CITY OF GEORGETOWN

HISTORIC DISTRICT DESIGN GUIDELINES



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DIMMITT
BUILDING
MONTGOMERY WARD

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ORGANIZATION OF THE GUIDELINES



INTRODUCTION

The introduction of these Guidelines provides a brief background and history of the historic core of Georgetown. Use these Guidelines when considering improvements to historic properties in Georgetown, and for new construction within the city's Historic Overlay Districts. Districts include the Downtown Overlay District and the Old Town Overlay District.

PREFACE



DOWNTOWN GUIDELINES AREA 1

Chapter 1 contains Guidelines for properties within the Town Square Historic District which address site development, building design, and location of parking.

CHAPTER 1



DOWNTOWN GUIDELINES AREA 2

Chapter 2 provides basic information on the use of the Guidelines including a description of the processes for new construction, infill redevelopment and renovation of existing buildings and property in Area 2.

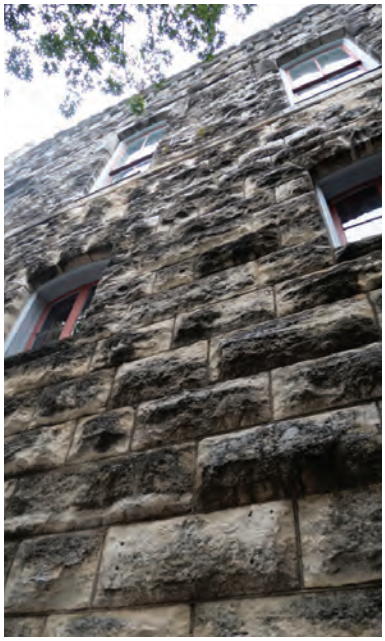
CHAPTER 2



OLD TOWN DESIGN GUIDELINES

Chapter 3 contains a general description of the character defining features of the District. The public realm includes the areas that are outside the property lines, such as streets, sidewalks and parkways, alleys, landscape, and historic elements. Individual lot and site character is defined by configuration and the relationship of the principal building to the street and side yards.

CHAPTER 3



DEMOLITIONS & RELOCATION

Chapter 4 provides guidance applicable to historic buildings and structures that are intended to be demolished, removed or relocated from the property on which they are located.

CHAPTER 4



SIGNS & COLORS

Chapter 5 provides guidance for types, sizes, locations, materials, illumination, installation and maintenance of signs in the Downtown and Old Town Overlay Districts, as well as guidance for building colors and paint application.

CHAPTER 5

PREFACE

PURPOSE AND INTENT

These Guidelines are to be used when considering improvements to historic properties in Georgetown, and for new construction within the city's historic overlay districts. To date, these Districts include the Downtown Overlay District, the Old Town Overlay District, and the Johnson House Local Historic Landmark.

The historic core of Georgetown has served as the cultural center of the community for more than 170 years and retains many buildings that convey its early character. The blocks facing the Courthouse Square (Area 1) contain structures of historic significance that enhance the quality of life as well as the economy of the community. Historic preservation and economic development are partners in the success of Downtown. This relationship was formalized when the City established the Town Square Historic District in 1975, which was expanded in 2000.

Georgetown citizens have come to recognize that the character of commercial and civic development in the blocks that frame the Town Square District is also of community interest. This area contains major commercial streets that pass through the Downtown and it also incorporates blocks of buildings that were originally residential and have been adapted to commercial uses and structures. While many historic properties are found in this outlying area, other sites have newer buildings or are undeveloped. This broader area is defined as Area 2 of the Downtown Overlay District.

To the south and east of the Downtown Overlay District, the Old Town Overlay District contains decades of residential development. Houses in Old Town are diverse in age, style, and size but share general characteristics typical of single-family residential construction in the public realm, orientation, general massing, and site development.

While the Guidelines in this document focus on the design character of development in the Downtown and Old Town and Overlay Districts, they are based on key values the community holds about town development.

These are:

1. Georgetown protects its historic resources and its heritage.
2. The community maintains its unique character in the Downtown area.
3. Downtown is safe and inviting for visitors, residents, and workers.
4. Downtown users are diverse economically, culturally, and demographically.
5. The community maintains a high quality of life and livability.
6. Downtown is relatively dense in population, which supports a variety of activities and enhances the efficiency of alternative modes of transportation.
7. Downtown maintains its economic vitality. It is a place to work, conduct business, promote tourism, and be entertained.
8. Cultural activities in a vibrant Downtown include civic buildings (library, museum), art galleries, performance venues, and event and multi-purpose sites.
9. Old Town has a diverse mix of housing types and sizes.
10. Historic Landmarks are irreplacable.

Why Have Design Guidelines?



Historic photo from Area 1

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



Historic photo from Area 1

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



Historic photo from Area 1



Historic photo from Area 1



Organization and Use of Guidelines

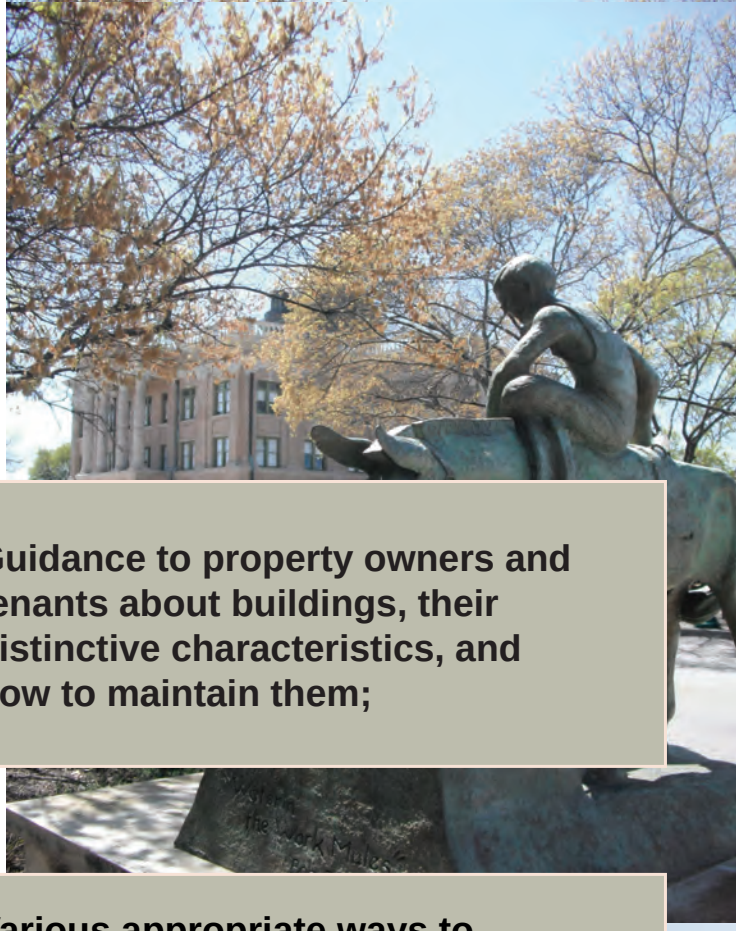
For the purposes of these Design Guidelines, two areas are combined to form the Downtown Overlay District:

Area 1 the Town Square Historic District

Area 2 the remainder of the Downtown Overlay District (not including the Town Square Historic District)

These Design Guidelines are written to ensure that preservation efforts and property investments are protected by providing direction for future improvements. It is important that Area 2 of the Downtown Overlay District serves as a frame for the Town Square Historic District (Area 1) and that it, in its own right, is a place of active commerical uses that invite pedestrian activity and contribute to the economy of Downtown. Guidelines for Area 2 encourage development that draws upon the basic design traditions of the commercial core. They also recognize that changes in this outer ring should not seek to imitate the historic buildings around the Courthouse Square.

The Guidelines are for property owners planning exterior alterations, additions to, or the rehabilitation of existing buildings. They also apply to the design of new buildings, signs, and the demolition of historic structures. The Guidelines assist property owners in understanding the historic character of the buildings and environment in which they are located, and assist owners when they are faced with decisions about repair, maintenance, rehabilitation, and new construction. The Guidelines are not a rigid set of rules. They do not require that buildings be restored to a specific historical period or style. Rather, their purpose is to provide:

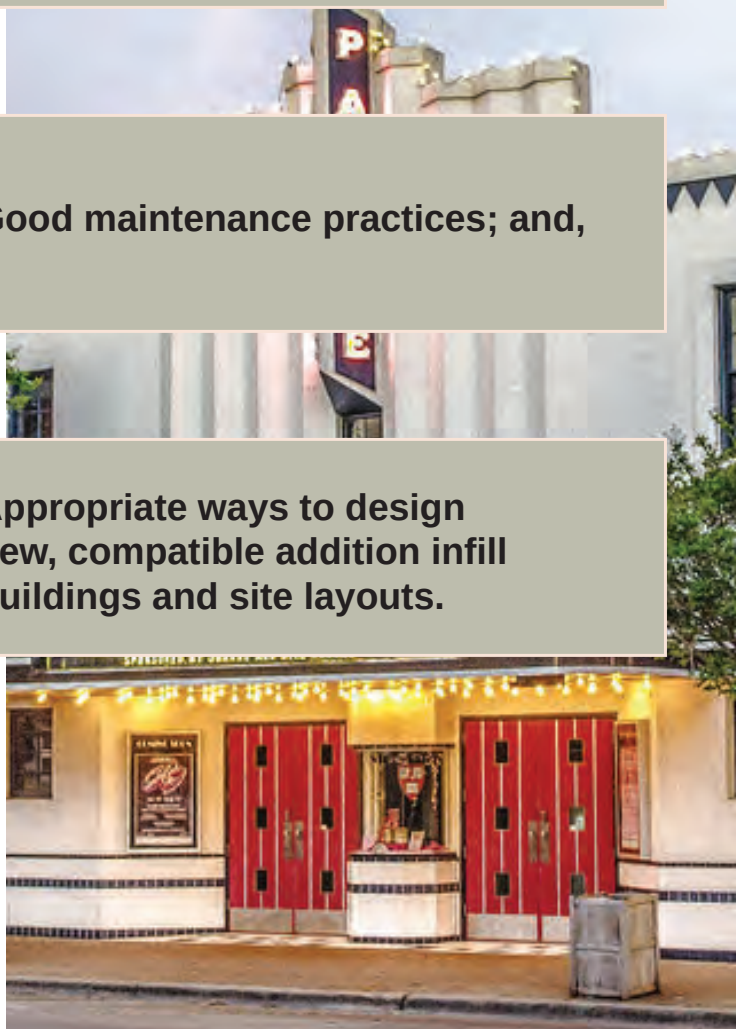


Guidance to property owners and tenants about buildings, their distinctive characteristics, and how to maintain them;

Various appropriate ways to address design, repair, and rehabilitation issues;

Good maintenance practices; and,

Appropriate ways to design new, compatible addition infill buildings and site layouts.



Waterin' the Work Mules Statue in the Courthouse Square, The Georgetown Palace Theater



PH Dimmitt & Co. Building

Approval Process in Georgetown

Construction, additions, modifications and alterations to the City's historic resources as well as new infill construction and demolitions, removals, and relocations require the review and approval of a Certificate of Appropriateness (COA) to ensure the proposed improvements are in keeping with the community's historic character and value. To assist in this review and determination, the City of Georgetown established the Historic and Architectural Review Commission (HARC).

The Historic and Architectural Review Commission (HARC)

The commission consists of volunteer members that are appointed by the City Council. The Commission members may include: property owners, architects, landscape architects, planners, urban designers, historians, developers, contractors or Realtors with expertise in historic preservation.

Historical Preservation Officer (HPO)

City staff also has the authority to administratively approve certain Certificates of Appropriateness (COA). The HPO is trained in historic preservation and can provide guidance to applicants to assist them through the process.

How Are Guidelines Used?

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

HARC and the HPO use the Guidelines when considering the issuance of a Certificate of Appropriateness for projects within the Historic Overlay Districts. It is important to recognize that in each case a unique combination of design variables is at play and, as a result, the degree to which each relevant Guideline must be met may vary.

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

Ordinary repair and maintenance do not require design review. However, seemingly unimportant changes, like adding a fence or enclosing a porch, can have a dramatic effect on the visual character of an historic resource and are of concern to the City. Approval is necessary for any changes to the exterior of a building and construction of new buildings in the Downtown Overlay District and Old Town Overlay District.

In making its determination of the appropriateness of a project, HARC’s overall concerns are that:

1. **The proposed work complies with the applicable approval criteria.**
2. **The integrity of an individual historic structure is preserved.**
3. **New buildings or additions are designed to be compatible with surrounding historic properties.**
4. **The overall character of the Historic Overlay Districts is protected.**



Aerial of Georgetown circa 1886.

The Design Review Process

The following is a list of changes that must be brought before HARC or the HPO for design review:

- Construction of a new structure and infill development.
- Adding to a structure.
- Altering or restoring of any exterior features of an historic resource.
- Removing or demolishing, in whole or in part, of an historic resource.
- Constructing of a new sign or changing an existing sign.
- Applying a new exterior siding material.
- Adding a new window, door, or dormer.
- Adding a satellite dish (TV) or other mechanical equipment, solar panel, etc.
- Building or enclosing a porch, carport, deck, fence, or garage.
- Adding outdoor heaters, televisions, mounted electronic equipment, and similar items.

See the City of Georgetown Unified Development Code for a complete list.

Applying for a Certificate of Appropriateness (COA)

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

Step 1. Consider professional design assistance.
Property owners are strongly encouraged to engage licensed architects and other design and planning professionals to assist them in developing their concepts. Doing so may facilitate a smoother review process. If a project proposal is not clear, the review may be delayed. The Planning Department staff and/or the Historic Preservation Officer are available for consultation prior to submitting a project application.

Step 2. Check other City regulations.
The guidelines supplement other adopted City ordinances. The City of Georgetown can provide information about these regulations, which could affect the design character of a project. Examples include:

- The Unified Development Code (UDC)
- The Downtown Master Plan
- The Building Code (current version, as adopted by the City)
- The City's Historic Resource Survey
- The City of Georgetown 2030 Comprehensive Plan

Step 3. Become familiar with the Design Guidelines.
Review the basic organization of this document and determine which chapter(s) will apply to a project. Contact the City of Georgetown's Planning Department with any questions.

Step 4. Review the site context.
Consider immediately adjacent properties and also the character of an entire block. In many cases, the surrounding character is an important consideration.

Step 5. Develop a design concept using the Guidelines.
The Guidelines form the basis for design review decisions.

Step 6. Pre-application Meeting.
Prepare a packet for preliminary review for by the Planning and Development Department staff prior to creating documents for application review. This step is recommended prior to submitting an application for a COA.

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

An application should be prepared and submitted to the Planning Department staff. Adequate documentation is essential to provide a complete understanding of the work proposed. The City requires that sufficient information be provided to facilitate an informed review and to document conditions of approval. Minimum submittal requirements are described in the City's review procedures, which are available in the UDC Development Manual at the Planning Department or on the web at www.georgetown.org. Applicants are required to submit the following documentation, depending on project type:

- Property owner consent form and Letter of Intent
- Site plan/roof plan (drawn to scale)
- A property survey
- Floor plan for each floor or level (drawn to scale)
- Proposed building elevations (drawn to scale)
- Photographs of building conditions (existing and historic)
- Product literature or specifications for proposed materials
- Accurate material samples and/or color samples
- Renderings are helpful but not required

If a drawing is to be included in the application submittal, it should be drafted to scale and executed in a manner that clearly depicts the character of the proposed work. A professionally produced drawing is encouraged.

Step 8. Present your application before HARC or HPO.

Some projects can be approved by the HPO. Projects reviewed by HARC will have a public meeting and so attendance and/or presentation by the applicant is strongly encouraged. The presentation should focus on how the proposed project complies with the Design Guidelines, as well as the other approval criteria. The public will have an opportunity to comment after the presentation has been made and staff recommendation on the application has been presented. Questions and comments by HARC will follow, and a decision will be made.

Step 9. Issuance of a building or sign permit.

After an application has been approved, the City will issue a Certificate of Appropriateness. This document is the applicant's proof that the proposed design has been determined to meet the intent of the City's adopted Design Guidelines. At this point, the applicant can submit an application for a building or sign permit from the City. A sign permit may be applied for prior to HARC approval, at an applicant's own risk. The building and sign permit applications are separate from receiving a Certificate of Appropriateness.

Coordination with Other Regulations

The City of Georgetown Unified Development Code (UDC)

- The Unified Development Code (UDC) details the development standards for all properties within Georgetown. The standards that are applied to each property are based on land use and subdivision requirements and include development issues such as parking, landscaping, tree protection, permitted uses, and building design requirements.

- Properties located in the Historic Overlay Districts must meet the development standards of their specific zoning district as well as the Design Guidelines. The zoning district standards often address items that might not be included in the Design Guidelines and vary based on zoning designation. For example, a residentially zoned historic property located in the Downtown Overlay District must meet the residential setback and parking requirements of the UDC as well as the design standards in the Design Guidelines, while a property zoned Mixed-Use Downtown must meet different UDC parking and setback requirements as well as the Design Guidelines.

The City's Downtown Master Plan

- The Downtown Master Plan is a planning document designed to illustrate the overall vision of the Downtown and enable the City, property owners, and citizens to make informed strategic decisions about future developments and enhancements. The Plan details a framework of how public infrastructure, streetscape design, way finding systems, circulation, parking, new construction, redevelopment, and preservation work together to provide a strong, viable Downtown.

- During site plan review of proposed projects in the Downtown Overlay District, applicants may be asked to design public improvements and other elements in conformance with the Downtown Master Plan.

Recorded Texas Historic Landmark

- Buildings that are RTHLs are subject to review by the Texas Historical Commission (THC). Consultation and applications for exterior work must be submitted to THC prior to beginning construction.

State Antiquities Landmarks

- Buildings that are SALs are subject to review by the Texas Historical Commission (THC). Consultation and applications for exterior work must be submitted to THC prior to beginning construction

Building Code (current version, as adopted by the City)

The City's Current Historic Resource Survey

The City of Georgetown 2030 Comprehensive Plan

Federal income tax credits for certified rehabilitation of historic buildings (if applicable)



Statue of Themis atop the dome of the Courthouse.

DOWNTOWN OVERLAY MAP

Area 1

Area 2

Blue Hole Park
VFW Park
South Fork
Old Georgetown Cemetery
Scenic Dr
Martin Luther King St
West St
Forest St
S Austin Ave
S Rock St
S Main St
S Church St
S Myrtle St
S Elm St
E 2nd
E 3rd St
E 4th
E 5th
E 6th St
E 7th St
E 8th St
E 9th St
E 10th St
E 11th St
Ash St
W 4th St
W 5th St
W 6th St
W 7th St
W 8th St
W 9th St
W 10th St
Courthouse
Trail
River
0 250 500
Feet

OLD TOWN OVERLAY MAP



DOWNTOWN OVERLAY MAP

Area 1

Area 2

Georgetown

Old Town

San Gabriel Village Open Space

VFW Park

Bark Park

Windridge Village Park

Old Georgetown Cemetery

I.O.O.F. Cemetery

Southwestern University

Georgetown Alter Prog

Presbyterian Cemetery

Geneva Park

Annie Purl El

N College St

S Holly St

E 2nd St

E 3rd St

E 4th St

E 5th St

E 6th St

E 7th St

E 8th St

E 9th St

E 13th St

E 15th St

W 6th St

W 8th St

W 17th St

W 18th St

E 19th St

S Austin Ave

S Rock St

S Main St

S Church St

S Elm St

Walnut St

S Pine St

Olive St

Maple St

Forest St

Hart St

West St

Union Pacific Railroad Company

FM 1460

Quail Valley

Katy Ln

0 500 1,000

Feet

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As the town prospered, crudely-constructed early structures were replaced with more finely crafted wood frame buildings.



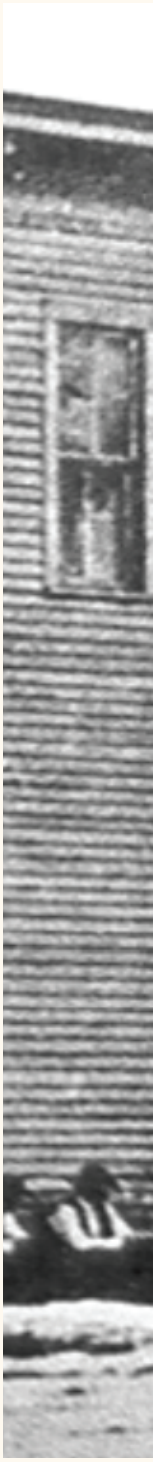
INTRODUCTION

History of Georgetown & Original Patterns of Development

Georgetown was founded in 1848 and was named the county seat of Williamson County that same year. At that time the “town” was little more than an undeveloped tract overlooking the confluence of the San Gabriel Rivers to the north. George Washington Glasscock and Thomas B. Huling donated 173 acres of land for the new county seat which was quickly surveyed and marked off in a uniform grid of blocks and lots and offered for sale at a public auction on July 4, 1848. This grid system of development, with a central public square donated for governmental purposes, is typical of county seats throughout the state.

New property owners found themselves in possession of attractive sites with abundant trees and foliage and an ample water supply, but few other resources on which to draw. Crude shacks and log buildings initially served as residences and commercial and governmental establishments. Most early settlers had neither the financial means nor the time to devote to erecting a refined structure. Immediate shelter, in the most basic sense, was a priority so that early residents could go about the business of settling the land and establishing the town.

