and eliminate moisture from the wood foundation.
18. All treated wood should be thoroughly dried prior to installation.
19. Do not use excessive water pressure or sandblasting on wood surfaces as it pits the wood.

HOUSE WITH MIXED WOOD SHINGLE AND HORIZONTAL WOOD SIDING WITH WOODEN DOOR AND WINDOW SCREENS

WOOD SHINGLE SIDING AND SKIRTING

E. Metal

1. There are several types of metal found in and on buildings in Kingsville. Buildings of the early 1900s incorporated pressed metal and cast iron while mid-twentieth century buildings utilize aluminum and steel in their construction.
2. Pressed metal is often thought of as an interior ceiling material but was used for cornices and other details on some of the buildings of Kingsville. Pressed-metal cornices are constructed over a wooden framework. Deteriorated wood should be replaced to provide adequate support for metal cornices. Damage and deteriorated pressed-metal panels can be fabricated and replaced if necessary.
3. Aluminum is more contemporary and was used on buildings dating from the 1930s.
4. Miscellaneous steel components can also be found on porch columns and porch structures, railings, turnbuckle supports at canopies, downspouts, etc.
5. The primary use of metal on historic residential buildings in Kingsville is as a roofing material.
6. Metal roofs are commonly installed on odd shapes or projections from the wall of the main house. This is the most common application of standing seam metal.
7. Standing seam metal roofing is a traditional material found in Central Texas and is commonly found in Kingsville.
8. Corrugated metal roofing is found on many houses and is installed on outbuildings such as garages and barns. Other sheet metal roofing materials found are "V" crimp and pre-finished metal with a deep profile.
9. Ornamental iron columns have been installed to replace wooden columns on some houses and was a "fashion trend" throughout the United States.
10. Pressed metal has been installed as a skirting material on some houses but was not an original application.

CAST-IRON STOREFRONT ON COMMERCIAL BUILDING


METAL CANOPY TIE-BACKS


PRESSED METAL CORNICE


METAL ROOFING

E-1. Recommendations

1. Replace deteriorated metal with new primed metal of the same or compatible material.
2. Aluminum should not replace wood as a building material but is used for cornices and other details on many buildings. This is especially true of doors and windows and their frames. If aluminum appears to be the only option as a replacement material for deteriorated wood, the aluminum should be of similar profile and should have a factory painted finish. Mill finish or "shiny" aluminum should not be used on a historic building to replace a previously painted material.
3. It is important to keep pressed metal, cast iron and steel well painted to avoid rust and deterioration.
4. Metal materials should not be used to replace wood or other historic non-metal materials.
5. Retain decorative roof details when replacing the primary roofing material.
6. Avoid installing an inappropriately scaled metal roofing material on a house that did not have a metal roof originally. Many of the current metal roofs have an industrial appearance and should be avoided.
7. Avoid installing decorative iron work over windows that did not include them in the original design.
8. Avoid installing a pressed metal skirt where one did not previously exist.

"V" CRIMP ROOFING

ORNAMENTAL IRON COLUMNS SHOULD NOT BE INSTALLED TO REPLACE WOOD COLUMNS

METAL SKIRTING SHOULD NOT BE INSTALLED WERE IT DID NOT PREVIOUSLY EXIST

F. Synthetic Materials

1. Stucco is not commonly used on houses in historic neighborhoods in Kingsville. Only a few examples appear to be part of the original style. Although stucco has been applied on a few wood-frame and wood-sided houses.
2. Stucco should not be used to cover historic building materials due to the damage its application causes to the underlying building material, however, it may be used in new construction.
3. As is true in most American cities, synthetic siding materials have been installed over original building materials such as wood siding.
4. Asbestos siding, in the shape of shingles, is the oldest synthetic siding material used in residential construction. It is not harmful nor is it considered hazardous material but, if removed, special disposal precautions may be required.
5. Asbestos shingles are not detrimental to the siding underneath because they breathe and do not trap moisture.
6. Aluminum or steel siding followed asbestos as a modern material. Vinyl siding is a common material sold today to cover older wood homes and it can trap moisture when installed over existing wood siding.
7. Vinyl and Hardieplank (cement board) siding are commonly used in new construction where the substrate is designed differently that traditional construction.. Both can trap moisture and cause deterioration.

STUCCO SHOULD NOT BE USED TO COVER HISTORIC BUILDING MATERIALS


ASBESTOS SHINGLES HAVE BEEN INSTALLED OVER THE ORIGINAL BUILDING MATERIAL OF MANY HOUSES


ASBESTOS SHINGLES DO NOT TRAP MOISTURE BUT CAN ALTER THE HISTORIC APPEARANCE OF A HOUSE

G. 1. Recommendations

8. Retain and repair the original building material.
9. Replace only that material which is beyond repair.
10. Replace deteriorated material with visually compatible new material. Match the original in profile as closely as possible.

11. Avoid installing any synthetic building material on top of existing wood. Many of these materials can trap moisture in the wall, which will cause the wood beneath to deteriorate. It can also trap moisture in the insulation, which reduces the value of the insulation.

12. Avoid installing synthetic siding on top of an existing siding as a way of "modernizing" the house or attempting to make the house more energy efficient. This changes the character of the original design and frequently destroys the character-defining features of the house and neighborhood.

13. Such details as corner boards, windows and door surrounds, gable vents and rafter ends are often changed or eliminated when the installation of synthetic materials occur.

14. Avoid installing stucco over existing materials because they cause rapid deterioration of wood beneath. The installation of stucco over wood siding often eliminates the original details that define the character of the building.

15. Avoid Hardieplank (cement board) and synthetic wood materials, except for new construction. These are not comparable substitutes for wood siding except in certain applications. A good use of cement board siding is where it is in contact with the ground, such as the skirt of a pier-and-beam house. Be sure to retain ventilation of the crawl space.

16. Avoid installing "wood grained" materials. Wood used in historic houses was smoothly sanded with no obvious grain. Plywood and oriented strand board panels as well as cement board siding often come with "wood grain."

STUCCO CAN RAPIDLY DETERIORATE THE HISTORIC MATERIAL UNDERNEATH AND SHOULD NOT BE INSTALLED

G. Glass

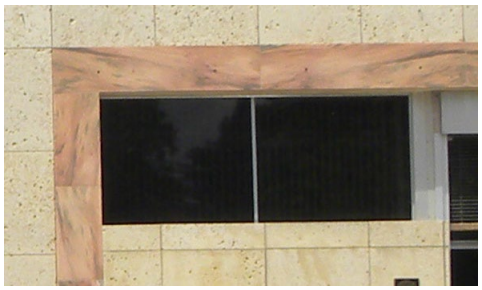
1. The transparent or "see-through" quality of glass has been utilized in commercial building storefronts to draw customers into the shops and ground floor spaces. This is a quality that should be retained.
2. Transom windows allowed light to enter deep into the ground floor. These windows should retain their transparent quality.
3. Historic houses usually have glass that is wavy in quality, this adds to the character of the house.

G-1. Recommendations:

4. Tinted or reflective glass is not appropriate in any historic building, including storefronts and upper floor windows in historic commercial buildings and districts. This type of glass is uninviting and detracts from the character of the building.
5. Broken glass should be replaced immediately to avoid damage to the interiors of buildings and building materials.
6. Replace broken glass with glass that matches the original in color quality.

GLASS IN COMMERCIAL STOREFRONTS DRAWS CUSTOMERS INTO SHOPS

TRANSOM WINDOWS ALLOW LIGHT TO ENTER DEEP INTO THE BUILDING



TINTED GLASS IN NOT APPROPRIATE IN HISTORIC DISTRICTS

BROKEN GLASS SHOULD BE REPLACED IMMEDIATELY TO AVOID FURTHER DAMAGE

H. Color

1. The City of Kingsville does not have a specific color palette, however assistance is available.
2. Color is an important component of a building's style and character. Color can be used to accent the details of buildings or highlight the entry by painting the doors a different color.
3. Many materials, such as brick, stone, and cast stone, have a natural inherent color. These materials should not be sealed or painted. If it is already painted, consider leaving it painted.
4. Generally, the body of the building is a natural material or is subdued to serve as the base or background for lighter, brighter trim colors which can highlight the details.
5. Wood should always have a paint or sealer applied to it to protect it from deterioration.
6. To find the original color scheme of a building, gently scrape away layers of paint to reveal the paint history. When matching paint samples, it should be noted that the original probably faded in the sun, so research areas that might have been protected to find a color truer to the original.
7. For a compatible color scheme, research the colors that were available at the time your building was built. Most paint manufacturers can provide that information.
8. Paint colors vary according the style and period of the building. Stylebooks are available from most paint manufacturers and offer color schemes commonly used and appropriate for the building. For example, color schemes for a Folk Victorian are not appropriate for a Craftsman style house.
9. Color schemes should tie a building together and create harmony in the façade.