Farming the surrounding land was the principle endeavor of most Georgetown families at this time, according to census records of 1850. Other occupations listed in the census records were merchant, trader, grocer, hotel keeper, and lawyer. The commercial and mercantile establishments were concentrated in the center of the community around the square. An expanding labor force included a comparatively large number of blacksmiths in addition to a tanner, gunsmith, wheelwright, and millwright, each serving a critical role.



It was not until 1857 that a courthouse stood in its designated central location. Official county business was originally conducted beneath an oak tree two blocks southeast of the square, at the intersection of 9th and Church Streets. A log building located on the east side of Main Street across from the center square, and later a wood frame residence served as the courthouse before a two-story, rubble stone building was erected on the central square in 1857.

As the town prospered, the crudely-constructed early structures were replaced with more finely crafted wood-frame buildings. These early “store houses,” as they were called, were typically one or two story structures with a high false front projecting well above the gabled roofline. Building components such as finished lumber, doors, sashes, and blinds became available locally, and carpenters and builders established a lively trade in Georgetown. By the late 1860s, limestone was being quarried locally for use in commercial building construction as is evidenced by the Makemson Hotel Complex and the Shaffer Saddlery Building.

The last two decades of the 19th century brought great and lasting changes to the appearance of Georgetown. It was a time of robust economic development activity and physical expansion. Having been established as the home of Southwestern University in the late 1870s and tied into a rapidly expanding railroad network in 1878, it was apparent to all that the county seat of Williamson County had a promising future.

Early city building codes were established and wood-frame commercial buildings were replaced with more permanent structures constructed of native limestone and materials such as brick, decorative pressed metal, and cast iron, imported by rail.





T-B: Historic photo circa 1900s.



L-R Historic aerial photograph of Georgetown circa 1934.

Reflecting on only their individual prosperity, but also the confidence they had in the future of Georgetown, building owners for the first time concentrated on aesthetic designs embellished with elaborate ornamentation. Limestone, readily available in abundant supply was commonly used in random, rubble construction on the less important rear façades and party walls between buildings. These party walls can be seen on all sides of the square above the parapets. Dressed limestone, involving more time and labor, was a more expensive material and was reserved for the public façades of the structures. Several excellent examples of dressed limestone masonry can be seen around downtown Georgetown in the Makemson Hotel Complex, the M.E. Lockett Building, the Masonic Lodge, the McDougal-Booty Building, and the Hodges Building. Carved limestone detailing was a very labor intensive process requiring a high degree of skill on the part of the stone mason and was consequently quite expensive. The P.H. Dimmitt & Co. Building and the Evans Building exhibit superb limestone carving and highly skilled stone masonry in their construction.

Pressed metal and cast iron became important building materials in turn-of-the century Georgetown. Decorative components could be mass produced in major manufacturing centers and shipped by rail, offering building owners an affordable option for achieving the high degree of ornamentation favored in the Victorian era. Building owners were able to order decorative elements from catalogues at the local lumber yards, which would arrive by rail. The sheets of metal and cast iron columns were then transported to the building and nailed to wooden frames. One company in particular was a major supplier of metal components to Downtown Georgetown. Metal work on the M.E. Lockett Building, the H.C. Craig Building, the Dimmitt Building, and the Mileham Building can all be attributed to the Mesker Brothers of St. Louis. Similarities in details on these buildings with others around the square suggest that several more may represent the work of Mesker Brothers as well.



Mesker Brothers began their manufacture and catalogue marketing of metal storefronts in 1884 and achieved remarkable success nationwide, selling over 5,000 storefronts in a twenty-three year period. The Williamson County Sun buildings and the Hodges Building bear the mark of F. Heireman of Austin on cast iron columns. The popularity of pressed metal as a decorative element is evidenced by the fact that virtually every turn-of-the-century building in Downtown Georgetown features some degree of pressed metal ornamentation on the front façade. Arrival of the railroad facilitated expanded retail as well. Local merchants could stock their stores with products from regional and national manufacturing centers. Downtown Georgetown became an important commercial center for the surrounding area, which supported widespread agricultural and ranching pursuits. First floor storefronts were devoted primarily to retail activities with the second floors utilized for professional occupation. Attorneys were particularly attracted to available spaces with close proximity to the courthouse.









T-B
Historic photos circa 1900s.

The construction boom swept throughout the central business district and lasted into the early 20th century. The Williamson County constructed its fourth courthouse in 1879, a stylized example of the French Second Empire style designed by architects Preston and Ruffi ni. This high Victorian structure was deemed too small in the early 1900s and demolished to allow construction of the present structure in 1910. The current courthouse, visible for miles in all directions, is a restrained example of Beaux Arts Classicism, designed by Austin architect Charles Hall Page. When completed, the imposing structure featured terracotta pediments with bas relief carving and a terracotta balustrade encircling the roof. These decorative elements were removed from the structure in 1965 to relieve fears of potential safety hazards. Though the boom period ended in the early 20th century as the population declined slightly between 1910 and 1920, this robust Victorian era left its mark on the city. The growth trend resumed in 1930, but setbacks from the Depression, World Wars, and a regional drought weighed heavily on the local economy. Financial activities in this agricultural region became decidedly conservative and the face of Downtown Georgetown changed very little throughout the mid-20th century.

The advent of the automobile and resulting increased mobility of the local population coupled with the development of regional shopping centers and malls in nearby Austin caused a tremendous decline in Downtown Georgetown retailing. As sales declined and businesses closed, repair and maintenance of commercial buildings relaxed substantially. Professionals abandoned the second floors for modern offi ces in outlying commercial areas and the vacant spaces were boarded up. Downtown Georgetown joined a national trend and took on a shabby, neglected appearance. Folding to the pressures of the 1960s and 1970s, many small towns across the country essentially died, but the determined spirit that founded Georgetown was rekindled and the city began a major revitalization which ensured the future of this pioneer Texas town.



Historic photo: Williamson County Courthouse circa 1910s.

In the 1980s, Georgetown joined the Main Street Program, a downtown revitalization effort conceived by the National Trust for Historic Preservation and implemented by the Texas Historical Commission. These efforts, coupled with growth in the county, helped revitalize the Downtown core.

However, at the beginning of the twenty first century, the Downtown faced yet another challenge with "big box" retailers locating along Interstate 35. These new, out-of-town businesses—including retail stores, restaurants, and hotels—competed for both the local consumer's and tourist's dollar.



Historic Georgetown photograph circa 1848.



Historic photo circa 1900s.

Why Preserve Historic Resources?

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

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

From the 1980s, community planning efforts in Georgetown emphasized citizen concerns about the need to preserve the scale and character of the older commercial and residential neighborhoods. Preserving historic resources helps maintain the character that makes Georgetown attractive.

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



Hugh Roy and Lillie Cullen Building.



Detail of cornice.

Construction quality

Many of the historic structures in the city were constructed with high quality materials and craftsmanship. Other buildings were more modest, but even so may have used lumber from mature trees that were properly seasoned and typically sawed or milled to full dimension, which yielded stronger framing. Masonry walls were carefully crafted to support structural loads, resulting in buildings with considerable stability. These structures were thoughtfully detailed, and the material finishes, including fixtures, wood floors, and trim, were generally high-quality features that owners today appreciate and value.



Local commerce.

Economic benefits

Nationwide studies demonstrate that preservation projects contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of locally available materials. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the community.

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



Public gathering area on Courthouse Lawn.

Livability and quality of life

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



Detail of Entrance Century 21 Hellmann Stribling.

Adaptability

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



Clouds over Georgetown.

Environmental benefits

Preserving an historic structure is a sound environmental conservation policy because preservation and reuse saves energy and reduces the need for producing new construction materials.

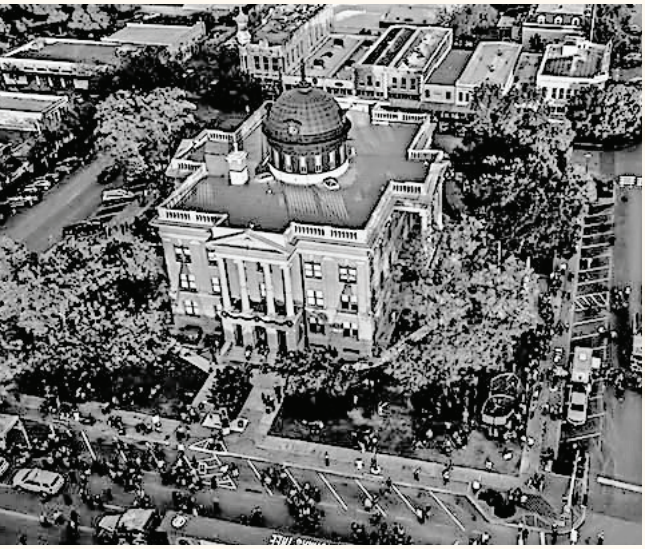
Four types of energy savings occur:

1. Energy is not consumed to demolish a building, dispose of the resulting debris, or use more land fill space.

2. Energy is not used to create new building materials, transport them and assemble them on site.

3. The “embodied” energy that was used to create the original building and its components is preserved.

4. By “reusing” older buildings, or their salvaged materials, pressure is also reduced to harvest new lumber and other materials that may have negative effects on the environment of other locales where these materials are produced.



Aerial of Williamson County Historical Courthouse.

Responsibility of ownership

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

While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the city. In addition, residents and owners play a vital role in helping to implement this policy through careful stewardship of the area’s historic resources.

Preservation Principles

Policies Underlying the Guidelines

The Design Guidelines in this document incorporate principles set forth in The Secretary of the Interior's Standards for the Treatment of Historic Properties — a widely accepted set of preservation design principles. This document is compatible with the Secretary of the Interior's Standards, while expanding on how those preservation principles apply in Georgetown. See Appendix B for the Secretary of Interior's Standards.

The concept of historic significance

What makes a property historically significant? It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. The National Register, for example, suggests that a property be at least 50 years old and/or have extraordinary importance before it may be considered. Georgetown employs the "50-year" guideline; however, structures that are more recent may be considered significant if they are found to have special architectural or historical merit. In the future, other events, time periods, areas or districts may become historically significant to the city and could be designated as an historic structure, landmark or district.

A property may be significant for one for one or more of the following reasons:

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





Period of significance

Historic districts also have a period of significance. For example the four National Register Historic Districts located within the Downtown and Old Town Districts:(Williamson County Courthouse Historic District, the Belford Historic District, the University Avenue and Elm Street Historic District and the Olive Street Historic District) have periods of significance which span from 1850 - 1949. Buildings built within this 99 year span are considered significant. Conversely, structures constructed after this period are not considered as significant, although some may contribute to the overall character, or ambiance, of the district.

The Town Square Historic District, which is the Courthouse Square and the blocks surrounding it, has a period of significance which spans approximately 45 years (1885 to 1930). Throughout this period, the city witnessed construction of a number of buildings and alterations that have become significant. Conversely, structures built after this period are not considered as signifi cant, although some may contribute to the overall character, or ambience, of the district.

Concept of "*integrity*"

In addition to being historically significant, a property has integrity—a sufficient portion of the structure must date from the period of significance. The majority of the building's structural system and its materials should date from that time and its key character-defining features also should remain intact. These may include architectural details such as dormers, porches, ornamental brackets, moldings, and materials, as well as the overall mass and form of the building. Buildings should also retain integrity of site and setting; consequently, thoughtful design of new construction within a historic district helps to preserve the integrity of setting for existing historic buildings on adjacent blocks. It is these elements that allow a building to be recognized as a product of its time.

Stair Detail.

Basic Preservation Principles for Georgetown

While the Guidelines provide direction for specific design issues, some basic principles of preservation form the foundation for them.

The following preservation principles apply in Georgetown:

01 Respect the historic design character of the building.

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

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

Although use is not reviewed by the Historic and Architectural Review Commission, uses that do not require radical alteration of the original architecture are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to it or its site. An example of an appropriate adaptive use is converting a residence into a bed and breakfast establishment (when zoning regulations permit).

03 Protect and maintain significant features and stylistic elements.

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





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

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

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

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

06 New construction should respect the scale of neighboring structures.

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

Façade detail on Williamson County Sun Building.

Developing a Preservation Strategy

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

RESEARCH THE HISTORY OF THE PROPERTY

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

ASSESS EXISTING CONDITIONS

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

LIST USE REQUIREMENTS

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

SUMMARIZE A PRESERVATION STRATEGY

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

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Defining Preservation Treatments

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

Maintenance

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

Preservation

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

Rehabilitation

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

Restoration

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

Renovation

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

Adaptive Reuse

Converting a building to a new use that is different from its original purpose is considered to be adaptive reuse. For example, converting a residential structure to offices is adaptive reuse. A good adaptive reuse project retains the historic character of the building while accommodating new functions. While adaptive reuse allows the building owner to convert the building to a purpose other than that for which it was designed, it should be done with respect to the original building form. For example, it would be inappropriate to turn the living room of an historic building into a bathroom. The reason for this is that when the programmatic uses of a building are drastically altered, this often results in a major change to the original floor plan as well as to the exterior appearance of the building. When adaptive reuse is the preferred preservation alternative, the proposed design should make use of the original building function as closely as possible.

Remodeling / Renovating

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

Preferred Sequence of Preservation Actions

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

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

DOWNTOWN OVERLAY MAP

Area 1

Area 2

Blue Hole Park
VFW Park
South Fork
Old Georgetown Cemetery
Scenic Dr
Martin Luther King St
West St
Forest St
S Austin Ave
S Rock St
S Main St
S Church St
S Myrtle St
S Elm St
E 2nd
E 3rd St
E 4th
E 5th
E 6th St
E 7th St
E 8th St
E 9th St
E 10th St
E 11th St
Ash St
W 4th St
W 5th St
W 6th St
W 7th St
W 8th St
W 9th St
W 10th St
Courthouse
Trail
River
0 250 500
Feet



Georgetown Town Square Historic District Aerial

CHAPTER 1
DOWNTOWN GUIDELINES AREA 1, TOWN SQUARE HISTORIC DISTRICT

Area 1, comprising the 9 square blocks surrounding and inclusive of the historic Courthouse, is the heart of Georgetown. Due to its historic significance, Area 1 has also been designated as the Town Square Historic District. For a new development proposal or building renovation to seamlessly and cohesively fit into Area 1, it must be compatible with the overall patterns and character of the area. These Guidelines use a series of focused criteria for the design of properties so that they may be cohesive with and contribute to the unique character of Downtown Georgetown.

The character of Area 1 has been closely studied, its history examined, and an understanding of its unique traits clarified. This chapter outlines the existing character and character-defining features of Area 1, then describes the design of the public realm and site characteristics, and gives guidance for the design of infill construction, alterations, additions to, rehabilitation or demolition of the historic structures within this area.

Design in Area 1

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

The Town Square Historic District (Area 1) should continue to develop in a cohesive manner so that an overall sense of visual continuity is achieved. The dominant character of this area should be that of a retail-oriented, commercial environment, with an active street edge that is pedestrian friendly.

The design goals for Area 1 are:

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

1.1. EXISTING CHARACTER OF DOWNTOWN



Streetscape of S. Austin Avenue



Pedestrian-friendly streetscape.

1.1.A Character of the Public Realm

A.1 Nine Square Blocks

Nine square blocks, three rows of three, create the Downtown center known as Area 1. The center square contains the historic courthouse. This historic and classical Williamson County Courthouse Square is an important, character-defining aspect of Georgetown.

A.2 Pattern of Sidewalks and Streets

The streets in the nine square area are two-way with primarily angled, head-in parking. Sidewalks are concrete and brick pavers. They are generally about 12-18 feet wide on streets facing the Courthouse, and narrower on the side streets.

A.3 Pedestrian Experience

Large, deep canopies cover most of the sidewalk on the west, east and north sides of the Square. The south side of the Square faces north and most of the historic canopies have been removed. Tables, chairs, benches and ornamental planters can be found in the public realm. Sidewalks vary in construction and quality. While many sidewalks are concrete, some include brick pavers as an accent element, or are completely brick themselves. Curb ramps have also been installed at some corners to facilitate access. Several areas have amenities in place such as seating or planters that enhance the pedestrian experience.

A.4 Landscaping

A large lawn with canopy trees surrounds the Courthouse. Street trees can be found throughout the nine square blocks, primarily along the streets or clustered on corners.

1.1.B Site Design

B.1 Continuous Façades

The Downtown buildings facing the Courthouse form a consistent, continuous façade. This is often referred to as a Façade Wall. Each building is built to the sidewalk edge and to the side property lines. There are no gaps between buildings. There are no driveways or drive-thrus to separate the façades. Block faces on primary streets on either side of the Courthouse also have a continuous façade, except for the alleys. Further away from the Courthouse on the back sides of these blocks there is more open space, off-street parking areas, and pocket parks.



Streetscape S. Austin Avenue.

B.2 Lot width and setbacks

The width of the buildings that face the Courthouse have been prescribed by the dimensions of the lots and properties. While buildings may span several of the 20- to 30-foot wide properties, the individual lot width is still expressed as a distinct bay or module. This helps give the Downtown a consistent scale.



View of W. Eighth Street from Courthouse.

B.3 Parking

There is very little on-site parking in the nine block area. Parking is generally on properties that face the rear of buildings or off of alleys. The properties that face the Courthouse do not have visible access to parking. Surface parking lots are located to the north, south and west of the Square.

B.4 Service in the alleys

Access for trash, utilities, and deliveries is via side streets or alleys.



Typical Alley in Area 1.

1.1.C Building Design



Detail of Entrance Century 21 Hellmann Stribling.



P.H. Dimmit & Co. Building.



Streetscape view of S. Main Street.

It is common for significant buildings in Downtown Georgetown to contain a blend of architectural styles. Commercial buildings often reflected the means and desires of the building owner, the available materials and the skills of the local builders. The result is a charming and unique architectural character that creates a delightful sense of place. Architectural styles served as a reference to the design of a building, rather than an exact template.

Most commercial building types within the Downtown share a basic two- or three-story box-like form. They are rectangular in plan with load-bearing masonry walls. Façades and sidewalls are rectangular and roofs are flat. Individual buildings are attached, often sharing interior sidewalls, called party walls.

Commercial buildings that face the Square are generally between one and three stories. Vernacular commercial buildings are divided horizontally into two distinct bands. The first floor is more commonly transparent, so that goods can be displayed, while the upper floors are usually reserved for residential or office space. The upper floor is typically supported by a steel beam that spans the glass opening. However, many one-story examples also exist. A kneewall is found below the display window while above the display window, a smaller band of glass, a transom, is seen. The main retail doors are frequently recessed, while doors leading to the upper floors are not. Buildings located on corners facing the square sometimes have a focal point or interesting architectural feature such as a tower, or angled corner entrance.

Buildings facing the Square generally have stone and brick façades. Ornamental detail exists, but is simple, limited to a shallow molding such as a cornice. Some cornices are made of masonry, while others are made of stamped metal. Many carry simplified Italianate detailing. In essence, these buildings lack distinctive detail, contrasting them with the revival styles that were also popular during this period.

Key Design Characteristics of the District

- Buildings aligned with adjacent historic buildings at the sidewalk edge
- Two- to three-story, traditional commercial buildings
- Masonry construction
- Transparent ground floor with smaller windows “punched” into predominantly solid upper floors
- Flat-roof buildings
- Sidewalk uses and activities

Key Design Characteristics of the Buildings

- Cast-iron and wood supported storefronts
- Large display windows
- Transoms
- Kneewalls
- Recessed entries
- Tall second story windows
- Cornices and canopies

Public buildings, including churches, are much fewer in number than commercial buildings in Area 1. Like the commercial building types, public buildings are also of load-bearing masonry, but may be freestanding rather than attached.



Storefront detail.



Entrance detail at Farmers State Bank.

Architectural Styles of Commercial Buildings.

The Courthouse Square contains the most richly-ornamented and high style buildings within the Downtown Historic Overlay District. These buildings are, in general, one- to three-story tall masonry (brick or limestone) buildings with a combination of masonry, cast iron, wood, and pressed metal ornament.



Italianate

The most common commercial building type in Area 1 is Italianate. These buildings are generally two-stories with single or paired windows on the second floor and large storefront display windows on the ground floor. Italianate commercial buildings are heavily ornamented and may be of brick or stone construction. Brick may be painted historically. A polychromatic paint scheme accentuates ornamental features.

Characteristics of Italianate commercial buildings include:

- Tall, narrow, hung windows; sometimes with arched heads
- Windows often have protruding sills and decorative brackets.
- Masonry or metal ornament in the form of quoins, brackets, large cornices, and belt courses
- Flat or shaped parapets with ornament and/or signage
- A flat, unadorned canopy



Greek Revival

A less common commercial building type in Area 1 is Greek Revival. These buildings are characterized by elements influenced by Classical Greek architecture, including columns, porticos, and Greek-inspired elements.

Characteristics of Greek Revival commercial buildings include:

- Round columns with Greek capitals (Doric, Ionic, or Corinthian). Columns may or may not be fluted.
- Recessed central entrances
- Symmetrical façade design
- Stone masonry construction
- Pediments or entablatures with sculptural friezes



Prairie School

Prairie School-inspired commercial architecture is less common but present within Area 1. This distinctly American style is adapted to commercial buildings with an emphasis on horizontality.

Characteristics of Prairie School-inspired commercial architecture are:

- Simple façade organization with a flat parapet
- Flat masonry ornament in the form of brick or stone courses, sills, and medallions
- Emphasis on horizontal with features such as continuous window sills or heads
- May have a large, overhanging cornice
- Paired or grouped hung, multi-light windows



Romanesque Revival

Romanesque Revival commercial buildings are typically grand, masonry buildings with rounded arches and masonry ornament. Utilizing local limestone, some buildings in Area 1 exhibit characteristics typical of this style.