STYLEBOOKS AND MANUFACURERS PROVIDE INFORMATION TO HELP YOU DETERMINE AN APPROPRIATE COLOR PALETTE FOR

BRICK HAS AN INHERENT NATURAL COLOR, AND SHOULD NOT BE PAINTED OR SEALED

THE B.O. SIMS BUILDING KEEPS THE NATURAL COLOR OF BRICK AND CONCRETE

COMPATIBLE COLORS CREATE HARMONY IN THE FAÇADE

11. Applied color usually means paint. Preparation of the surface to be painted is an import step in painting. The surface should be scraped and sanded to removed loose paint and to smooth the surface. It is not necessary to remove all paint down to bare wood. Trying to do so can cause damage to the wood. Do not use a high-power pressure washer as it can force water into the wall and leave the wood "feathered." Make sure the wood is dry before applying a good primer and two topcoats of paint. A paint brush will provide better coverage than a sprayer.

THE APPROPRIATE COLOR FOR A PRAIRE STYLE HOUSE WOULD NOT BE APPROPRIATE FOR A TUDOR STYLE

NATURAL COLORS WORK IN HARMONY WITH THE COLOR OF THE HOUSE

COLOR CAN BE USED TO HIGHLIGHT DETAILS

AVOID USING COLORS THAT ARE NOT APPROPRIATE FOR THE STYLE OR PERIOD OF SIGNIFICANCE OF THE BUILDING

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

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

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

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

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

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

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

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

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

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

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

Band Course – A horizontal element, usually of masonry, dividing upper and lower portions of the building, but unifying the facades.

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

HISTORIC HOUSE WITH ADDITON TO LEFT

ARCHED HOOD MOULDING OVER WINDOW

STONE RUBBLE ARCADE

ASBESTOS SHINGLE ON A HOUSE

BALUSTRADE ALONG EDGE OF PORCH

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

Bargeboard – Sloped boards at the edge of a projecting overhang at the gable end.

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

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

Batten – A long, flat strip of squared wood or metal used to hold something in place or as a fastening against a wall.

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

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

Beaded Board – A 4" or 6" wide tongue-and-groove wood finish with a milled bead along the centerline and along the edge adjoining the tongues.

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

Belvedere – A pavilion on the roof from where you can enjoy a view.

Blank Window – A window that has been sealed but is still visible; a temporary solution to make a damaged opening airtight.

Board and Batten Siding – A siding consisting of long vertical boards and thin strips, or battens are used to conceal the gaps between siding boards.

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

Bow Window – A rounded bay window that projects from the wall.

Box Column – A hollow, built-up column constructed of wood, which is rectangular in shape.

Boxed Eave or Box Cornice – A hollow cornice, built up of boards, moldings, shingles, etc.

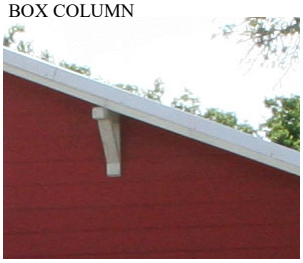
Brackets – Projecting support members found under eaves or other overhangs; may be plain or decorated.

Brick Course / Pattern – The way in which brick is laid in a building.

BASE OF A COLUMN

HOUSE WITH BOARD AND BATTEN SIDING

BOX COLUMN



BRACKET UNDER AN EAVE

BRICK COURSE

Building – A more or less enclosed and permanent structure.

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

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

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

Caliper – Refers to the diameter of a tree's trunk which is measured with a device that goes by the same name. The caliper is a utensil that looks like the letter "F," with measuring increments on the long arm of the tool.

Canopy – A covered area which extends from the wall of a building, protecting an entrance.

Cantilever – A support member used to transport the cornice or the extended eaves of a building; a beam or other structural member that protrudes beyond its support wall or column.

Capital – The topmost member of a column, usually decorative.

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

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

Cast Iron Store Front – The front of a commercial building that is made up of prefabricated cast iron parts.