Characteristics of Romanesque Revival commercial buildings are:

- Rusticated masonry construction, often in random ashlar pattern. Masonry may be limestone, sandstone, or other stone, sometimes paired with brick.
- Heavy, round arches over doors and windows
- Recessed entrances beneath arched openings
- May have accent towers with conical roofs
- Asymmetrical façade organization
- Masonry ornament may consist of articulated arches, quoins, columns or pilasters with carved capitals.

1.2.A Original architectural details should be preserved in place.

The best way to preserve original these features is through well-planned maintenance.

A.1 Avoid removing or altering any significant architectural detail.

A.2 Do not remove or alter architectural details that are in good condition or that can be repaired in place.

A.3 Avoid adding elements or details that were not part of the original building. Details such as decorative mill work or cornices should not be added to a building if they were not an original feature of that structure.

A.4 Protect and maintain significant stylistic elements.

A.5 Employ treatments such as rust removal, caulking, limited paint removal, and reapplication of paint.

Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset so that intervention is not required.

Architectural Features

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



Cornice detail of Dimmit Building.



Building façade of Evans Building.



Alley in Georgetown.

1.2.B Deteriorated architectural materials should be repaired rather than replaced.

B.1 When deterioration occurs, repair the material and any related areas. It is also important to recognize that all details weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving original materials and features that show signs of wear is preferred to replacing them.

B.2 Repair or replace only those features that are deteriorated.

B.3 Patch, piece-in, splice, consolidate, or otherwise upgrade existing materials, using recognized preservation methods as identified in the Department of the Interior's Historic Preservation Briefs, located online at http://www.nps.gov/hps/tps/.

B.4 Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair. Special masonry repair components may be used.

B.5 Removing damaged features that can be repaired is not appropriate.

B.6 Protect features that are adjacent to the area being worked on.

B.7 When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original materials.

1.2.C. Replace original architectural details and materials that have deteriorated beyond repair or are missing.

C.1 Replacement should occur only if the existing historic material cannot be reasonably repaired.

C.2 Remove only the portion which is deteriorated and must be replaced.

C.3 If architectural features are damaged or missing, replace with the same material as the original when feasible and the materials are available.

C.4 Substitute materials may be considered when the original material is no longer available or not readily available. Substitute materials may also be used where the original is known to be susceptible to rapid decay, or where maintenance access may be difficult. These substitute materials should be used only when replacing damaged or deteriorated materials.

C.5 Replacement of missing or deteriorated details shall be based on original features. The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.

C.6 When inadequate information exists to allow for accurate reconstruction, use a simplified interpretation of the original. The new element should still relate in general size, shape, scale, and finish.

C.7 Avoid adding decorative elements, unless thorough research indicates that the building once had them. Conjectural "historic" designs for replacement parts that cannot be substantiated by documented evidence are inappropriate. Dressing up a building with pieces of ornamentation that are out of character with the architectural style gives the building a false "history" it never had, and is inappropriate.



Compatible replacement storefront.



Historic storefront.

Another factor which may determine the appropriateness of using substitute materials for architectural details is their location and degree of exposure. For example, lighter weight materials may be inappropriate for an architectural detail that would be exposed to intense wear.

ACCEPTABLE SUBSTITUTE MATERIALS



Cementitious Board with similar profiles for wood.



Fiberglass for formed metal, for example in cornices.



Metal decorative columns for wood decorative columns.



Metal clad or fiberglass clad wood windows with historic profiles for wood windows on upper floors.



Metal clad wood windows with historic profiles for wood windows on ground floors.

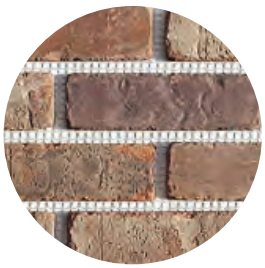


Aluminum storefronts clad in wood to achieve similar profiles.

UNACCEPTABLE SUBSTITUTE MATERIALS



Vinyl windows or vinyl siding.



Thin-set brick or stone (sometimes known as “sticky brick” and “sticky stone”).



EFS to replace stone or cast stone.

1.3. PUBLIC REALM DESIGN

The public realm in the Downtown Overlay District consists of streets, sidewalks, canopies, exterior lighting, street furniture, landscaping and public art. Signs are addressed in Chapter 5. The public realm design elements should enhance the pedestrian experience and contribute to a safe and friendly environment that allows for outdoor seating and uncongested sidewalks.

The sidewalks, lights, landscaping, and street furnishings all contribute to the pedestrian-friendly environment in Downtown Georgetown. These elements should be preserved, enhanced, and expanded.



Pedestrian-friendly commerce on E. Eighth Street.

1.3.A Streets

While design of streets are not generally within the purview of HARC, street design can play an important role in establishing the general character of the Downtown Historic Overlay District. Creating high speeds and large volumes of traffic movement through the district should not be a priority. The pedestrian experience should always be the priority in creating a livable and walkable Downtown.



Street parking on S. Main Street.

1.3.B Street Parking

Parking is essential to a healthy retail environment. On-street parking directly in front of a store is often of primary importance to business owners. These spaces should be short term to encourage turnover. On-street parking should be enhanced with landscaping and bulb-outs. Buildings should not be demolished to create parking lots.



Street parking on E. Seventh Street.

1.3.C Canopies and Awnings



Detail of Entrance P.H. Dimmit & Co. Building.



Example of compatible, contemporary awning.



Example of a compatible fixed canopy.

For purposes of these Guidelines, an awning is a structure with a fabric or material surface, usually sloped. A canopy is a rigid structure with a metal roof, attached to a building by hangers or tie rods. Canopies can also be mounted to the ground plane with columns.

C.1 An awning or canopy should be similar to those seen historically.

C.2 An awning should be compatible in material and construction with the style of the building.

C.3 Use colors that are compatible with the overall color scheme of the façade. Solid colors or simple, striped patterns are appropriate.

C.4 Awnings should fit the building.

C.5 Simple shed shapes are appropriate for rectangular openings. Odd shapes, bull nose awnings, and bubble awnings are inappropriate.

C.6 A fixed canopy can be acceptable if properly detailed. Consider using a contemporary interpretation of those canopies seen historically.

C.7 Use supporting mechanisms such as wall-mounted brackets, chains, or metal tie rod anchored in the mortar joints rather than into the stone or brick. The scale of the canopy supports needs to be in keeping with the size of the canopy and the building façade.

C.8 Mount an awning or canopy to accentuate character-defining features.The awning or canopy should be mounted to highlight moldings that may be found above the storefront and should not hide character-defining features.Canopies and awnings can be character defining features and provide a much welcome reprieve from the hot Texas sun, or sudden downpours. Their use on Downtown buildings is encouraged.

C.9 Mounting an awning or canopy should not damage significant features and historic details.

C.10 Internal illumination in an awning is inappropriate. Awnings should not glow.

C.11 Lighting that shines onto sidewalks from the underside of a canopy or awning is encouraged. Downlights may be concealed in the underside of an awning or canopy.

Shielded or low wattage lights may be used on the underside of a canopy.

C.12 Maintenance of awnings and canopies is required.

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



Underside canopy lighting.



Appropriate use of awnings.

1.3.D Lighting



Example of compatible street light.



Example of string light used to highlight a building's architecture.

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

Use lighting for the following:

- To accent architectural details
- To accent building entrances
- To accent signs
- To illuminate building façades
- To illuminate sidewalks and pedestrian routes
- To illuminate parking and service areas
- To illuminate a state or national flag

D.1 String lights

a. String lights in trees shall not be left in the trees year round, to protect the health of the tree.

b. String lights shall be maintained in appearance and installation.

c. String lights shall be dark green, brown or black. Bulbs shall be no larger than 10-15 watts. A ‘G’ lamp is preferred.

d. The use of string lights to highlight a building’s architecture, canopies, and windows may be appropriate for seasonal decoration.

D.2 Street scape lighting in the Downtown Overlay District should be the same as that adopted for use by the City.

Note that while these Design Guidelines encourage the use of "shielded" light sources, the luminaries in use by the City in Area 1 are not shielded. This is appropriate only in Area 1.

Refer to the Downtown Master Plan for street lighting requirements.

Note that sidewalk lighting may be supplemented with shielded lighting in canopies that project from building fronts. See the section on canopies in 1.3.C.



Austin Avenue façade.

D.3 Light poles, or standards, should be designed to accommodate special decorative accessories.

In Area 1, mounts for hanging planter baskets and banners, for example, should be included. Mounts for seasonal lighting schemes also should be considered.



Exterior night lighting in Area 1.

D.4 Minimize the visual impacts of architectural lighting.

a. All exterior light sources should have a low level of luminescence.

b. Wall-mounted flood lamps shall be shielded so that the light source is not visible off-site. Spotlights without shielding devices are not allowed.



Pedestrian lighting.



Example of street furniture.



Example of street furniture.

c. A lamp that conveys the color spectrum similar to daylight is preferred. A color temperature range of 2700K- 3000K is appropriate.

d. Lighting fixtures should be appropriate to the building and its surroundings in terms of style, scale, and intensity of illumination. Brass fixtures are not appropriate.

e. Wall-mounted light fixtures should not extend above the height of the wall to which they are mounted.

f. Lighting that changes color, or creates motion is not appropriate.

g. Window/door border lighting inside is inappropriate.

h. Wall packs are prohibited.

1.3.E Street Furniture

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

E.1 Street furnishings and sidewalk displays should not interfere with pedestrian traffic.

a. A minimum clear 3-foot wide pedestrian path should be maintained at all times to allow for the orderly flow of pedestrians. Smaller tables and chairs are preferred to meet this requirement.

E.2 Individual furnishings should be designed such that they may be combined with other street furniture in a coherent composition.

E.3 Avoid materials that are incompatible with the character of the district. Concrete, exposed aggregate, plastic, unfinished wood, and polished metal are inappropriate.

E.4 Street furniture should be located in areas of high pedestrian activity. Locate furniture at pedestrian route intersections and major building entrances and near outdoor gathering places.

E.5 Street furnishings should be clustered in "groupings," when feasible.

a. Use planters and covered or enclosed waste receptacles to frame spaces for benches.

b. Cluster waste receptacles with other furnishings. The design of the receptacles should be compatible with other existing furnishings.

E.6 Benches

a. Benches, bike racks, planters or pots, statues, trash receptacles and, in the event of a sidewalk sale, merchandise displays are examples of street furnishings that are appropriate.

b. Where utilized, benches should be the same as those already in use in the Downtown. See the Downtown Master Plan for the street scape design and location criteria.

c. Position a bench to provide a sense of comfort. Buffer the bench from traffic; for example, position a planter between the bench and the curb. Avoid locating a bench close to the curb.

d. Advertising promotions on benches is not allowed under any circumstance.



Ensure 3'-0" wide pedestrian pathway.



Bench placed away from pedestrian traffic.

E.7 Planters



Example of planters outside a retail building.

a. Cluster planters with other furnishings.

b. Install freestanding planters on either side of a store entrance, at seating areas, along edges of parking lots, in pedestrian plazas, and in clustered furnishing areas.

c. A planter should be large enough to be easily seen, but not so large as to cause an obstruction to pedestrian or vehicle traffic.

d. Conventional planters, such as those constructed of redwood or ordinary terracotta pottery, as well as over-sized concrete plant tubs are not appropriate.



Example of outdoor dining areas.

E.8 Outdoor Dining and Seating

Outdoor dining and seating areas should be simple in design and compatible with the approved street furniture as detailed in the Downtown Master Plan.

a. Furniture and fixtures must not be secured to trees, lampposts, street signs, hydrants, or any other street infrastructure by means of ropes, chains, or any other such devices, whether during restaurant operating hours or at times when the restaurant is closed.

b. All furniture and fixtures must be maintained in good visual appearance and in a clean condition.

c. All furniture and fixtures must be durable and of sufficiently sturdy construction as not to blow over or travel with normal winds.

d. All furniture and fixtures must contribute to the overall atmosphere of the Downtown Overlay District and must be complementary in both appearance and quality.

e. Tables and chairs are allowed provided they meet the following Guidelines:

Tables and chairs may be colored or of a natural unpainted material (i.e. wood or metal). Tables and chairs are not permitted to be plastic or of any fluorescent or other strikingly bright or vivid color.

Upholstered chairs suitable for outdoor use are permitted, but the upholstery may not be any fluorescent or other strikingly bright or vivid color.

All chairs used within a particular establishment's outdoor seating area must match each other by being of visually similar design, construction, and color.

Other furniture such as serving stations, bar counters, shelves, racks, sofas, televisions, trash receptacles, heaters, and torches may be permitted provided they are sufficiently set back or screened from public view.





T-B: Example of exterior dining seating.

f. No sidewalk coverings or raised platforms are allowed, unless the outdoor seating area is not located on the sidewalk.

g. No extra or additional signs are permitted solely as a result of an outdoor seating area. If any signs are proposed they should be included as part of the overall sign package for the property.

h. Proposed fences related to an outside eating or sitting area for a nonresidential use may require approval of a Certificate of Appropriateness.

E.9 Umbrellas



a. Umbrellas shall be appropriately designed and sized for the location where they will be utilized.

b. Umbrellas must be free of advertisements. The lowest dimension of an extended umbrella must be at least 7 feet above the sidewalk surface and not block the main walking path or create a hazard.

c. Any part of an umbrella used in an outdoor seating area may not exceed a height of 120” (10 feet) above the level of the sidewalk.

d. Umbrella fabric may not be fluorescent or other strikingly bright or vivid color. In addition, only one fabric color is allowed or one color and white stripes.

e. Umbrella fabric must be of a material suitable for outdoor use. No plastic fabrics, plastic/vinyl-laminated fabrics, grass, or rigid materials are permitted for use as umbrellas within an outdoor seating area.

f. Umbrellas should not block views of building signs or windows, especially those of adjacent properties.



T-B: Example of umbrellas that meet the Guildlines.

1.3.F Sidewalks

Align alignments with other original sidewalks, the street and overall town grid is of primary importance.

F.1 Preserve significant and unique features in sidewalks such as stamped names, dates and business names.

F.2 When new sidewalks are to be installed, they shall be compatible with the traditional character of the streetscape.

a. A new sidewalk should align with those that exist along a block.

b. Decorative paving should be used throughout the Downtown Overlay as noted in the Downtown Master Plan. Such paving shall be of the same design, character, and installation as that already in use by the City in and around the Town Square Historic District.

c. Sidewalks and crosswalks should be consistent with the sidewalk, intersection, and crosswalk designs in the Downtown Master Plan.



Sidewalks with decorative paving and landscaping.

1.3.G Landscaping

Trees and flowering plants help provide interest to pedestrians, as well as shaded protection from the summer sun. Using native trees and flowering plants is strongly encouraged.

G.1 Use indigenous, native, and drought-tolerant plants when feasible.



Landscaping in district.



G.2 Install street trees to enhance the pedestrian experience. Locate street trees along edges of sidewalks, and maintain a clearly defined pedestrian travel zone.

G.3 Locate street trees in larger planting areas, such as landscape buffers adjacent to parking lots and/or pocket parks.

G.4 Provide underground irrigation systems where long-term growth will not impact the irrigation system.

G.5 Use flowers to provide seasonal colors.



T-B: Landscaping in district.

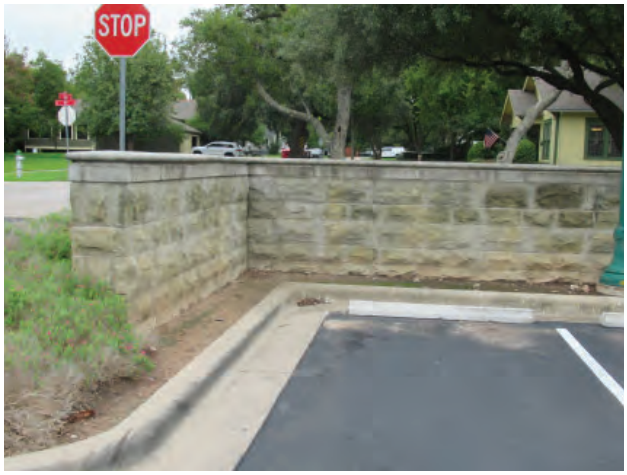
G.6 Replace trees that are diseased or have passed their life cycle.

G.7 The height of a street tree should be designed to avoid blocking views of storefronts and significant details.

H.1 Retaining Walls

a. Retaining wall materials should be constructed from native limestone or concrete. Masonry walls should appear to be dry stacked.

b. Retaining walls should not be more than 24 inches in height. Break taller retaining walls into a series of small walls to allow a planting area between the stepped walls.



Retaining wall.

1.3.I Public Art

Public art adds points of interest and energy to the Downtown streetscape, but it should not overwhelm the streetscape.

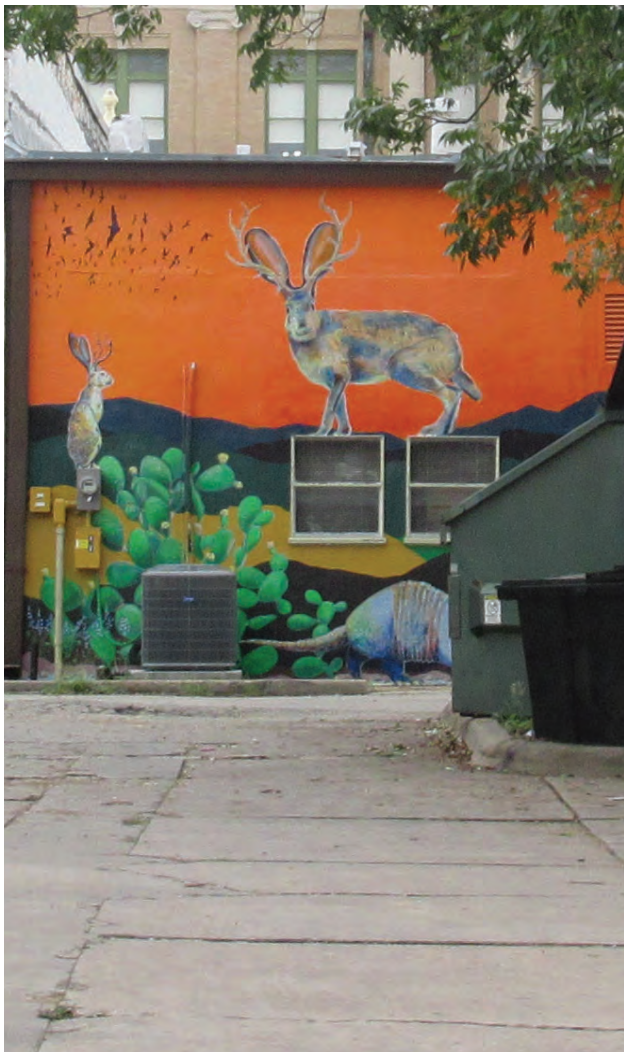
I.1 Place public art so that it does not obscure or cover architectural features on historic buildings.

I.2 Public art should not damage historic materials or features by drilling holes into historic metal features or applying paint to unpainted masonry surfaces on historic buildings.

I.3 Public art placement should not interfere with the orderly flow of pedestrians or traffic.

I.4 Public art should not have flashing lights, electronically moving parts or video screens within the Downtown area as this is not in keeping with the historic nature of the Downtown Overlay District.





T-B Public Art examples on utility boxes and building exteriors.

1.4. SITE DESIGN

Most structures in Area 1 contribute to a strong “building wall” along the street because they align at the front lot line and are usually built the full width of the lot or parcel. This site plan characteristic of building to the property edges should be maintained.



Streetscape of S. Austin Avenue.



Parking detail on S. Main Street.

1.4.A Zero Lot Setback

Maintain the alignment of buildings at the sidewalk edge.Locate the front building wall at the sidewalk line.

1.4.B Front Lot line Coverage

Buildings should occupy the entire width of the lot for properties facing the Courthouse.

1.4.C Corner Buildings Side Lot Line

Corner Buildings should strive to occupy the entire lot depth along the side street. For corner buildings unable to utilize the entire depth of the property, a street wall shall be built to continue the street wall along the property edge abutting the side street. The wall should be a minimum of 6 feet in height, and 20% transparent to screen a parking or service area. The wall may be shorter and more transparent if the use of the space is a dining area or pocket park.

1.4.D Primary Orientation

Orient the primary entrance of a building toward the street. A building should have a clearly defined primary entrance. For most commercial buildings, this should be a recessed entrance. Corner buildings may have their primary entrance at a 45 degree angle to the primary street.

1.4.E Parking Lots and Structures

Public parking lots and garages were not a part of Georgetown's early history. However, cars are a fact of life in the Downtown today, and the visual impacts associated with their storage should be carefully planned. Surface parking should be minimized in Area 1.

E.1 Location of Parking
Parking should be located at the rear of the building, accessed through an alley or side street.

E.2 Where a parking lot exists that is presently not screened or landscaped, consider a landscaping program or an infill building that relates to the surrounding historic context. See the City of Georgetown's Unified Development Code for more guidance on parking lot landscaping and screening requirements.

E.3 A building should not be demolished to create a parking lot in Area 1.



Side and rear street parking.



Landscaping improves the appearance of the parking lots.



Rear parking area.



Drive thru facilities are not appropriate.



Typical alley to contain service areas.

1.4.F Drive Thru Facilities

Drive thru facilities are not appropriate in Area 1. Drive thru facilities are associated with suburban, car centric neighborhoods. The Downtown Overlay District was not designed around the car and the historic character is a pedestrian-friendly urban core.

1.4.G Service Areas

Trash, recycling, storage and loading areas are necessities of commercial districts. The placement of these utility areas are of concern because they can greatly affect the character of a district. These areas and equipment should be screened from public view.

G.1 Minimize the visual impacts of trash storage and service areas.

a. Locate service areas away from major pedestrian routes. Place them at the rear of a building when feasible.

b. Dumpsters should be screened from view.

c. Service areas are not to be used for storage of shipping containers, pallets, extra store fixtures, etc.

1.5. NEW CONSTRUCTION (INFILL DESIGN)

This section presents Design Guidelines for the modifications to existing buildings and construction of new buildings within Area 1 of the Downtown Overlay District. Within each category, individual policies and Design Guidelines are presented, which the City will use in determining the appropriateness of the work proposed.

1.5.A A building should be visually compatible with traditional commercial buildings.

A.1 The street level floors of traditional commercial buildings are clearly distinguishable from the upper floors. First floors are predominantly fixed plate glass with a small percentage of opaque materials. Upper floors are the reverse: opaque materials dominate, and windows appear as smaller, vertically oriented openings puncturing the solid walls. The floor-to-floor height on the street level is also generally taller than the upper floors. This design traditionshould also be expressed in new construction.



A.2 New interpretations of historic building styles are encouraged. While it is important that buildings be compatible with the surrounding historic context, it is not necessary that they imitate older building styles.

a. A new design that draws upon the fundamental similarities among older buildings in the area without copying them is preferred. This will allow the building to be seen as a product of its own time and yet be compatible with its historic neighbors.



T-B: Appropriate use of new material.



Example of infill design that is compatible with the district in form, massing, rhythm, materials, and vertical division.

b. Buildings that are similar in scale and overall character to those seen historically are strongly encouraged.

c. Infill should be a balance of new and old in design. This applies to architectural details as well as the overall design of a building.

A.3 Maintain the distinction between the street level and the upper floor.

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

b. Upper floors should be perceived as being more opaque than the lower floor.

c. Highly reflective or darkly tinted glass is inappropriate.

d. Express the traditional distinction in floor heights between street level and upper levels through detailing, materials, and windows. The presence of a horizontal band is an important feature in this relationship.

1.5.B Mass, Form and Scale

One of the most prominent unifying elements of the Downtown Overlay District is the similarity in building mass, form and scale. Patterns are created along the street by the repetition of similarly-sized buildings and building elements. For example, uniform façade widths evenly spaced create a rhythm that contributes to the visual continuity of the area.



Appropriate window proportions.

B.1. Mass

A building should appear similar in mass to traditional commercial buildings.

a. The mass should be solid and heavy, predominantly masonry.

b. Light steel and glass buildings are inappropriate.

B.2 Form

A building should appear similar in form to historic commercial buildings in Area 1. One of the most prominent unifying elements of Downtown is the similarity in building form.

a. The form should be simple, rectangular and deeper than wide. Corner buildings may have a focal point such as a tower, or change of material at the corner.

b. Rectangular forms shall be dominant on commercial façades.

c. Rectangular forms should be vertically oriented.

d. Use flat roof with parapets. Parapets should be sufficiently tall to screen rooftop mechanical equipment.

e. Gable roofs may also be considered if they are obscured by a parapet similar to those seen historically.



Rectangular forms.







T-B: Examples of infill design options that are compatible with the district.

B.3 Scale

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

a. The dominant scale of two to three stories should be maintained. An additional story may be added if it is set back from the street façade. See the section on additions for existing and historic buildings.

b. A larger building should be broken into "modules" that are similar in scale to the width of buildings along the street. The smaller modules should be expressed three-dimensionally throughout the entire building façade.

c. Use design elements to reduce the scale of the building and to align with elements found on adjacent historic buildings.

1.5.C Base, Middle, Cap

A new building should incorporate a base, a middle, and a cap. Traditionally buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the visual continuity of the area.

C.1 A multi-story building shall have 3 clearly defined and distinct parts that articulate a base, a middle and a cap. These should be clearly distinguished from each other by horizontal banding and major and minor cornices.

C.2 A single story building should have a storefront (kickplate, display window and transom and entry) and a cornice.

1.5.D Height and Width.

There is a strong sense of similarity in the building heights in Area 1. This is in part because the first two stories of most buildings are similar in height. Most buildings have features at the lower levels that are similar in scale. First floors, for example, are similar in height. Lower floors are also defined by moldings that align along the block, which contributes to a perceived uniformity in height to pedestrians. A variety in building heights in new construction is appropriate as long as the block-length similarities are maintained.



This infill development, while comprised of one large building, utilizes contrasting materials to create 20-30ft building fronts that are compatible with the building widths in the District.

D.1 Building Height.

Maintain the traditional range of building heights seen in the Downtown Historic Overlay, As discussed in scale, the general heights are 2 - 3 stories. Set back portions of a third or fourth floor to emphasize the lower scale of one and two story portions of a building.



This infill construction is incompatible in massing, scale, and materials.

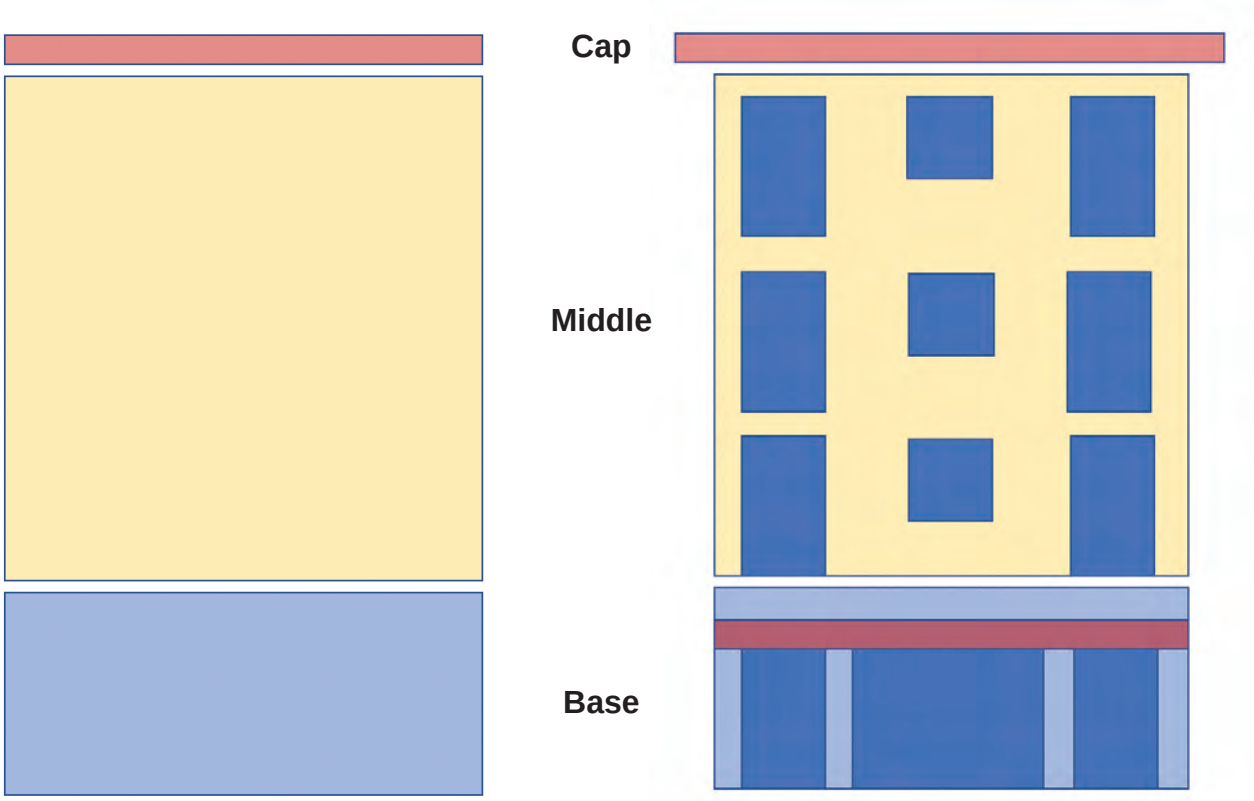
D.2 Floor-to-Floor Height

Floor-to-floor heights should appear to be similar to those seen historically. This is especially true of the ground floor.

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

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

Base, Middle, and Cap Illustration



D.3 Building Width

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

a. Traditionally, building fronts were built in 20- to 30-foot increments. Building fronts should reflect this pattern.

b. On corner lots, the secondary side wall is traditionally longer in its “module", therefore side walls of corner buildings can be longer than the primary elevation width.



1.5.E Align Horizontal Elements

A building shall maintain the alignment of horizontal elements along the block face. Horizontal elements provide scale and continuity to a block face. Storefronts, window sills, moldings, belt courses and cornices are among those elements that may be seen to align, therefore new construction should contain horizontal elements.

E.1 A new building should maintain the alignment of horizontal elements along the block face.



E.2 Historic buildings were built separately over time. There is a variation in location of horizontal elements. The new building should place horizontal elements to align with one of the adjacent buildings or locate the new horizontal element between the respective elements on the two adjacent buildings.



Examples of consistent building widths with aligned horizontal elements.

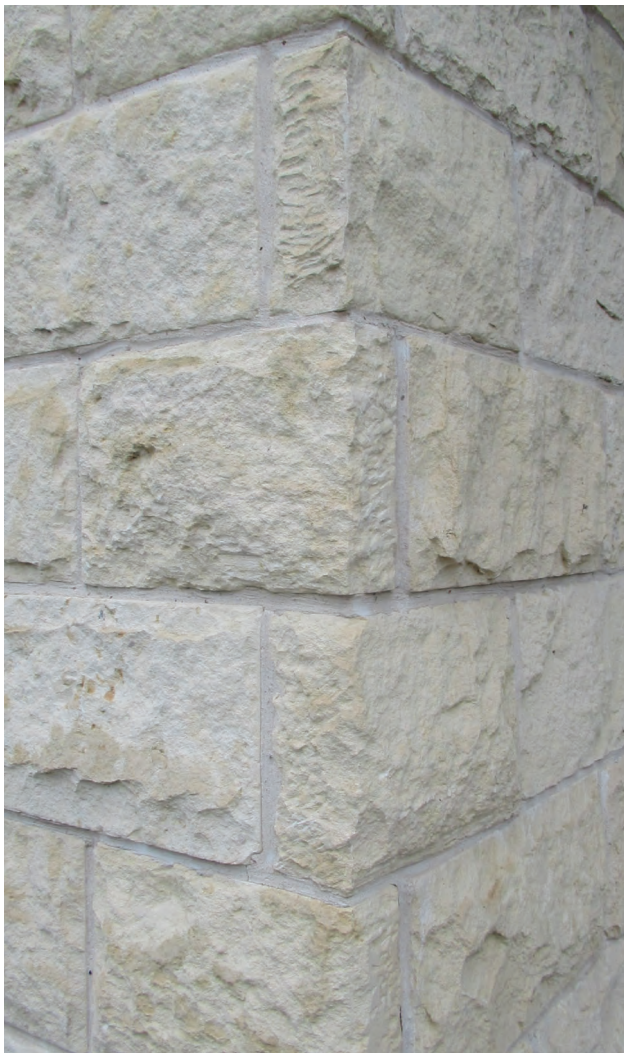
1.5.F Exterior Building Materials



Historic masonry with deteriorated stucco.

Historic buildings in the Downtown were built by hand. That meant that a building material would have to be small enough to be lifted by a person or two. That restraint determined the size and scale of materials. Today it is what gives the Downtown its scale and texture. Building materials of new structures should contribute to this visual continuity. They should appear similar to those seen traditionally.

F.1 Building materials should be visually compatible with the predominant materials of Area1.



Typical stone wall detail.

F.2 Traditionally, a limited palette of building materials was used in the area—primarily brick and stone, occasionally stucco. This same selection of materials should continue to be predominant.

F.3 New materials appropriate for the district should have the characteristics of historic materials and be scaled to replicate the size that could be lifted by one or two persons. Monolithic slabs are not appropriate.

F.4 Stone

a.Types of stone should be limited to native Texas stones, as those traditionally available in Georgetown. This will help preserve the unique character of Downtown. Limestone, sandstone, and granite can all be sourced at Texas quarries.

b. Stone should be laid in a traditional size, pattern and texture found on other historic buildings in Downtown Area1. Rough face, rusticated stone in an ashlar pattern is preferred.

c. Polished stone should be avoided as a primary material.

F.5 Brick

a. Brick should be a traditional dimension of approximately 8 inches long, 3 ½ inches deep and 2 ½ inches tall. Mortar joints should be no larger than ½ inch.

b. Brick should be natural in color. Glazed brick, shiny, or colored brick should not be used.

c. Traditional brick coursing patterns should be used. Stacked bricks are not appropriate.



Typical brick detail.

F.6 Stucco

a. Plaster stucco is an appropriate material. Exterior insulation and finish system (EIFS) is not an appropriate material.

b. A smooth or slightly textured surface is preferred.

c. Careful attention should be given to the location of expansion joints so they align with horizontal features and do not give the impression of an overlarge panel.



Typical stucco Detail



Damaged stucco detail.

F.7 Alternate Materials



Cast stone detail.



Exposed aggregate detail.



Typical corrugated sheet metal panel.

a. If alternate materials are selected they should be comparable to traditional materials, including in texture and color.

b. Acceptable alternate materials include:

- Cast stone
- Terracotta
- Wood - as trim or siding (ship lap, tear drop or board and batten)
- Cementitious board with historic profiles such as lapped siding, shingles, or board and batten.

c. Alternate materials that are not appropriate for primary or secondary façades in the Downtown Historic Overlay Area 1:

- Metal panels
- Corrugated metal
- Chromed metal
- Concrete block
- Decorative concrete block
- Steel and glass façades
- Mirrored glass
- Tilt-wall with exposed aggregate, or painted surface.
- Vinyl siding
- Plywood panels
- Cementitious siding in large flat sheets

These materials can be used on rear-facing if they are not visible from the street.

d. A simple matte or non-reflective finish is preferred.

1.5.G Upper Story Windows

Windows give scale to buildings and provide visual interest. Distinct window designs help define many historic building styles. Historic windows are set deep into a wall, and have substantial casings and sash components. This creates shadows that contribute to the character of the historic style.

G.1 Windows in Area 1 should be vertical in design and of similar size to other windows on the block. A typical, upper-story window is twice as tall as it is wide. These proportions are within a limited range. Upper-story windows in new construction should relate to the window proportions seen historically.

G.2 The pattern of window placement in the primary façade of a building should reflect other patterns of nearby buildings. Too many or too few windows can seem out of place in the established rhythm of the block face. Upper floors should appear more solid than first floors.

G.3 Windows should align with others in a block. Windows, lintels and their trim elements should align with those on adjacent historic buildings. When the alignment differs between adjacent buildings, the new construction can select one or the other, or create a compromise between the two.

G.4 Window configurations should be similar to those used traditionally in Area 1. Many windows are “one-over-one,” in that a single pane of glass is in both the upper and lower sashes. Other pane configurations may be used such as “two-over-one,” with two panes (or lights) in the upper sash and one in the lower sash. Windows in Area 1 need to appear as a minimum of one-over-one windows on the upper floors, although they do not need to be operable. Single lite windows are not appropriate for Area 1 on the upper floors.



Appropriate new windows in scale, configuration, placement, and detail.



Appropriate window proportions.

G.4 Windows should have a minimum 1 ½ inch sash dimensions plus a brick mould. These can be wood or in the case of metal clad windows- painted metal. Clear, anodized aluminum is not appropriate. This trim should have dimension and shadow lines similar to those used historically.

G.5 Windows should be set a minimum of two inches behind the plane of the façade.

G.6 Glass should be clear and non-reflective.

G.7 Window film can be applied if it is non-reflective and does not darken the windows.

1.5.H Storefronts

H.1 If a storefront is altered, restoring it to the original design is preferred.

a. If evidence of the original design is missing and no evidence of its character exists, a new design that uses traditional elements may be considered. Use a simplifiedinterpretationofsimilar storefronts. The storefront should be designed to provide interest to pedestrians.

b. In some cases, an original store-front may have been altered early in the history of the building, and may itself have taken on significance. Such alterations should be preserved. See also Preservation Briefs #11: Rehabilitating Historic Storefronts, published by the National Park Service.



Original storefront.

H.2 Storefronts in new buildings shall be visually open to provide interest on the street level.

a. The ratio of solid-to-void surface area should be similar to that seen traditionally on commercial buildings in Area 1.

b. First floors should be more transparent than upper floors.

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



Acceptable storefront replacement.

H.3 New storefronts can be constructed of wood, steel, anodized aluminum, or other alternative materials with long-lasting characteristics. Storefronts should have trim with profile dimensions and shadow lines similar to those used historically or be



Incompatible storefront.



Acceptable storefront replacement.



Acceptable storefront replacement.



Incompatible storefront.

trimmed with wood to create a profile with a more compatible appearance.

H.4 A new storefront should have the parts listed below. A rehabilitation project shall preserve these character-defining elements:

a. Display windows: The main portion of glass on the storefront, where goods and services are displayed. This will help maintain the interest of pedestrians by providing views to goods and activities inside first floor windows.

b. Transom: The upper portion of the display window, separated by a frame and usually located above the canopy.

c. Kick plate: Found beneath the display window. Sometimes called a bulk-head panel. These were usually tile, stone, decorative wood or metal.

d. Entry: Usually set back from the sidewalk in a protected recess.

H.5 Display windows

a. A contemporary interpretation of a traditional display window, which is similar in scale and overall character to those seen historically, may be considered if the historic display windows are missing or have been altered in a manner inconsistent with the style of the building.

b. Display windows in Area 1 shall be large windows with no dividers. Moduled windows with square or rectangular mullions are not in keeping with the existing character.

c. Display windows should use clear glass and be transparent.

d. Display windows should be trimmed with wood, dimensioned steel or copper to emulate historic storefronts.

H.6 Transom Windows

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

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

c. The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.

d. If the original glass is missing, install new glass.

e. If the transom must be blocked out, retain the original opening proportions. One option is to use the transom area as a sign panel or decorative band. Another option is to paint the back of the glass black to conceal mechanical equipment.



Compatible replacement transoms.



Acceptable transom windows.



Compatible replacement transoms over historic storefront.



H.7 Kick Plates

a. The kick plate, located below the display window, adds interesting detail to the street scape and should be preserved.

b. If the original kick plate is covered with another material, consider exposing the original design.

c. If the original kick plate is missing, develop a compatible design.

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

e. Kick plates should align with historic kick plates on the block face. They should generally be no higher than 30 inches, a 24 inch height is preferred.

H.8 Entrances and Doors

a. Building entrances should appear similar to those used historically in the block. They should either be centered with windows on either side or located to one side with storefront windows taking up the rest of the façade. Entrances should be clearly defined, and obvious to pedestrians.

b. Building entrances should be recessed. Repetition of recessed entries provides a rhythm of shadows along the street, which helps establish a sense of scale. Recessed entries were designed to provide protection from the weather and the repeated rhythm of these shaded areas along the street helps to identify business entrances.



Compatible new entrance with transom.

c. Recessed entries should be set back between three and five feet.

d. A contemporary interpretation of a traditional building entry, which is similar in scale and overall character to those seen historically, may be considered if the historic storefront is missing or has been altered in a manner inconsistent with the style of the building.

e. Restore the historic recessed entry if it has been altered. Avoid doors that are flush with the sidewalk, especially those that swing outward.

f. Secondary public entrances to the upper floors can be a part of the storefront configuration.

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





T-B: Examples of restored historic doors with recessed entries.

H.9 Cornices

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



Cornice detail.

a. Preserve the character of the cornice line.

b. An original cornice moulding should be preserved.

c. Many cornices are made of sheet metal. Areas that have rusted through should be patched with pieces of new metal.

d. Reconstruct a missing cornice when historic evidence is available. Use historic photographs to determine design details of the original cornice.

e. Replacement elements should match the original in every detail, especially in overall size and profile. Keep sheet metal ornamentation well painted.

f. The substitution of another old cornice for the original may be considered, provided that the substitute is similar to the original.

g. A simplified interpretation is also appropriate for a replacement cornice if evidence of the original is missing. Appropriate materials include stone, brick, stamped metal and fiberglass.



Cornice detail of Mileham Building.

H.10 Parapet Walls

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

b. When a parapet wall becomes deteriorated, there is sometimes a temptation to lower or remove it. Avoid doing this because the flashing for the roof is often tied into the parapet, and disturbing it will cause moisture problems.

c. Inspect parapets on a regular basis. Watch for deterioration such as missing mortar or excessive moisture retention.

d. Avoid water-proofing treatments on historic masonry parapets, which can interfere with the parapet's ability to dry out quickly when wet.



Restored historic parapet walls.

1.5.I Maintain views to the Courthouse.



Williamson County Courthouse

I.1 Views to the Courthouse must be taken into consideration when designing a new building.

I.2 A new building should not be so tall as to block views of the Courthouse.
Note: See UDC Section 4.12 Courthouse View Protection Overlay District.

1.5.J Additions

J.1 Two distinct types of additions are appropriate: ground-level or roof-top.