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

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

Certified Local Government – A program established through the 1980 amendment to the National Historic Preservation Act of 1966 that encourages local government participation in the identification, evaluation, registration and conservation of historic properties within its jurisdiction and promotes the integration of interests and concerns for local conservation to local planning processes and decision making. The CLG program is an association between local governments, the State Historic Preservation Office (SHPO) and the National Park Service.

CANOPIES PROTECTING PEDESTRIAN WALKWAYS


CASEMENT WINDOWS


CASTIRON STOREFRONT


COLUMN CAPITAL OF CUT STONE

Certificate of Appropriateness – A certificate received from a historical review commission that establishes whether a specific external work in a building is adequate.

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

Cladding – A finish that covers the exterior wall of a building.

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

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

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

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

Coffering – Ceiling with deeply recessed panels, often highly ornamented.

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

Combination Hip Roof – A composition of more than one hipped element at the roof or a combination of hipped and gable roof form.

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

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

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

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

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

CAST STONE BUILDING SIGNAGE


CLADDING


CLASSICAL ORDER COLUMNS


CLIPPED GABLE ON FAÇADE OF HOUSE


COMBINATION HIP ROOF

Context – The setting in which something exists or occurs.

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

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

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

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

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

Corner Block – A square block placed at the upper corners of doors or window casings.

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

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

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

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

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

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

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

COMPOSITION SHINGLE ROOFING

CORNER BOARDS TRIM THE EXTERIOR OF HOUSE

BRICK CORNICE AT TOP OF WALL

CUT STONE ON FAÇADE OF BUILDING

Cut Stone – Finished stone block which has been shaped by cutting.

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

Demolition By Neglect – The destruction of a structure caused by failure to perform maintenance over a long time period.

Dentils – One of a band of small, square, tooth like blocks found in a series on cornices, molding, etc.

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

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

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

Divided Light Sash – A window with glass divided into small pieces.

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

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

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

Double Glazed Window – A window with an inner and outer pane of glass with an airspace in between.

Drainage Beds – Stone lined ditch used to transport water runoff.

Drop Siding – A type of wood cladding characterized by overlapping boards with varying profiles.

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

DENTILS ON CORNICE AND EAVE

WOODEN WINODWS WITH DIVIDED LIGHT

DORIC COLUMNS

ROOF WITH DORMER PROJECTING OUT

ROOF EAVE

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

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

Engaged Column – A column partially built into the wall, not free-standing.

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

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

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

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

Façade – The exterior face of building.

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

Fascia Board – Flat, vertical member that forms the trim of a roof.

Fenestration – The arrangement and design of openings in a building.

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

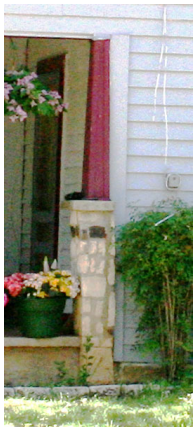
Fixed Light – A window or an area of a window which does not open.

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

Flat Arch – An arch that is horizontal or nearly horizontal; also called a jack arch.

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

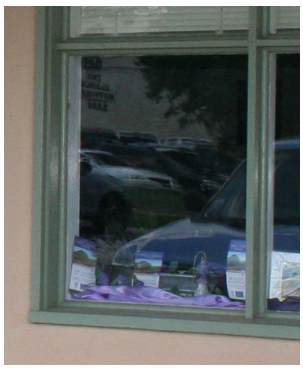
Font – An assortment or set of type or characters all of one style.



ENGAGED COLUMN

ESCUTCHEON PLATE

FABRICATED METAL COLUMN



FIXED LIGHT WINDOW

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

Foundation – Any part of a structure that serves to transfer the load to the earth or rock, usually below ground level and is the lowest exposed portion of the building.

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

French Windows – A casement window extending down to the floor.

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

Front Facing Gable – The end wall of a building with a gable roof that faces the street.

Gable End – An end wall having a gable.

Gable Roof – A roof that slopes on two sides from the ridge.

Gambrel Roof – A ridged roof with two slopes on both sides.

Garden Loop Fence – A woven wire fencing which is distinguished by the loop at the top and mid height.

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

Glazing – Setting glass in an opening.

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

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

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

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

Hood Mold – A projecting molding over a door or a window.

Hopper Window – A window which opens inward and is hinged at the bottom.

PORCH WITH FRETWORK ON IT

HOUSE WITH FRONT FACING GABLES

GARDEN LOOP FENCING IN FRONT OF HOUSE

HIP ROOFING ON A HOUSE

HOOD MOLDING OVER WINDOWS

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

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

Joint – The gap between brick or stone filled by mortar.

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

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

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

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

Lath and Plaster – A metal mesh or wood strips with plaster, a paste like material, applied to surfaces such as walls or ceilings.

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

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

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

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

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

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

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

KEYSTONE

LATTICE SCREENING ON PORCH

STONE LINTEL OVER WINDOW

LOUVERED VENT

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

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

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

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

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

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

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

Molding – Linear decorative trim in various geometric profiles.

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

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

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

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

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

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

MARQUEE

BRICK MASONRY CONSTRUCTION


MOLDING


MULLION BETWEEN THE WINDOWS

New Construction – The process, or completed product, of building a new structure or building, or portion there of, to an existing building neighborhood or district.

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

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

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

One-Over-One Configuration – A window with a single sheet of glass in the top sash and a single sheet in the bottom sash.

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

Out Building – A building detached from the main house or structure but located on the same lot.

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

Paneled Door – A wood door comprised of flat and raised panels or pieces.

Parapet – An exterior wall which projects above the roof structure.

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

Parting Strip – Any thin element used to separate two adjoining members.

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

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

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

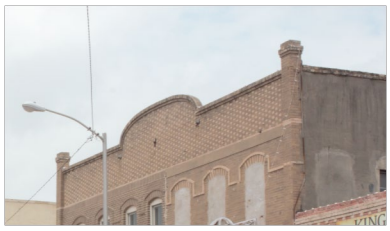
Pilaster – A projection from the wall construction, like a half column, often decorated or accentuated with a half capital.

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

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

MUNTINS

OCULUS



PARAPET

PARKWAY

PEDIMENT

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

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

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

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

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

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

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

Porte Cochere – A covered area over a driveway at a building entrance.

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

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

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

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

Profile – The outline of a building or an element of that building that is usually shown as a cross section.

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

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

Quoins – A large stone or block of brick used to reinforce an external corner or edge of a wall that is often distinguished decoratively from adjacent masonry.

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

OUT BUILDING ON A PROPERTY

ROOFLINE WITH A PARAPET

PEDIMENT OVER DOORWAY

TWO-TIERED FRONT PORCH

PRESSED METAL CORNICE

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

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

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

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

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

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

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

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

Ridge – The highest point of a pitched roof.

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

R-Panel Metal Roofing – A galvanized or painted metal roofing material with a ribbed profile used primarily in commercial applications.

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

Rusticated Stone – Stone with an intentionally rough face.

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

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

STONE QUOINS ON SIDE OF BUILDING

RETAINING WALL IN FRONT OF A HOUSE

RIDGECAP ON ROOF

R-PANEL METAL ROOFING

HOUSE MADE FROM STONE RUBBLE

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

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

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

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

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

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

Shotgun House – Housing first brought to New Orleans in the early 1800s by slaves who were transferred from the Caribbean islands; it spread across the country through the early 1900s. The housing was affordable to build and provided the necessary living requirements at a minimal cost. The structures are narrow (12'-0" wide), rectangular forms with a flat or gable roof with a linear room arrangement and no hallways. The houses were typically located close to the street without a porch. They represent a unique African American contribution to architecture in the United States.

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

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

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

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

Sill – The bottom portion of a window which often contrast with the material of the wall.

Single Hung Window – A window having a single movable sash.

SHOTGUN HOUSE

SHED ROOF ON OUTBUILDING

WOOD SHINGLES ON A HOUSE

DOORWAY WITH SIDELIGHTS AND TRANSOM

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

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

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

Sliding Window – A window which moves horizontally in grooves or between runners.

Slope – The amount of degree of incline.

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

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

Spire – A steep pointed roof form common on church towers.

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

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

Square Wooden Post – Any wooden vertical member, rectangular in shape, used to support the structure.

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

Standing Seam Metal Roofing – A sheet metal roofing with vertical folded seams running parallel along the slope.

Stile and Rail Door – Components of a door; the stiles are the upright structural members and the rails are the horizontal framing members at top, middle, and bottom of the door.

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

Structure – Any kind of human construction.