Example of addition to historic structure.

a. A ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the character of a building.

b. An addition to the roof may be designed that is simple in character and set back substantially from the street façade of a building. The materials, window sizes and alignment of trim elements on the addition should be compatible with those of the existing structure, but also visually subordinate in character so as to avoid calling attention to the addition.

J.2 An addition shall be compatible in scale, materials, and character with the main building.

a. An addition shall relate to the building in mass, scale, and form. It should be designed to remain subordinate to the main structure.

b. An addition to the front of a building is inappropriate. However, where a building in the Downtown Overlay is set back from the front property line and the structure does not have historic significance, the first consideration for the placement of an addition should be to fill the gap between the existing building and sidewalk. This will maintain the consistent “street wall” desired in the Downtown.



This addition is not compatible in massing or material. it is out of scale with the historic building.

J.3 An addition shall not damage or obscure architecturally important features. Loss or alteration of a cornice line should be avoided.

J.4 An addition may be made to the roof of a building if it does all of the the following:

a. An addition should be set back a minimum of 25 feet from the front façade and not visible from the street curb directly across the street from the primary, character-defining façade, to preserve the perception of the historic scale of the building.

b. The addition’s design should be modest in character, so it will not detract attention from the historic façade.

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

d. The roofs of additions should not interfere with the original roof form by changing its basic shape and should have a roof form compatible with the original building.



Commercial compatible infill.

1.5.K Mechanical and Utilities



Utility service boxes, telecommunication devices, solar devices, cables, and conduits are among the types of equipment that can affect the character of the area. While solar energy devices might not always be considered mechanical or service equipment, for the purposes of these Design Guidelines they shall be.

K.1 Minimize the visual impact of mechanical equipment as seen from street.

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



T-B: Mechanical and utilities should be located on the side or rear of the building.

b. Use low-profile mechanical units and elevator shafts on rooftops that are not visible from the public view. If this is not possible, set back or appropriately screen rooftop equipment from view.

c. Locate a satellite dish out of public view, to the extent feasible, and in compliance with other regulations.

d. Paint mechanical equipment attached to the building the same color as the background to which it is attached in order to blend into the building. This includes conduit, piping, and meters, etc.

DOWNTOWN OVERLAY MAP

Area 1

Area 2

Blue Hole Park
VFW Park
South Fork
Old Georgetown Cemetery
Scenic Dr
Martin Luther King St
West St
Forest St
S Austin Ave
S Rock St
S Main St
S Church St
S Myrtle St
S Elm St
E 2nd
E 3rd St
E 4th
E 5th
E 6th St
E 7th St
E 8th St
E 9th St
E 10th St
E 11th St
Ash St
W 4th St
W 5th St
W 6th St
W 7th St
W 8th St
W 9th St
W 10th St
Courthouse
Trail
River
0 250 500
Feet



2

CHAPTER 2
DOWNTOWN GUIDELINES
AREA 2

Area 2 is comprised of the blocks of development surrounding Area 1 in Downtown Georgetown. In order to understand the specific needs and requirements of Area 2, its existing character was examined and special care was taken to note its differences from Area 1. Area 2 has three general character areas within it: the western third (west of Rock Street); commercial buildings on Austin and University Avenues that are more suburban in character; and the remainder. The western portion of Area 2 is characterized by both civic buildings and utilitarian building types. This reflects the developmental history, distinct from the commercial development patterns around the Courthouse Square and where large homes have been replaced with commercial structures over time. This chapter will describe Guidelines for all of Area 2 with a subsection describing specific recommendations for the area west of Rock Street.

Chapter 2 will begin by outlining the existing character and development patterns of Area 2. The chapter will establish recommendations for the public realm, site design, building elements, and new building construction.

Design in Area 2

Commercial streets in Area 2, surrounding the Town Square Historic District, should develop in a manner that is inviting to pedestrians while also accommodating automobiles. Development should include a mix of building types, including older structures and more contemporary ones. Each should reflect the design trends of its own time, while also contributing to a sense of visual continuity and strengthening the pedestrian experience. In addition, a combination of uses is encouraged, including residential, office, and retail.

The design goals for Area 2 are:

1. To develop as a compatible extension of Area 1 so that the entire Downtown Overlay District is seen as a distinct commercial district that incorporates residential development.
2. To define the sidewalk edge with elements that are amenities for pedestrians.
3. To establish a sense of scale in buildings and streetscape design that can be enjoyed by pedestrians.
4. To minimize the visual impacts of automobiles.
5. To strengthen the pedestrian network of sidewalks, plazas, and paths.
6. Retain native vegetation with project design.
7. Maintain the feel of historic surroundings. For example, if the area is predominately residential structures converted to commercial uses, the residential appearance, scale, and character should remain.
8. To use similar building materials, storefront design, recessed entries, and front setbacks.
9. To minimize conflicts with residential neighbors.



Building marks a transition between Area 1 and Area 2.



Typical one-story commercial building in Area 2.

Design for Civic Institutions

The Design Guidelines focus on principles for rehabilitation and infill of commercial and mixed-use projects that reinforce the historic building fabric and enhance the pedestrian environment. To do so, they draw upon principles established in the design of traditional commercial buildings. While commercial properties occur most in the area, civic facilities are also part of the urban mix.

Civic facilities include churches, schools, libraries, art spaces, meeting facilities, courts, and government offices. Traditionally, buildings for these uses have contrasted with the framework of commercial storefronts. The historic Courthouse, as an example, stands apart from rows of commercial buildings, framed by a lawn. While it stands apart as a structure, it clearly is a part of the Downtown, with its entrances oriented to the street and walkways promoting pedestrian use. This helps to convey its civic function as a gathering place. This tradition of designing civic institutions as landmarks in the urban fabric should be continued. At the same time, the basic principles of urban design outlined in this document should still apply. Among them are these key principles:



Historic Williamson County Courthouse.



Georgetown City Hall.

Design principles for civic facilities:

1. Civic facilities should be located such that they encourage pedestrian traffic to nearby Downtown businesses;

2. Civic facilities should be designed to reinforce the Downtown fabric of streets and sidewalks;

3. Convenient pedestrian connections should link abutting civic buildings;

4. The edges of a civic property should be inviting to pedestrians;

5. The visual impacts of automobiles should be minimized;

6. Primary entrances should face the street, not parking lots;

7. A sense of human scale should be conveyed;

8. Impacts on adjacent historic resources should be minimized; and

9. Outdoor spaces designed for public use should be provided.

2.1. EXISTING CHARACTER

Area 2 of the Downtown Overlay District is sometimes referred to as the “Transition Zone” as it is the link between the historic nine-square Downtown and nearby neighborhoods. This area is not as cohesive as the central area and developed over a longer period of time. There are three observable areas within this zone: the general area, the area west of Downtown, and properties along Austin and University Avenues.

2.1.A General

Adjacent to the Downtown are more modest commercial buildings. Further away from the Downtown core are commercial structures from various eras that may have replaced earlier houses. Residential structures with commercial uses as well as residential structures still used as residences can be found in this area.



Example of former residential building being used as commercial in Area 2.

2.1.B Public Realm

B.1 The streets continue the grid pattern of Downtown. Sidewalks are wider and adjacent to the curb nearest Downtown, then are narrower with a parkway or planted area between the curb and the sidewalk as you transition away from the core, and in some places at the edges of Area 2 sidewalks have not yet been installed.

B.2 Landscaping varies as it moves away from Area 1. Along Austin Avenue and Main Street the trees are sparse, but beyond that they are quite abundant. Decorative landscaping can be found in residential areas and adjacent to public structures.



Examples of street furniture.



2.1.C Site Design

C.1 Lots are significantly larger than the core of Downtown.

C.2 Buildings are generally constructed up to the lot line in the Downtown core but gradually step back until there is significant space in front of buildings.

C.3 Parking is abundant in Area 2. Large parking lots take up entire blocks. On site parking can be found in this location.

2.1.D Building Characteristics

D.1 There are a wide variety of building types and forms within this area. There is not a predominant style or form. However, there is a strong sense of time and place because of characteristics found in the historic buildings. The buildings contain details relative to the period they were built. They are generally masonry or wood, have clearly defined entrances facing the street, have windows facing the street and landscaping in front. Most buildings have simple shapes such as rectangles or an L-shape. Likewise, the roofs are simple gable ends, or are hipped roofs. Commercial buildings that were purpose-built have flat roofs with parapets.



T-B: Examples of street furniture.

2.1.E West of Downtown

The existing character west of Downtown has a unique feel because of its historic relationship to the railroad. The historic buildings were built as warehouses and are simpler, more utilitarian buildings with less detail. New civic buildings have large footprints, may be multiple stories high, often with single entry points along a block face. Street furniture, and landscaping have been added to provide a more enjoyable pedestrian experience.



Historic Light & Water Works Building.

2.1.F Along Austin Avenue and University Avenue

Austin Avenue and University are major gateways into Downtown. As the car became more and more important these routes became lined with car-centric buildings. The buildings are set back from the street to allow for on site parking in front. This creates a wider perceived public realm with few pedestrian amenities.



Contemporary building construction along University Avenue.

2.2. RETAIN AND PRESERVE

Architectural Features

This section presents the design policies and Guidelines for the rehabilitation of historic resources located in Downtown Historic Overlay District Area 2.

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

2.2.A Original architectural details should be preserved in place.

The best way to preserve many of these features is through well-planned maintenance.

A.1 Avoid removing or altering any significant architectural detail.

A.2 Do not remove or alter architectural details that are in good condition or that can be repaired in place.

A.3 Avoid adding elements or details that were not part of the original building. Details such as decorative millwork or cornices should not be added to a building if they were not an original feature of that structure.

A.4 Protect and maintain significant stylistic elements.

A.5 Employ treatments such as rust removal, caulking, limited paint removal, and reapplication of paint.



Masonry detail.

2.2.B Deteriorated architectural materials should be repaired rather than replaced.

B.1 When deterioration occurs, repair the material and any other related problems. It is important to recognize that all details weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Preserving original materials and features that show signs of wear is preferred to replacing them.

B.2 Patch, piece-in, splice, consolidate, or otherwise upgrade existing materials, using recognized preservation methods such as those identified in the Department of the Interior's Historic Preservation Briefs, located online at http://www.nps.gov/hps/tps/.

B.3 Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair. Special masonry repair components may be used.

B.4 Removing damaged features that can be repaired is not appropriate.

B.5 Protect features that are adjacent to the area being worked on.

B.6 When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original materials.

B.7 When disassembly of an historic feature is required in a restoration procedure, document its location so it may be repositioned accurately.







T-B: Material detail of historic structures.



Detail of replacement windows.



Brick detail.



Masonry detail.

B.8 Use approved technical procedures for cleaning, refinishing, and repairing architectural details. When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.

2.2.C. Replacement of original architectural details and materials that have deteriorated beyond repair or are missing.

C.1 Replacement should occur only if the existing historic material cannot be reasonably repaired.

C.2 Remove only that which is deteriorated and must be replaced.

C.3 If parts are damaged or missing, it is preferred that they are replaced with the same material as the original.

C.4 Substitute materials may be considered when the original material is no longer available or not readily available. Substitute materials may also be used where the original is known to be susceptible to rapid decay, or where maintenance access may be difficult. These substitute materials should not be used wholesale, but only when replacing damaged or deteriorated materials.

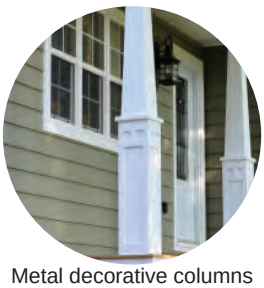
ACCEPTABLE SUBSTITUTE MATERIALS



Cementitious Board with similar profiles for wood.



Fiberglass for formed metal, for example in cornices.



Metal decorative columns for wood decorative columns.



Metal clad or fiberglass clad wood windows with historic profiles for wood windows on upper floors.



Metal clad wood windows with historic profiles for wood windows on upper floors.



Aluminum storefronts clad in wood to achieve similar profiles.

UNACCEPTABLE SUBSTITUTE MATERIALS



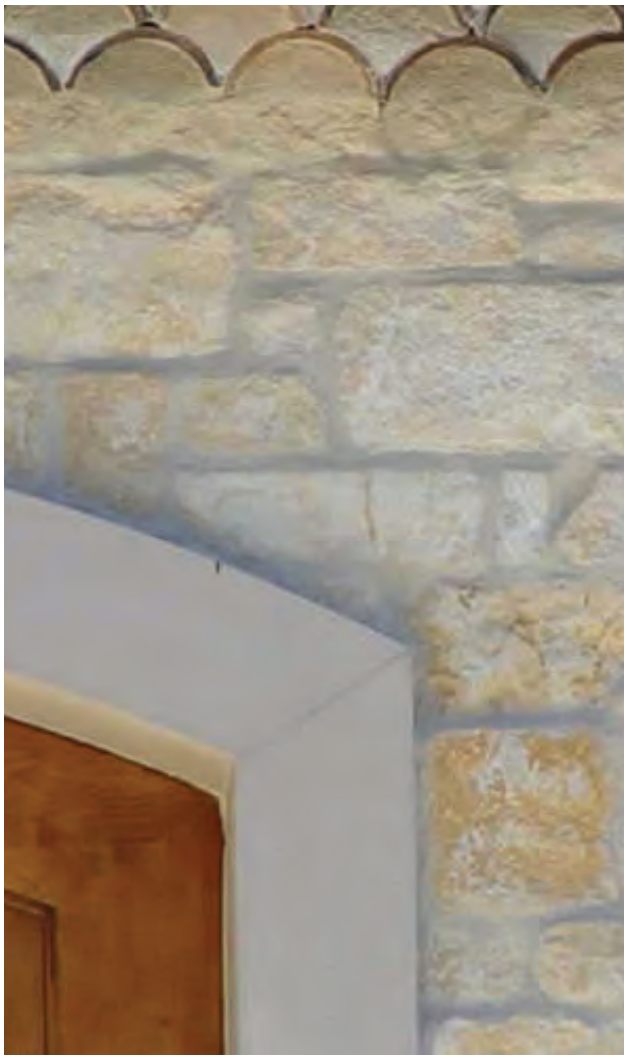
Vinyl siding.



Thin-set brick or stone (sometimes known as “sticky brick and sticky stone”).



Exterior Insulated Finish System (EIFS) to replace stone or cast stone.



Masonry detail.

C.5 Replacement of missing or deteriorated details shall be based on original features. The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.

C.6 When inadequate information exists to allow for accurate reconstruction, use a simplified interpretation of the original. The new element should still relate in general size, shape, scale, and finish.

C.7 Avoid adding decorative elements, unless thorough research indicates that the building once had them. Conjectural "historic" designs for replacement parts that cannot be substantiated by documented evidence are inappropriate. Dressing up a building with pieces of ornamentation that are out of character with the architectural style gives the building a false "history" it never had, and is inappropriate.

Another factor which may determine the appropriateness of using substitute materials for architectural details is their location and degree of exposure. For example, lighter weight materials may be inappropriate for an architectural detail that would be exposed to intense wear.

2.3. PUBLIC REALM DESIGN

The area should continue to develop with a mix of uses and improvements should occur in a manner that enhances the experience for pedestrians and to build a sense of visual relatedness among properties. Even though automobile circulation routes significantly affect the character, it is still possible to strengthen pedestrian links and to improve the edges of properties such that a sense of human scale is conveyed.

2.3.A Streets

Area 2 should provide a controlled, organized automobile system which provides a safe pedestrian environment. Streets, sidewalks, lighting, and landscaping should define the road edge and encourage walking, sitting, and other pedestrian activities.

Projects that can occur in the area also may have automobile activity associated with them. This should not, however, make it an unsafe environment for the pedestrian or cyclist.

A.1 Automobile circulation patterns, both internal and external, should be clearly identified and should not interfere with pedestrian or cyclist routes.

A.2 The rectangular street grid is important to the overall character of Area 2. Avoid one-way streets whenever possible. Two-way streets calm traffic and help create a pedestrian-friendly environment.

A.3 Curb extensions at corners reduce the pedestrian path when crossing streets. Consider using these at busy intersections.

A.4 Clearly identify the road edge and project entrances for both automobiles and pedestrians. Use landscaping and lighting accents to identify entrances.





T-B: Examples of streetscape in Area 2.



Example of improperly maintained parking.

A.5 Minimize the number of entrances along a street edge. Sharing ingress and egress points with neighboring projects is strongly encouraged with consideration to safety.

2.3.B On-Street Parking

B.1 On street parking helps create a “Main Street” feeling. Being able to park in front of a retail establishment is a perceived advantage to shoppers and encourages business.

B.2 Encourage short term on-street parking to increase turnover. Locate alternate parking options for employees.

2.3.C Canopies and Awnings

For the purposes of these Guidelines, an awning is a structure with a fabric or material surface, usually sloped. A canopy is a rigid structure with a metal roof, generally attached to a building by hangers or tie rods. Canopies can also be mounted to the ground plane with columns. Canopies and awnings can be character defining features. They provide a welcome reprieve from the hot Texas sun, or sudden downpours. They play an essential role in enhancing the pedestrian experience. Historically, awnings and canopies were noteworthy features of buildings in Downtown and their continued use is encouraged.

C.1 An awning or canopy should be similar to those seen historically.

C.2 An awning or canopy should be compatible in material and construction to the style of the building.

C.3 Use colors that are compatible with the overall color scheme of the façade. Solid colors or simple, muted-stripe patterns are appropriate.

C.4 Awnings should fit within the openings of the building.

C.5 Simple shed shapes are appropriate for awnings. Odd shapes, bullnose awnings, and bubble awnings are not appropriate.

C.6 A fixed metal canopy may be considered. Consider using a contemporary interpretation of canopies seen historically.

C.7 Use appropriate supporting mechanisms such as wall-mounted brackets, chains, or metal tie rods for canopies These should be anchored in the mortar joints rather than into the stone or brick.

C.8 Mount an awning or canopy to accentuate character-defining features. It should be mounted to highlight moldings that may be found above the storefront and should not hide character-defining features.

C.9 Mounting should not damage significant features and historic detail.

C.10 Internal illumination in an awning is inappropriate. Awnings should not glow.

C.11 Lighting that shines onto sidewalks from the underside of a canopy or awning is encouraged. Downlights or can lights may be concealed in the underside of a canopy. Shielded or low wattage lights may be used on the underside of a canopy.





T-B: Examples of awnings and canopies.

2.3.D Lighting



Canopy over entrance.



Pedestrian lighting.

Lighting on a site is important for both aesthetics and safety, and, on commercial properties, for customer awareness. Traditionally, lights were simple in character and were used to highlight buildings, signs, entrances, first floor details, walkways, and buildings. Most fixtures had incandescent lamps that cast a warm daylight color, were relatively low in intensity and were shielded with simple shade devices.

Use lighting for the following:

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

D.1 Site lighting should be used to enhance the pedestrian experience at night by providing a well-lit environment. Site lighting should reinforce the visual continuity of Downtown. The light fixtures (luminaries) and poles (standards) should be unifying design elements that promote visual interest and safety.

D.2 Minimize the visual impacts of architectural lighting.

a. All exterior light sources should have a low level of luminescence.

b. Wall-mounted floodlamps, wall packs etc. shall be shielded so that the light source is not visible off-site. Spotlights without shielding devices are not allowed.

c. A lamp that conveys a color spectrum similar to daylight is preferred. Metal halide and sodium are not appropriate.

d. Light fixtures should be appropriate to the building and its surroundings in terms of style, scale, and intensity of illumination.

e. Wall-mounted light fixtures should not extend above the height of the wall to which they are mounted.

f . Lighting that changes color, or creates motion is not appropriate.

g. Use a lamp that conveys the color appropriate to the building and its surroundings in terms of style, scale, and intensity of illumination.

h. Visible light strips are not allowed.

i. Multi-colored lights are not allowed.

j. A lamp that conveys the color spectrum similar to daylight is preferred. Color temperature should be 2700K-3000K.



Appropriate under-canopy lights.



Appropriate exterior building lights.



Inappropriate pedestrian lighting.



Inappropriate colored light building washing.



D.3 Provide low-scale lighting for pedestrian routes.

a. Lighting along the right-of-way should be a combination of pedestrian-scaled street lights and lights on adjacent buildings. Lighting in this location should be designed to be bright enough to illuminate paths but not produce harsh light or glare.

b. A lamp in a light fixture illuminating a pedestrian way should not exceed fifteen feet in height.

D.4 Lighting for parking areas, service areas, buildings, pedestrian routes, and public ways in Area 2 shall be shielded to prevent any off-site glare.

a. Note that this also applies to parking and service areas in Area 1.

b. Light sources that use the equivalent of 1,200 lumens per bulb or more shall be housed in fixtures and installed in a manner that will shield the lights from public view and avoid glare and light spill.

c. The light source shall not emit a significant amount of the fixture's total output above a vertical cutoff angle of 90 degrees directly visible from neighboring properties. Any part of the fixture providing this cutoff angle shall be permanently attached.

d. Keep parking area lighting at a human scale. The maximum height of parking lot luminaires shall be fifteen feet. This height may be increased to twenty-four feet if it is demonstrated that the overall visual impact of the lighting is the same or less than a fifteen foot high luminaire.

D.5 The light pole, or standard, should be designed to accommodate special decorative accessories.

a. In Area 2, the acorn street light design should remain simple without hanging baskets.

b. Mounts for seasonal lighting schemes should be considered.

D.6 Provide low-scale lighting for pedestrian routes. Lighting along the right-of-way should be a combination of pedestrian-scaled street lights and spillover from lights on adjacent buildings. Lighting in this location should be designed to be comfortable to pedestrians.