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

HOUSE SKIRTING WITH A VENT

WOODEN WINDOW WITH SILL

SQUARE WOODEN BALUSTER AT PORCH ENTRY

STANDING SEAM METAL ROOFING

COMMERCIAL BUILDING WITH STUCCO

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

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

Tapered Box Column – A hollow, built-up column, constructed of wood, which is frequently seen in Craftsman style houses.

Terracotta – Fired clay used for ornamental elements.

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

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

Tooling – Compressing and shaping the face of a mortar joint.

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

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

Trim – The visible woodwork or moldings of a building.

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

Turnbuckle – A device for connecting and tightening a rod as for a canopy support.

Turned Wood Baluster – A decorative picket used to support a handrail, part of a balustrade.

Turned Wood Post – A round, wooden support with a decorative profile that has been turned on a lathe.

Turned Wood Railing – A railing whose architectural components are turned on a lathe to create a spindle.

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

Two Part Commercial Block – A typical 2-4 story building with commercial activity on the ground floor and more private uses on the upper floor, i.e. offices or residential.

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

PORCH WITH TAPERED BOX COLUMN SUPPORTS

BUILDING WITH TRANSOM WINDOWS

TOWER

TURNED WOODEN BALUSTERS

V-Crimp Roofing – Sheet metal roofing which is folded to create a "V" in profile and laps at a "V" joint.

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

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

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

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

Vestibule – A small enclosed space between outer and inner doors.

Wainscot – A decorative paneling applied to the lower portion of an inner wall.

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

Welded Wire Fencing – A welded wire fencing comprised of square or rectangular openings also known locally as "hog wire" or "goat wire". An acceptable alternative for chain link fencing in historic neighborhoods.

Wood Sash Window – A window where the framework is constructed of wood, may be movable or fixed.

TWO PART COMMERCIAL BLOCK


VERGEBOARD / BARGEBOARD


V-CRIMP METAL ROOFING


WELDED WIRE FENCING

Historic Preservation Resources

Adapted from Paris Historic Preservation Action Plan, Visionaries in Preservation- Texas Historical Commission. Edited by Mainstreet Architects Inc.

General Resources

Print Resources

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

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

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African American Heritage Preservation Foundation

www.aahpf.org

African American Studies at Columbia University
www.cc.columbia.edu/cu/libraries/subjects/afam/afambibl.html

Advisory Council on Historic Preservation
www.achp.gov

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

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

Colorado Preservation, Inc.
www.coloradopreservation.org

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

ePreservation
www.epreservation.net

The Handbook of Texas Online
www.tshaonline.org/

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

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

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

Institute of Texan Cultures
www.texancultures.utsa.edu

The National Association for Interpretation
www.interpnet.com

National Center for Preservation Technology and Training
www.ncptt.nps.gov

National Conference of State Historic Preservation Officers
www.ncshpo.org

National Council on Public History
www.ncph.org

National Main Street Center
www.mainst.org

National Park Service Preservation Programs
www.nps.gov/history

National Preservation Institute
www.npi.org

National Trust for Historic Preservation
www.nationaltrust.org

Office of the Governor, Economic Development and Tourism
www.txed.state.tx.us

Partners for Sacred Places
www.sacredplaces.org

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

Preservation Directory
www.preservationdirectory.com

Preservation Texas
www.preservationtexas.org

Preserve/Net
www.preservenet.cornell.edu

The Recent Past Preservation Network
www.recentpast.org

Scenic America
www.scenic.org

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

Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings
www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf

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

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

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

Texas State Historical Association
www.tshaonline.org

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

Affordable Housing

Affordable Housing Design Advisor
www.designadvisor.org

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

The Campaign for Affordable Housing
www.tcah.org

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

National Community Reinvestment Coalition
www.ncrc.org/

National Low Income Housing Coalition
www.nlihc.org

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

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

Archeology

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"Archeology and the Federal Government," *Cultural Resource Management* 17, No. 6 (1994).
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Electronic Resources

Archaeological Institute of America
www.archaeological.org

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

ArchNet, Online Archaeological Library
http://archnet.asu.edu

Society for American Archeology
www.saa.org

Society for Commercial Archeology
www.sca-roadside.org

Society for Historical Archaeology
www.sha.org

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

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

Texas Archeological Society
www.txarch.org

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

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

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www.nps.gov/history/hdp/standards/CRGIS/hist_pres_gps.htm

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

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

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

Technical Assistance

Print Resources

Auer, Michael, Charles Fisher, and Anne Grimer, eds. *Interiors Handbook for Historic Buildings*. Historic Preservation Education Foundation and National Park Service, 1988.