T-B: Appropriate use of string lighting.

2.3.E Street Furniture

E.1 In Area 2, the benches and waste receptacles should be those identified in the Downtown Master Plan.

E.2 Advertising promotions on benches or other street furniture is not allowed under any circumstance.

E.3 Individual furnishings should be of designs such that they may be combined with other street furniture in a coherent composition.

E.4 Establishment names on street furniture, such as umbrellas, should be considered as part of the sign package for the business.

2.3.F Sidewalks

F.1 Align new sidewalks with existing. The





T-B: Appropriate lighitng for pedestrian traffic.

street and overall town grid is of primary importance.

F.2 Preserve significant and unique features in sidewalks such as stamped names, dates, and business names.

F.3 When new sidewalks are to be installed, they shall be compatible with the traditional character of the streetscape.

a. A new sidewalk should align with those that already exist along a block.

b. Decorative paving should be used throughout the Downtown Overlay as noted in the Downtown Master Plan.

c. Sidewalks and crosswalks should be consistent with the sidewalk, intersection, and crosswalk designs in the Downtown Master Plan.

F.4 Sidewalks for pedestrian use along the street edge of a property shall not be constructed of crushed granite, cobblestones or similar material that creates an uneven walking surface.

2.3.G Landscaping

Trees and flowering plants help provide interest to pedestrians, as well as shaded protection from the summer sun. Using trees and flowering plants is strongly encouraged.

G.1 Use indigenous, native, and drought-tolerant plant materials when feasible.

G.2 Install new street trees to enhance the pedestrian experience. Locate street trees along edges of sidewalks, maintaining a clearly defined pedestrian travel zone.

G.3 Locate street trees in larger planting areas, such as buffer strips adjacent to parking lots and/or pocket parks.

G.4 Provide underground irrigation systems where needed to sustain landscaped areas.

G.5 Use flowers to provide seasonal colors.

G.6 Replace trees that are diseased or have passed their life cycle. The height of a street tree should be minimized, however, to avoid blocking views of storefronts and interesting details.





T-B: Examples of street furniture in Area 2.

2.4. SITE DESIGN

Special attention should be given to the design of the site in Area 2. This transitional zone should have continuity with Area 1 with compatible development characteristics and encourage pedestrian movement throughout the Downtown, and should not be as car-centric as a more suburban area of Georgetown.

As a transitional zone it is important that care is taken in the site design as it relates to adjacent residential properties. Placement of buildings, parking, storage and garbage can have a negative impact on residential neighbors if not carefully considered.

2.4.A Setbacks

A wide variety of building setbacks can be seen throughout Area 2 and the distance of the setback and the features within the setback create two development characters. Sites with minimal or no setbacks promote an urban commercial character and sites with greater setbacks promote an urban residential character. The following maps describe the general location of these two distinct character areas. The Guidelines recommend setbacks to reinforce the urban commercial and urban residential character of existing sites and to promote the development of the two character areas in the future.



Infill construction in Area 2.

A.1 Setback for Urban Commercial Character

A new building should maintain the wall of buildings at the sidewalk edge. Continuity of design within the Downtown Overlay District is a goal of the city, both in terms of connecting individual projects and town blocks. Not only should a new building in this character area be located at the sidewalk edge, but it should be designed to provide visual interest.

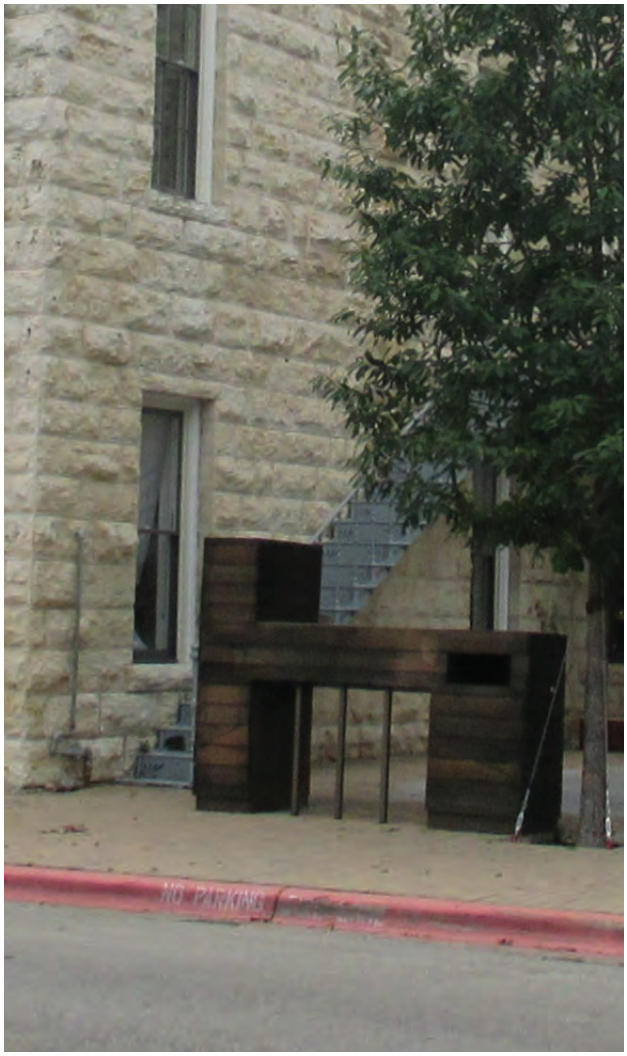
a. Where no sidewalk exists one should be installed that aligns with nearby sidewalks.


Example of urban commercial setback.

b. Where an existing historic building is set back from the property lines, additions should not obscure the historic building from the street view.



c. If an existing building is set back, define the edge of the property with landscape elements. For example, define the edges of a lot with landscaping, such as low-scale urban street trees or shrubs. Landscaping elements should be compatible with the character of the area in size, scale, and type. Free-form, suburban type landscaping is inappropriate in this setting. Also consider using a fence, or other structural element, that reflects the position of typical storefront elements. These elements should align with nearby traditional commercial building types.



d. Locate a new building at the front property line. Align the building front at the sidewalk edge.

e. A minimum of 50% of the street frontage of a property shall have a building wall at the sidewalk edge.

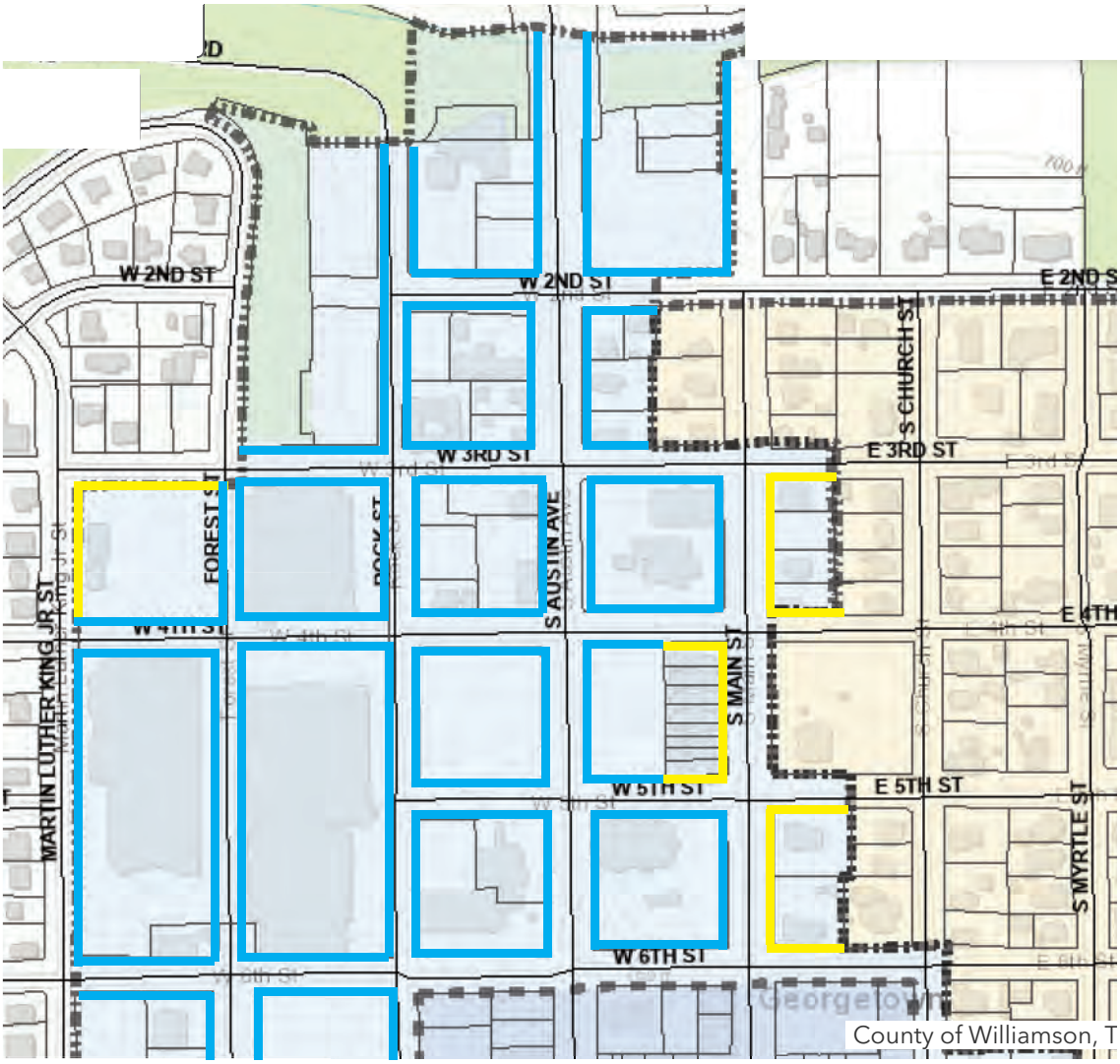
A.2 Setbacks for Historic Residential Character

a. A new building setback, whether commercial, multi-family or single family should reflect the predominant setback of the blockface which it is on, not the block face across the street.

b. Landscaping within the setback should be residential in character and completely paved front setbacks are not allowed.

T-B: Examples of setbacks for commercial blocks.

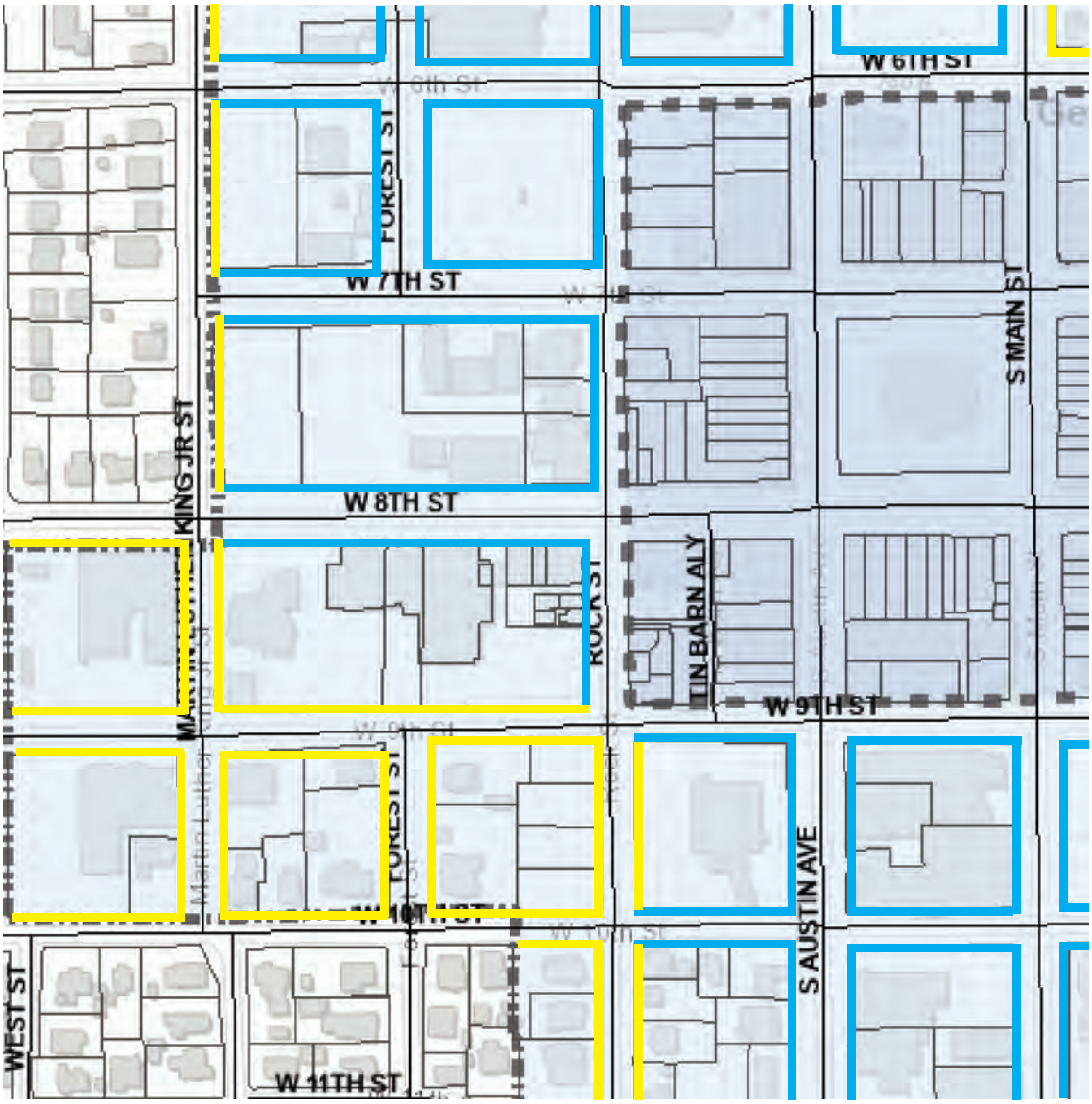
Area 2 North West - Setback Map



Historic Urban Setback Character

Historic Residential Setback Character

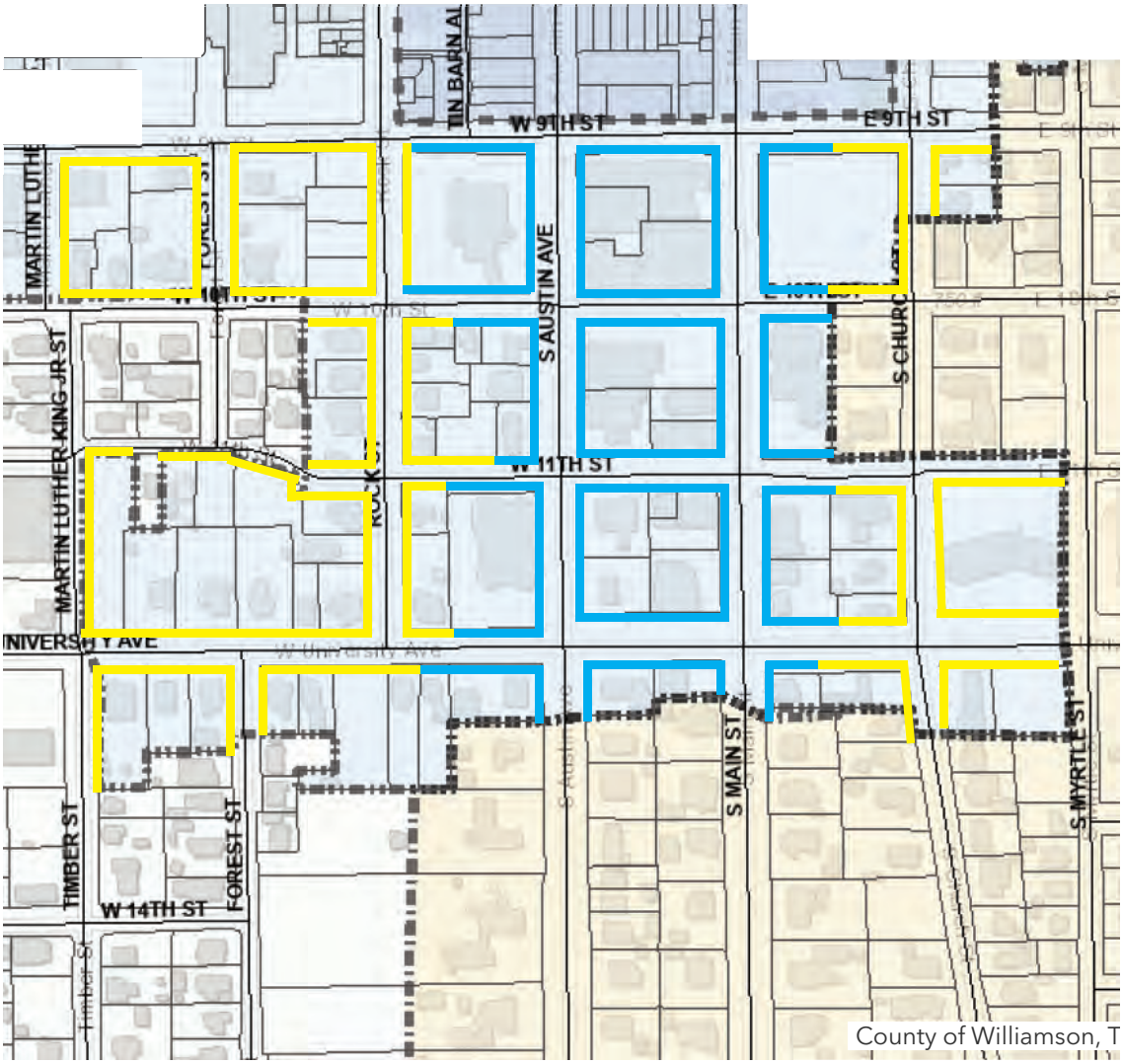
Area 2 Center West - Setback Map



Historic Urban Setback Character

Historic Residential Setback Character

Area 2 South West - Setback Map



Historic Urban Setback Character

Historic Residential Setback Character

2.4.B Parking location and design

Note that standards for parking lot landscaping are set forth in Section 8.04 of the Unified Development Code and shall also apply.



Parking Lots

B.1 Minimize the visual impacts of a parking lot.

a. New parking facilities should be designed to be attractive, compatible additions to the Downtown.

b. Using high quality materials, providing a sense of scale in architectural details, and providing active uses at the sidewalk edge are methods that can mitigate the potentially negative impacts of new parking facilities.



c. A new parking lot should remain subordinate to the street scene. This can be achieved by placing a wall or landscaping between the parking lot and the public walkway.

B.2 Locate a surface lot such that it will be subordinate to other site features.

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

b. Minimize the surface area of paving materials.



c. It is not appropriate to demolish a historic structure on a building's lot or surrounding lots in order to create additional parking. This includes where a detached garage of historic significance exists on a site.

T-B: Examples of rear and side street parking.



Street parking.



Infill parking structure.



Parking structure.

B.3 Locate a parking lot to minimize gaps in the continuous building wall of a block. Where a parking lot shares a site with a building, place the parking at the rear of the site (preferred) or beside the building (if there are no other options).

B.4 Where a parking lot abuts a public sidewalk, provide a visual buffer.

a. This may be a landscaped strip or planter.

b. Consider the use of a wall as screen for the edge of the lot.

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

d. Where a parking lot exists that is presently not screened or landscaped, consider a landscaping program or an infill building that relates to the surrounding historic context.

See the City of Georgetown's Unified Development Code for more guidance on required parking lot landscaping and screening.

B.5 On site parking in front of buildings is not allowed in new construction.

Parking Structures

B.6 Minimize the visual impacts of a parking structure by designing it to enhance the activity of the streetscape.

B.7 Design a parking structure so that it creates a visually attractive and active street edge.

a. When feasible, a parking structure in the area should be wrapped with retail, commercial, or another active use to shield the cars from view and to add activity to the street.

b. Other methods of activating the street adjacent to a parking garage include but are not limited to:

- Murals or public art
- Landscaping
- Product display cases/show windows

B.8 In the Downtown Overlay District Area 2, a parking structure shall be compatible with traditional buildings in the surrounding area.

a. Respect the regular window pattern and other architectural elements of adjacent buildings.

b. Maintain the alignments and rhythms of architectural elements, as seen along the street.

c. Continue the use of similar building materials.

d. Avoid multiple curb cuts. These complicate turning movements and disrupt the sidewalk.

e. Reflect the traditional widths of buildings in the area.



Example of urban commercial parking.

2.4.C Drive-Thrus



Historic drive-thru in Area 2.

C.1 A drive-thru should not be placed in the front of a building. To maintain the pedestrian environment, drive-thrus should be located away from the pedestrian path at the rear of a structure.

C.2 Curb cuts for drive-thrus should be minimized. Curb cuts interfere with pedestrian flow.

C.3 Conflicts with pedestrians should be minimized when exiting a drive thru. Blind spots and landscaping design should be carefully coordinated.

2.4.D Primary Entrances



Primary entrances should be on the face of the street.

D.1 Orient the primary entrance of a building toward the street.

D.2 A building should have a clearly-defined primary entrance.

D.3 The building entrance should be recessed.

D.4 A primary building entrance also should be at or near street level.

2.4.E Service Areas



Dumpsters and service areas should be located out of public view in rear or side areas. Stone walls shelter the garbage area from view.

E.1 Minimize the visual impacts of trash storage and service areas.

a. Locate service areas away from major pedestrian routes. Place them at the rear of a building when feasible.

b. Dumpsters should be screened from public view.

c. When dumpsters abut a residential property they should be screened from

the residential property and setback by a minimum of 10 feet of landscaping. Landscaping should be evergreen and as tall as the dumpster.

d. Dumpster screening materials should be consistent with the exterior materials of the building. For example, masonry is preferred if the main structure is masonry. Corrugated metal or fiberglass is not appropriate. Wood fencing can be used if it is tall enough to enclose the dumpster. Landscaping surrounding the enclosure is encouraged.



Typical alley in Downtown.

2.5 BUILDING DESIGN

Area 2 has emerged from a heritage of residential buildings and later structures that were commercial in nature, but developed at a relatively low density, with substantial portions of land given over to automobiles. In more recent years, Area 2 has developed with a mix of uses, including offices, retail, and some residential. While many of the buildings are relatively new, some older structures survive. Preserving these resources is encouraged and, when feasible, they should be incorporated into new developments.

In the portions of Area 2 that retained residential structures “transitional” character—a blend between commercial uses and residential structures—can be seen. Rather than constructing an urban, "Downtown" building in these blocks, a new design should relate to the traditional design characteristics and setbacks of surrounding buildings while also conveying the stylistic trends of today.



Commercial use of former residential structure.

A.1 Commercial buildings the Urban Commercial Setback blockface should relate to the commercial buildings in the core of Downtown (Area 1) through the consistent use of similar building materials, storefronts, recessed entries, and the alignment of these elements along a block. This tradition is strongly encouraged for new developments in Area 2 in the Urban Commercial blockfaces.

A.2 Commercial buildings and multifamily buildings located in Area 2 along the Residential Historic Setback blockfaces should relate to the historic houses through building shape, scale and materials.

2.5.B Pedestrian Environment

B.1 A new building should contribute to a pedestrian-friendly environment by providing an active street edge. The Downtown should continue to develop as a pedestrian-oriented environment. Streets and sidewalks should encourage walking, sitting, and other outdoor activities. Buildings should be visually interesting to invite exploration by pedestrians. Existing pedestrian routes should be enhanced.

B.2 Develop the ground floor level of a project to encourage pedestrian activity.

a. Provide at least one of the following along primary pedestrian ways:

- A storefront
- Display cases
- Landscaping
- A courtyard or plaza

b. Include traditional elements such as display windows, kick plates, transoms, and canopies or awnings on commercial storefronts.

c. Avoid a blank wall or vacant lot appearance.



2.5.C Mass and Scale

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

C.1 Massing and Scale for Buildings in Commercial Urban block faces.

a. A new building shall reflect the traditional lot width as expressed by the following:

- Variation in height.
- Variation in the plane of the street-facing façades.
- Variation in architectural detailing and materials to emphasize the building module.

b. Large project sites should be developed with several buildings, rather than a single structure.

- This will help reduce the perceived size of the project.
- The façade height shall be varied to reflect traditional façade height.



T-B: Pedestrian-friendly pathways.



Pedestrian-friendly pathways.



Inappropriate infill.

c. Where a large building is needed, divide the building into modules that reflect the traditional size of buildings.

d. A typical building module should not exceed 20-50 feet in width. The building module should be expressed with at least one of the following:

- A setback in wall planes of a minimum of 3 feet.
- A change in primary façade material for the extent of the building module.
- Variation in the façade height to reflect traditional lot width.

e. Variations in façade treatment should be continued through the structure, including its roof line and rear façade.

f. If a larger building is divided into "modules," they should be expressed three-dimensionally throughout the entire building. Variation in height should occur where the site is larger than two traditional lot widths, in order to reduce the overall scale of the building.

g. A new building should incorporate a base, middle and cap. Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the visual continuity of the area.

h. Clearly define the three distinct parts that articulate a base, a middle and a cap by horizontal banding, belt courses, and major and minor cornices on multi-story buildings.

i. A single story building should have a storefront with a kick plate, display window with transom and an entry as well as a cornice.

C.2 Massing, Scale, and Form in Urban Residential.

Massing, scale and form for commercial and multifamily buildings on a Historic Residential block face should reflect the form of historic homes.

a. Buildings shall have elements of traditional house form such as varying height walls and sloped (or pitched) roof.

b. New construction should use residential elements and massing that relate to the scale of historic Georgetown houses. Porches, dormers and projecting bays can help achieve this compatibility.

c. The front façade of larger buildings should be modulated at the scale of historic homes. Modulation shall be between 25-35 feet in width.

- In a large building aligned parallel with the street, every other module should be set back from the front building line by a minimum of 10 feet. This is to reflect the typical historic house rhythm in the block. The offsets should be expressed from the foundation through the roof line.
- Courtyard or U-shaped buildings can also be considered with gable or hipped roofs facing the street.
- A vertical architectural element or trim piece can be used to accentuate the module.



Commercial use of former residential structure in Area 2.



Inappropriate infill.



Urban residential infill.

2.5.D Height



Urban residential infill.



Inappropriate infill.

D.1 Building heights in the Urban Commercial block face should provide variety.

a. New construction either abutting or across the street from a property that is residential in form (whether or not the residential form property is in the Historic District) should step down in height toward the street or toward the residential form structure. The height of the new structure adjacent to the residential form should not exceed 2 stories unless the residential structure is two or more stories in height.

b. Vary the building height in accordance with traditional lot width.

c. Set back upper floors to vary the building façade and roof forms.

D.2 Building heights in the urban residential block face should be one to two stories in height.

2.5.E Roofs

E.1 In Urban Commercial block faces the roofs can be flat with parapets or pitched.

E.2 In Urban Residential block faces roofs may be gabled or hipped with a slope of no less than 4:1. Roofs should be proportional to the height of the building walls. In an elevation drawing roofs should be no taller than one story.

E.3 Roof material on flat roofs should not be visible from the street.



Asphalt roof.

E.4 Acceptable roofing materials on sloped roofs include:

- Asphalt shingles (dimensional architectural shingles are preferred)
- Standing seam metal roof with low profile cap
- Metal tiles
- Roof materials that appear similar to historic houses in Georgetown.



Metal tile roof.

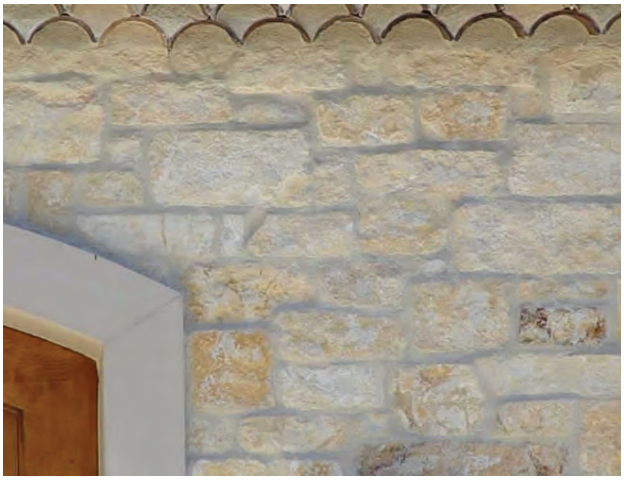
2.5.F Exterior Building Materials

Building materials should contribute to the visual continuity of the area. They should appear similar to those seen traditionally to establish a sense of visual continuity. This is especially true for buildings with high or medium significance. Buildings with low significance can have some flexibility as long as there is a compatibility of scale, texture and color with traditional materials.

F.1 Building materials in the Urban Commercial block face for new construction should be visually compatible with the predominant materials of the Downtown.



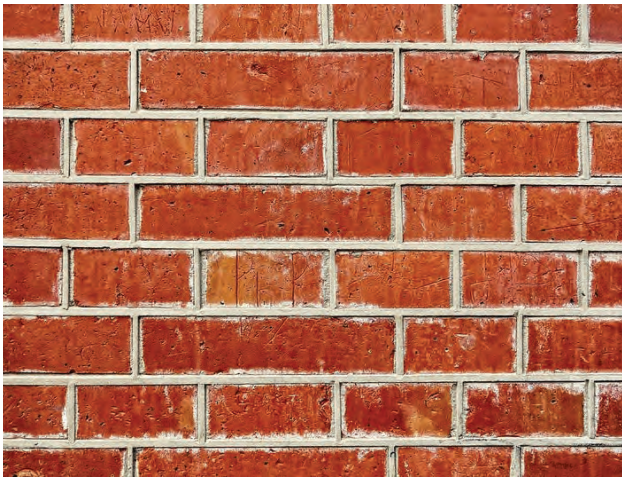
Standing seam roof.



Limestone.



Limestone.



Typical brick.

a. New materials should relate to the scale, durability, color and texture of the predominant materials of Downtown.

b. Masonry materials that convey a sense of scale are preferred.

- Brick and stone are preferred for new construction. Stone types should be limited to stone that is quarried in Texas, as that would have been the traditional material available. Simple ashlar or running bond patterns should be used. Rough finishes are preferred on stone. Thin set stone veneer or brick, sometimes referred to as “sticky brick or sticky stone” is only allowed in instances in which is indistinguishable from full dimension masonry materials.
- New materials should appear similar in character to those used traditionally. For example, stucco, cast stone, and concrete should be detailed to provide a human scale. Tilt wall is acceptable as a construction method, but painted or unpainted concrete, and exposed aggregate face is not allowed.
- New materials should have a demonstrated durability for the Central Texas climate. For example, some façade materials used in new construction are more susceptible to weathering and simply do not last as long as stone or brick.

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

- A matte, or non-reflective finish is preferred.
- Polished stone and mirrored glass, or glass and steel curtain wall are inappropriate and should be avoided as primary materials.

d. Traditional building materials such as wood, brick, and stone are encouraged.

- Horizontal lap wood siding of traditional dimensions is appropriate in most applications. Maintenance of traditional siding dimensions are encouraged.
- Vinyl siding is not allowed.
- New materials that are similar in character to traditional ones may be considered.
- Siding should be horizontal.

Alternative materials should have a proven durability in similar locations in this climate, such as cementitious fiber board.



Wood siding.

e. Cementitious fiber board can be used as lap siding, shingle pattern and trim. Plain 4X8 sheets can not be used as a primary siding material. Metal panel systems and rain screens may be considered when they are compatible with material and surroundings.



Cementitious siding.

F.2 Materials in the Urban Residential block face should reference the traditional materials used in homes in scale and texture.

a. Traditional wood siding, brick, limestone that is small enough to be placed by hand, and stucco are common in historic Georgetown residences. Painted wood siding is preferred.

b. Cementitious fiber board is acceptable with the exception of 4X8 sheets as the primary material. 4X8 sheets can be used where trim is used to reduce scale, such as in board and batten siding.



Vinyl siding.



Thinset veener stone.



Thinset veener brick.



Inappropriate curtain wall.

c. Vinyl siding and thinset veneer stone and brick (known as sticky stone and sticky brick) are not allowed.

d. Large scale materials such as steel and glass curtain walls, metal panel systems, rain screens, tilt wall with exposed concrete, painted concrete, or exposed aggregate are not allowed.

e. Industrial material or agricultural materials such as corrugated metal or corrugated fiberglass panels are not allowed.

2.5.G Windows

Windows give scale to buildings and provide visual interest. Distinct window designs help define many historic building styles. Historic windows are set deep into a wall, and have substantial casings and sash components. This creates shadows that contribute to the character of the historic style.

G.1 Windows in Area 2

a. Windows in Area 2 should be vertical in design and of similar size to other windows on the block. A typical window is twice as tall as it is wide.

b. The pattern of window placement in the primary façade of a building should reflect the historical patterns of Georgetown buildings. Commercial Urban buildings have regularly spaced windows of equal size. Residential buildings have windows that are based on the façade composition and may vary in size. Too many or too few windows can seem out of place in the established rhythm.

c. Window configurations should at a minimum be one-over-one. Single lite windows are not appropriate for Area 2 except in display windows.

d. Windows should be set a minimum of two inches behind the plane of the façade.

e. Glass should be clear and non-reflective.



Double-hung window.

G.2 Storefront Windows in the Urban Commercial block face

Storefronts in new buildings in the Urban Commercial block face shall be visually open and provide interest on the street.

a. The ratio of solid-to-void surface area shall be similar to that seen on commercial storefront buildings in Area 1.

b. First floors should be more transparent than upper floors.

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

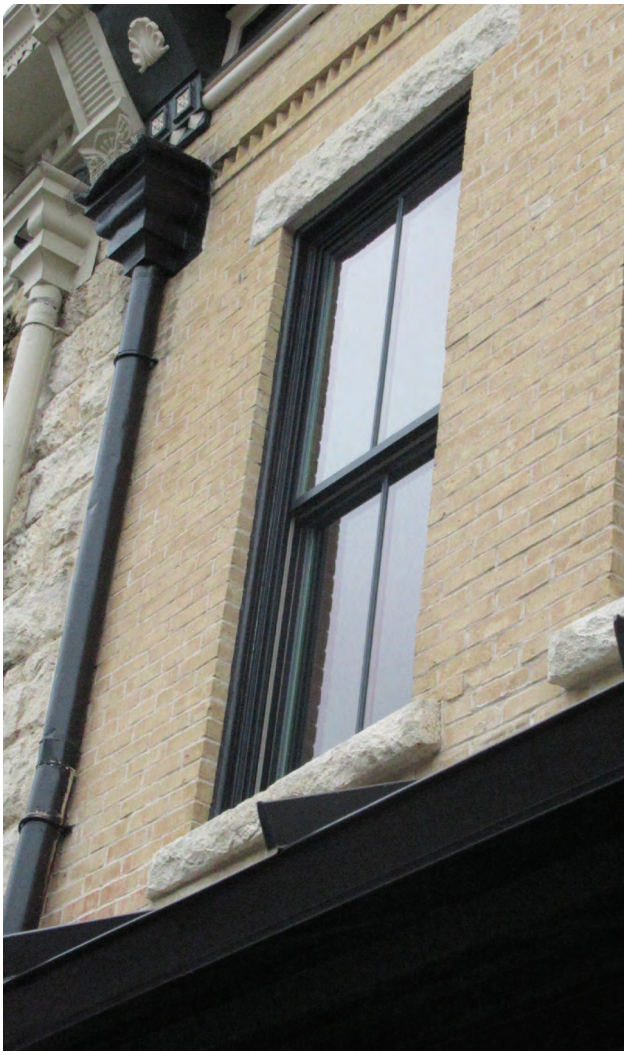
d. New storefronts can be constructed of wood, steel, anodized aluminum, or other materials with the same long-lasting characteristics.



Appropriate window replacement.



Incompatible window replacement.



Appropriate commercial window.

e. A new storefront should have the following parts listed below. A rehabilitation project shall preserve these character-defining elements:

- Display windows: The main portion of glass on the storefront, where goods and services are displayed. This will help maintain the interest of pedestrians by providing views to goods and activities inside the first floor.
- Transom: The upper portion of the display window, separated by a frame.
- Kick plate: Found beneath the display window. Sometimes called a bulk-head panel.
- Entry: Usually set back from the sidewalk in a protected recess.

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

G.3 Display Windows in Urban Residential block faces

Display windows in Urban Residential block faces should reflect the residential character of the building.

a. Display windows should be placed at pedestrian height.

b. Single lite windows used for display of goods are acceptable as long as they are architecturally consistent with the residential character. The use of bay windows, Palladian windows, Chicago style windows, or paired windows are ways to achieve this appearance.

2.5.H. Mechanical Equipment

Utility service boxes, telecommunication devices, solar devices, cables, and conduits are among the variety of equipment that may be attached to a building that can affect the character of the area. While solar energy collecting devices might not always be considered as mechanical or service equipment, for the purpose of these Design Guidelines they shall be.



H.1 Minimize the visual impact of mechanical equipment as seen from the street.

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

b. Use low-profile mechanical units and elevator shafts on rooftops that are not visible from the public's view. If this is not possible, setback or appropriately screen rooftop equipment from view.



T-B: Service areas on rear of building.

c. Locate a satellite dish out of public view, to the extent feasible, and in compliance with other regulations.

d. Paint mechanical equipment attached to the building fascia the same color as the fascia background to which it is attached in order to blend into the building.

e. When locating mechanical equipment be sensitive to views from the upper floors of neighboring buildings as well as other neighboring properties.



Inappropriate placement of mechanical equipment.

f. Character defining features of existing buildings (i.e. roofline, chimneys, dormers) must no be not be damaged or obscured when adding new roof mounted energy conservation systems such as solar devices.





T-B: Locate solar panels on rear of house.

g. Skylights or solar panels should have low profiles and not be visible from the public right-of-way. These features should be installed in a manner which minimizes damage to historic materials.

H.2 Solar Equipment

a. Solar panels are prohibited unless they are not visible from the public right-of- way.

b. Use solar panels and solar devices that are similar in color to roof materials and use non-reflective finishes.

c. Solar panels should not be mounted to project from walls or other parts of the building.

H.3 Minimize the visual impacts of utility connections and service boxes.

a. Locate connections on secondary walls, when feasible.

b. Do not locate gas or electric meters on the roof.

2.5.I Additions

I.1 Two distinct types of additions are considered to be appropriate: ground-level or roof-top.

a. A ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the character of a building, but there may be limited opportunities to do this.

b. An addition to the roof may be designed that is simple in character and set back substantially from the front of a building. The materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure, but also visually subordinate in character so as to avoid calling attention to the addition. The rooftop addition must not be visible from directly across the street.

c. Another option, which will only be considered on a case-by-case basis, is to design an addition to the front wall plane of the existing building. This option may only be considered on buildings that do not have a cornice. Only one story may be added. The addition must replicate the existing façade Note: These buildings will not be eligible for historic Tax Credits at the State or Federal level.





T-B: Inappropriate commercial additions.



Inappropriate commercial additions.



Industrail style on the West side.

I.2 An addition shall be compatible in scale, materials, and character with the main building.

a. An addition shall relate to the building in mass, scale, and form. It should be designed to remain subordinate to the main structure.

b. An addition to the front of a building is inappropriate. However, where a building in the Downtown Overlay is set back from the front property line and the structure does not have historic significance, the first consideration for the placement of an addition should be to fill the gap between the existing building and sidewalk. This will maintain the consistent “street wall” desired in the Downtown.

2.5.J. West of Downtown Specific Guidelines

J.1 Character of Buildings

a. The character on the west side of Downtown historically differs from the rest of Area 2. This was a warehouse district. The buildings were larger, with fewer windows and more utilitarian in style. They lacked the more traditional base-middle-cap configuration.The building materials were also more industrial with little ornamentation, and often raised docks. Early warehouse buildings were often constructed of wood, metal siding, clay tile blocks,and concrete blocks as these were inexpensive and widely available. Buildings in this area can have a more industrial design quality to reflect the area history.

b. New buildings in this area can be contemporary design utilizing exterior materials traditionally found in Georgetown. Façades should have a street presence with some storefronts or large window openings to enliven the street.

2.5.K University Avenue and Austin Avenue As Entrance Corridors to the Historic Overlay District

These two avenues serve as major entrances into the Downtown and Old Town Historic Districts, giving a strong sense of place. The corridors should be identifiable and unique from the non-historic areas. Currently S. Austin Avenue and University Avenue between Rock and Church Streets in Area 2 are more suburban in character. Much of this is due to the influence of the automobile and the need to provide on-site parking. Parking typically has been provided in front of the building for consumer convenience. However, this trend erodes the view of the edge of buildings located along a sidewalk as would have been seen historically. Compatible building design in this area may have more simple building forms and less architectural detail than other parts of Area 2, and/or building design that references this historic context.



Doug Smith Performance Center on W. 2nd Street.



Street scape view of W. University Avenue towards S. Austin Avenue.

K.1 Create a sense of entry into the historic districts by having a uniquely designed street scape experience.

a. Pedestrian paths, landscaping, and lighting at pedestrian scale should be encouraged at the street edge.

b. Pedestrian crosswalks across the streets can be constructed of a different material.

c. Street signs could be unique to the district.



Austin Avenue as an entrance to Downtown.

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OLD TOWN OVERLAY MAP





CHAPTER 3
OLD TOWN DESIGN GUIDELINES

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

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

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

Design in Old Town

To assure the preservation of the unique character and historic significance of the Old Town Overlay District, a series of design goals are established for the area.

The Old Town Overlay District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. The dominant character of this area should be that of residential neighborhood with occasional, small scale non-residential development.

The design goals for Old Town are:

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

Summary of Key Characteristics

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

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



Queen Anne example in Old Town.