Auer, Michael, Charles Fisher, Thomas Jester, and Marilyn Kaplan, eds. *Interiors Handbook for Historic Buildings, Volume II*. Historic Preservation Education Foundation and National Park Service, 1993.

Caring for Your Historic House. Heritage Preservation and National Park Service. New York: Harry N. Abrams, Inc., 1998.

Fisher, Charles, ed. *The Windows Handbook: Successful Strategies for Rehabilitating Windows in Historic Buildings*. Historic Preservation Education Foundation.

Foulks, William, ed. *Historic Building Facades: The Manual for Maintenance and Rehabilitation.* New York: Preservation Press (John Wiley & Sons, Inc.), 1997.

Jester, Thomas, ed. *Twentieth Century Building Materials.* New York: McGraw-Hill, 1995.

Kitchen, Judith L., *Respectful Rehabilitation – Caring for Your Old House, A Guide for Owners and Residents*. New York: John Wiley & Sons, 1991.

Preserving the Recent Past. Historic Preservation Education Foundation, 1995.

Preserving the Recent Past II. Historic Preservation Education Foundation and National Park Service, 2000.

Respectful Rehabilitation: Answers to Your Questions about Old Buildings. Washington, D.C.: Preservation Press, 1990.

Roofing Handbook for Historic Buildings. Historic Preservation Education Foundation and National Park Service, 1999.

Weaver, Martin. *Conserving Buildings: A Manual of Techniques and Materials.* New York: Preservation Press (John Wiley & Sons Inc.), 1997.

Window Rehabilitation Guide for Historic Buildings. Historic Preservation Education Foundation and National Park Service, 1997.

Electronic Resources

Association for Preservation Technology
www.apti.org

Conservation and Art Materials Encyclopedia Online (CAMEO)
www.mfa.org/cameo

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

Old House Journal
www.oldhousejournal.com

This Old House Online
www.thisoldhouse.com

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

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

Preservation Trades Network
www.ptn.org

Preservation Web
www.alexa.com/siteinfo/www.preservationweb.com/

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

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

Traditional Building
www.traditional-building.com

Transportation

Print Resources

Marriott, Paul Daniel. *Saving Historic Roads: Design and Policy Guidelines.* New York: John Wiley & Sons, Inc., 1998.

Community Guide to Planning and Managing a Scenic Byway. U.S. Department of Transportation.

Electronic Resources

Context Sensitive Solutions
www.contextsensitivesolutions.org

National Transportation Enhancements Clearinghouse
www.enhancements.org

Pedestrian and Bicycle Information Center
www.pedbikeimages.org

Rails to Trails Conservancy
www.railstotrails.org

Reconnecting America
www.reconnectingamerica.org

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

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

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

Walkable Communities, Inc.
www.walkable.org

Periodicals

American Bungalow
Self-Print

Antique Homes Magazine
Self-Print

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

Historic Preservation Forum
Printed by the National Trust for Historic Preservation

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

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

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

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

The Medallion
Printed by the Texas Historical Commission

Old House Journal
Printed by Restore Media, LLC

Planning
Printed by the American Planning Association

Platform
Printed by the University of Texas School of Architecture

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

This Old House
Printed by Time Publishing Ventures

Traditional Building: The Professional's Source for Historical Products
Printed by Restore Media, LLC

Zoning News
Printed by the American Planning Association

Preservation Partners
International Organizations

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

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

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

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

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

National Trust for Historic Preservation — National Office, 1785 Massachusetts Ave. NW, Washington, D.C. 20036-2117 202/588-6000, www.nationaltrust.org

U.S. Department of the Interior, 1849 C Street NW, Washington, D.C. 20240, 202/208-3100
www.doi.gov

USDA Forest Service, 1400 Independence Ave. SW, Washington, D.C. 20250-0003, 202/205-8333
www.fs.fed.us

State Organizations

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

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

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

Texas African American Heritage Organization, Dr. David A. Williams, P.O. Box 141038, Austin, TX 78714, 512/837-1405
Texas Commission on the Arts, P.O. Box 13406, Austin, TX 78711-3406, 512/463-5535
www.arts.state.tx.us

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

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

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

State University Resources

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

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

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

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

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