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

3.1.A Architectural Styles found in Old Town

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

QUEEN ANNE

CIRCA 1870-1910



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

Characteristics:

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

STYLE CHARACTERISTICS



ASYMMETRICAL Façade



TEXTURED SURFACES



FRONT-FACING, STEEPLY PITCHED ROOF



OVERHANGING EAVES



HALF-TIMBERED WALLS

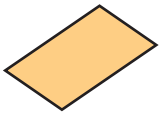


BAY WINDOWS

COMMON MATERIALS



WOOD (PAINTED)



WOOD SHINGLES

FOLK VICTORIAN
CIRCA 1870-1910



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

Characteristics:

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

STYLE CHARACTERISTICS



SQUARE SHAPE



NATIONAL FOLK FORMS



GABLE-FRONT AND SIDE WINGS



BRACKETS UNDER THE EAVES



DETAILS WITH QUEEN ANNE OR ITALIANATE INSPIRATION



LOW-PITCHED, PYRAMID STYLE ROOF

COMMON MATERIALS



WOOD (PAINTED)

CRAFTSMAN/ARTS AND CRAFTS/BUNGALOW

CIRCA 1905-1930



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

Characteristics:

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

STYLE CHARACTERISTICS



GABLE ROOF



DEEP OVERHANGING EAVES



COLUMNS SUPPORTING THE ROOF



DOUBLE HUNG WINDOWS



VAULTED CEILING WITH EXPOSED BEAMS



EXTERIOR STONE CHIMNEY

COMMON MATERIALS

WOOD (PAINTED)



BRICK



PRAIRIE INFLUENCED

CIRCA 1893-1920



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

Characteristics:

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

STYLE CHARACTERISTICS



LOW-PITCHED ROOF



BROAD OVER HANGING EAVES



HORIZONTAL LINES



CLERESTORY WINDOWS



EXTENDING WALLS FORM SIDES OF TERRACES



WIDE USE OF NATURAL MATERIAL

COMMON MATERIALS

WOOD (PAINTED)



BRICK



RANCH STYLE/AMERICAN RANCH/RAMBLER/RANCHER

CIRCA 1920-1970



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

Characteristics:

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

STYLE CHARACTERISTICS



SINGLE STORY



LONG NARROW ROOF LINE



ASYMMETRICAL RECTANGULAR



LARGE WINDOWS



LARGE OVERHANGING EAVES



EXTERIORS OF WOOD

COMMON MATERIALS

WOOD (PAINTED)



HORIZONTAL ASHLAR STONE



COMPOSITION SHINGLES



MID-CENTURY MODERN

CIRCA 1933-1965



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

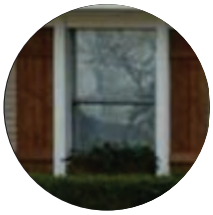
Characteristics:

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

STYLE CHARACTERISTICS



RECTANGULAR IN SHAPE



LARGE GLASS WINDOWS



FLAT PLANES



ATTACHED GARAGES OR CARPORTS

COMMON MATERIALS

WOOD (PAINTED)



BRICK



3.2 Retain and Preserve

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

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

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

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



Original historic window.



Detail of deteriorated wall on building.

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

A.1 Maintain existing wall materials and textures.

a. Remove only those materials that are deteriorated and must be replaced.

b. Avoid rebuilding a major portion of an exterior wall that could be repaired. Reconstruction may result in a building that is no longer historic.

c. In many cases, original building materials may not be damaged beyond repair and do not require replacement. Repainting wood, ensuring proper drainage, and keeping the material clean may be all that is necessary.

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

B.1 When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Preserving original materials that show signs of wear is preferred to replacing them.

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

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

C.2 Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair. Also, special masonry repair components may be used.



Restoration of existing structure with new compatible materials.

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

D.1 A professional experienced in the cleaning of historic buildings should be consulted to advise on the best, lowest impact method of cleaning that is appropriate for a project.

D.2 Perform a test patch to determine that the cleaning method will cause no damage to the material's surface or to surrounding materials. Many procedures, such as sandblasting, are not appropriate as they permanently erode building materials and finishes and accelerate deterioration.

D.3 If cleaning is appropriate, a low-pressure water and detergent wash, using plastic or fiber bristle brushes, is encouraged. A steam wash may also be considered.

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



Detail of historic preservation of a window.

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



Restoration of existing structure.

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

3.2.E Original building materials that have deteriorated beyond repair should be replaced in kind.

E.1 While restoration of the original material or feature is the preferred alternative, in some situations a portion of the original building material may be beyond repair. Replacement should occur only if the existing historic material cannot be reasonably repaired.

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

a. If the original material is wood clapboard, for example, then the replacement material should be wood or fiber cement. It should match the original in size, the amount of exposed lap, and finish.

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

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

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

replace with the original material or a fiber cement product with an appearance similar to the original appearance.

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

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

F.2 No material shall be applied as a covering to historic materials. Synthetic stucco, panelized brick, vinyl, aluminum, or other composite siding materials are not appropriate.

F.3 Consider removing materials that cover original siding.

a. Removing later covering materials that have not achieved historic significance is encouraged.

b. In some instances a later covering may have achieved historic significance, especially if it was applied early in the building's history. When this is the case, the later covering may be maintained on the structure.

c. Once the covering siding has been removed, repair the original underlying material. If the underlying material is damaged to the extent it must be replaced, replacing with the original material is preferred. Fiber cement siding and trim may be used as replacement siding when the primary wood siding material has been damaged or has deteriorated to the point that repair or partial replacement are not feasible. The fiber cement siding and/or trim should match the original siding in profile, dimension, and texture as closely as possible.



Detail of original porch.

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



Detail of wood siding.

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

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

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

G.1 Protect wood features from deterioration.

a. Provide proper drainage and ventilation to minimize rot.

b. Maintain protective coatings to prevent drying and ultraviolet damage. Exterior wood walls should be painted, not stained. If the building was painted historically, it should remain painted, including all trim.

G.2 Plan repainting carefully.

a. A frequent repainting may cause a buildup of paint layers that obscures architectural details. When this occurs, consider stripping paint layers to retrieve details. However, if stripping is necessary, use the gentlest means possible, being careful not to damage architectural details and finishes.

b. Good preparation is key to successful repainting, but the buildup of old paint layers is an important historic record of the building. The removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting.

c. Old paint may contain lead. Precautions should be taken when sanding or scraping is necessary.

d. Prepare a good substrate and use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

3.2.H Masonry construction should be preserved in its original condition.

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

H.1 Preserve the original mortar joint and unit size, the tooling and bonding patterns, coatings, and color of masonry surfaces. Original mortar, in good condition, should be preserved in place.

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

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

a. Duplicate the old mortar in strength, composition, color, texture and joint width, and profile.

b. Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.

c. Do not use mortar with a high percentage of Portland cement or white masonry cement content. It will be harder than the masonry and will not allow for expansion and contraction. The result is deterioration of the material itself.

d. A mortar formula containing lime should fill the joint but should not overfill it, and it should not be smeared on the faces of the masonry units.



Detail of stone siding.

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

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



Example of EIFS covering historic limestone. Not appropriate treatment.

3.2.I Masonry that was not painted historically shall not be painted.

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

3.2.J Protect masonry from water deterioration.

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

Neighborhood-wide design guidelines

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

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

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

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

3.3 Public Realm Guidelines

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

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

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

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

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







L, T-B: Typical sidewalk in Old Town

3.3.B Street Patterns and Materials (including curbs)

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

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

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

3.3.C Sidewalks

C.1 Pedestrian Environment
Streets, sidewalks, and landscaping should present a residential sense of scale rather than a more urban, congested appearance. Projects that have automobile activity associated with them should be designed to provide a safe environment for the pedestrian. Automobile circulation patterns, both internal and external, should be clearly identified and should not interfere with pedestrian circulation systems.

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

3.3.D Parkways

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

3.3.E Street Trees

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



Existing trees lining the streetscape.

3.3.F Front Yard Landscaping

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



F.1 Front sidewalk

a. Front sidewalk should link the public sidewalk to the front door in a mostly direct route.

b. The front sidewalk should be at least 36” wide and no more than 60” wide.

c. Materials for the sidewalk should be concrete, brick or a relatively smooth paving stone and not gravel.



T-B: Preservation of historic home.

F.2 Preserve historic landscape features.

a. Existing historic landscape features such as fences, sidewalks, and trees should be preserved and protected during construction. Replace only those portions that are deteriorated beyond repair with like design and materials.





T-B: Example of lawn maintenance/landscaping.

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

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

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

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

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

a. Front yards (area past the front façade) are mostly grass. Shrubs should be limited to foundation plantings and limited in the center of the yard.

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

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

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

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

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

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

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

3.3.G Fences & Retaining Walls

G.1 Fencing

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

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

Masonry or stone walls
Masonry may be used at the base for no higher than 8 inches, or on posts flanking the walkway to support a gate or on corner posts.



Wood fencing.

Ornamental iron
Ornamental iron fences should be more delicate than the standards for wood picket fences.

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



Ornamental iron and masonry fencing.

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

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

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



Ornamental iron fencing.



Example of appropriate rear yard fencing and retaining wall.





T-B: Appropriate retaining walls.

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

G.2 Retaining Walls

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

b. Wall should appear to be dry stacked.

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

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

3.3.H Mailboxes

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

3.3.I Utility Service Boxes

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

3.3.J Solid Waste Collection

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

3.3.K Rainwater Collection and Detention

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

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

3.3.L Mechanical Equipment

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

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



Wall hides solid waste collection.



Mechanical and service boxes should not be exposed.



Solar panels should be placed out of public view.

3.3.M Photo Voltaic & Solar Thermal Installations

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

M.2 Locate photo voltaic, solar thermal and satellite dishes (external systems) on ancillary/ secondary structures or new additions to the maximum extent possible. Solar panels may not be visible from the public right-of-way.



Appropriate residential lighting.

3.3.N Exterior Lighting

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

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

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

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

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

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

3.3.O Front Yard Setback

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

O.1 Principal Building

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

a. To determine the setback for a primary structure average the setback of the original façades of buildings on the block face. The setback for the buildings on the block face shall be measured from the property line to the face of the original building, excluding patios or steps.

b. If the existing properties on the same block face do not provide a different context than the setbacks required by the Unified Development Code, the required setbacks shall apply.

c. There should be a defined front yard with limited parking.

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







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

3.3.P Porches



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

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



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

3.4 Site Development Guidelines

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

3.4.A Maintain the Established Pattern of Lot Development.

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

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

3.4.B Primary Entrances

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

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

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

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





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

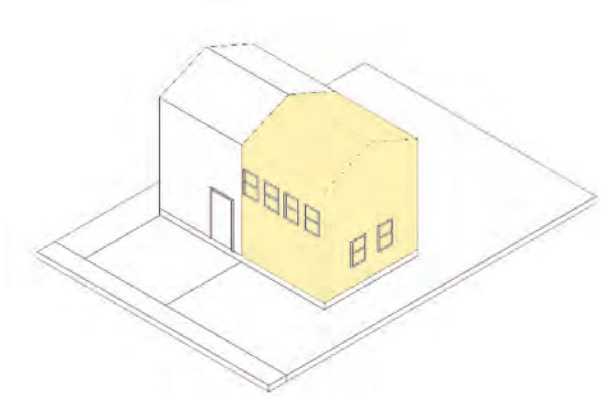
3.4.C Relationship to Neighbors



Side yard setback.



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



Looming standard for new construction.

C.1 Side yard

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

C.2 Rear yard setbacks

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

C.3 Looming guidelines

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

b. When an addition is made to an existing garage or accessory structure, or a new building added in the rear, the new windows and doors must face into the rear yard and not into the side or rear neighbor's property.

3.4.D Location of Garages or Carports

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

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

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

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

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

D.5 A driveway should lead directly from the street to the parking area.

D.6 A parking pad located in the front of a residence is inappropriate.



Garage entrance must face street.



Rear-facing garage.



Example of garage facing the street.



Driveway is single width at curb cut.



Accessory structure located in rear of property.

3.4.E Parking Configuration and Driveways

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

E.1 Minimize the visual impacts of a parking area

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

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

E.4 Circular driveways are not allowed.

3.4.F Accessory Structures

F.1 Accessory structures should be located in the rear of the property.

F.2 Accessory structures should be a simplified historic style of the primary dwelling and should be subordinate (smaller and simpler) to the primary dwelling.

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

3.5 Building/Structure Guidelines

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

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

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



New construction compatible with historic character of the district.

Design Goals

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

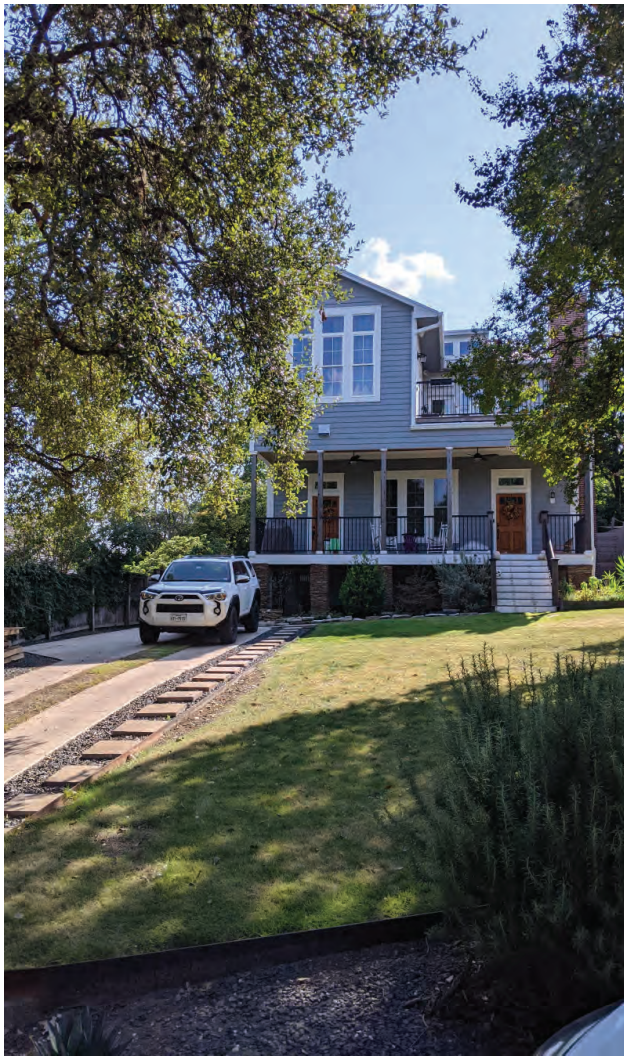
The design goals for the Old Town Overlay District are:

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

3.5.A. Respect Historic Styles

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





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

A.1 Building Form

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

A.2 Architectural Character

There is a variety of architectural character in the Old Town area. There are simple vernacular farm houses, Sears Roebuck kit houses, and Prairie style architecture as well as more elaborate Victorians. Additions to existing buildings should be respectful of a building's original style or design or in the case of subsequent renovations the period of significance and





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

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

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

A.4 Avoid trying to change the overall appearance of a building by adding features and details that were never there before.

3.5.B Infill Design/New Construction

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

3.5.C Massing, Scale and Form

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



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

C.2 Scale
Buildings in the Old Town Overlay District should appear similar in height and width to residential structures seen traditionally in the area.



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

C.3 Form

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

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



New construction incompatible with the historic district.

3.5.D Foundations



Example of first floor raised foundation.

D.1 Height

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

D.2 Materials

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

3.5.E Roof





M-B: New construction incompatible with the historic district.

E.1 Form

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

E.2 Dormers

a. Dormers are also appropriate, but must be designed so that there is a relationship to windows on the main building.

b. Dormers may also be front facing and centered, but should not occupy more than 40% of the roof plane. In other words, dormers should not be so large as to appear to be adding an additional story to a structure.

c. Dormers on the side should not occupy more than 60% of the roof plane.

E.3 Roof Pitch

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

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

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



E.5 Eaves and Overhangs

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



3.5.F Porches

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

F.2 Location

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

F.3 Porch Size

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



T-B: Appropriate residential infill.



F.4 Depth of Porch

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

F.5 Porches Bulk

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

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

F.6 Porch Roofs

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



T-B: Residential porch.

F.7 Porch Railings

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

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



Appropriate front stairs.

F.8 Porch Steps

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

F.9 Open Porch
The front porch should be open and not enclosed by any materials except screens.

F.10 Height of Porch Floor
The floor of the front porch should be raised above grade and no lower than one step below the first floor.

F.11 Porch Roof Height
No portion of the eave of a roof or trellis should be more than twelve feet in height when measured from the floor of the porch or exceed the ceiling height of the first floor.

F.12 Porch Columns
Porch columns should visually be able to support the porch roof. If the porch roof and decorative elements like spindles are thin and delicate then the columns can be thin. If the porch roof is substantial with large beams, then the porch columns need to be more substantial.

F.13 Porch Foundation
a. The porch must be supported by columns or foundation walls affixed to the ground. The columns should be no less than 18 inches by 18 inches.

b. The space between the foundation columns should be infilled with vertical or horizontal wood siding or lattice (no diagonal lattice). Brick may also be used as an infill material.

F.14 Painted Wood
All exposed wood used for porches should be painted, not stained. The exception is that floor decking can be stained.

F.15 Decks
All decks should be on the rear of the structure and not visible from the street level. Wooden, elevated decks above the first floor level are not appropriate.





T-B: Appropriate residential infill.



G.1 Front Doors

a. The front door should be prominent and face the street.

b. The front door can contain some glass on upper portion in character with the style of the house. Side lights and transom lights are acceptable alternatives.

c. Doors into separate units in the same buildings should be situated so that one door is prominent and the other is subordinate.



T-B: Appropriate residential infill.

G.2 Windows

a. Windows should generally comprise 30-45% of the front façade.

b. The windows should be about twice as tall as they are wide and should have the same sill and head height on each floor of the building. The exception is Modern Ranch houses.

c. Windows facing the street should have all the same sill height on each floor of the structure. Accent or feature windows are excepted. Windows on stair cases should follow the pitch of the stairs.

d. Windows should be laid out symmetrically in each bay (wall plane) that faces the street.

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

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

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



G.3 Window Materials

a. Windows should be made of wood or aluminum-clad wood or fiberglass clad wood. The profiles and jamb conditions shall resemble the original wood windows in detailing and profile thickness.

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

c. Window glass may be insulated and/ or low-e glass but shall be clear and not tinted.

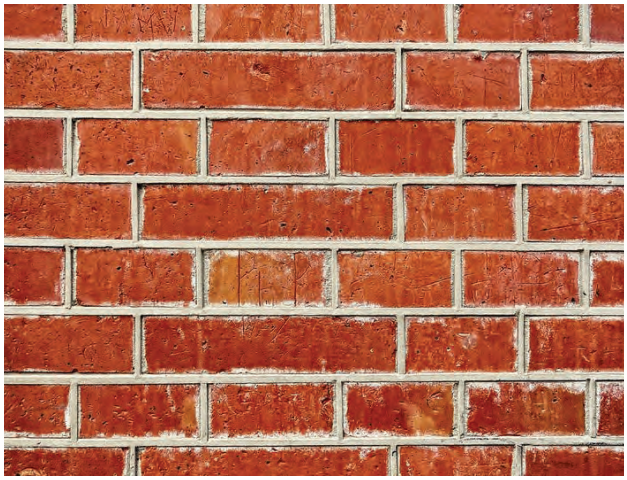


T-B: Appropriate residential infill.

3.5.H Exterior Building Materials



Masonry.



Brick.



Stucco.

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

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

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

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

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

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

H.6 Building Wall Materials

The following exterior building materials are appropriate for new construction:

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

b. Wood shingle in a vertical pattern with 3” to 7” reveal.

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



Wood siding.

d. Combinations

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

e. Use of Wood Shingles

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

f. Use of Brick & Block

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



Combination of materials.



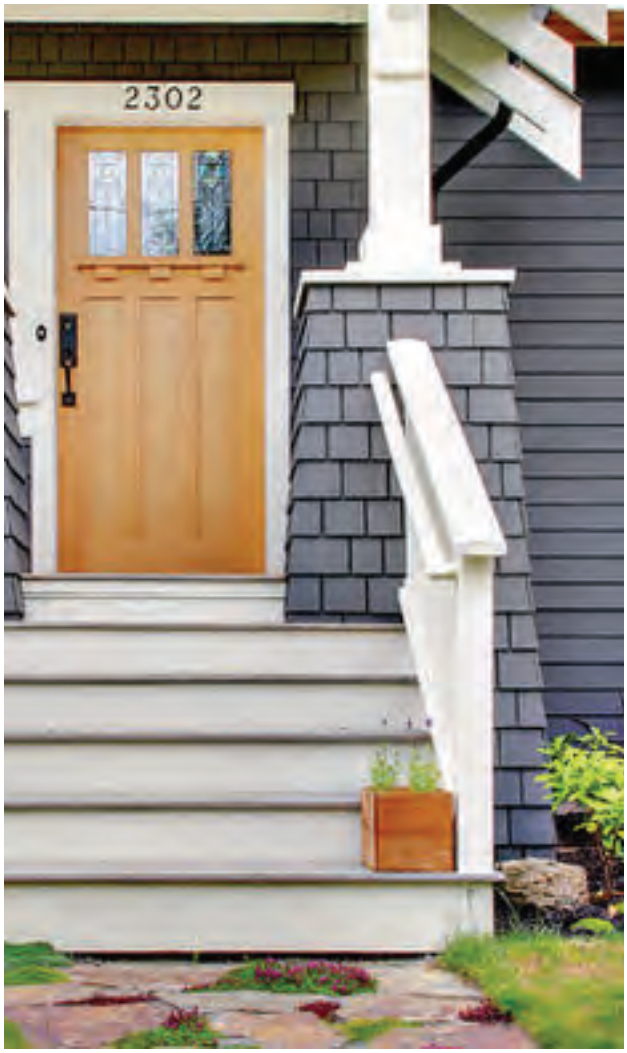
Stone siding.

g. Use of Stone

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

h. Non-traditional siding materials are discouraged.

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



Use of architectural features.

3.5.I Architectural Details & Features

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

I.2 Use of appropriately scaled details is encouraged.

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

3.5.J Design of Garages and Accessory Buildings

J.1 Preserve an historic garage or outbuilding structure when feasible.

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

J.3 Garage doors visible from the street:

a. Repair rather than replace original or historic doors that are significanttothe character of the garage, if technically feasible.

b. If repair of historic garage doors is not technically feasible, new replacement doors may be approved if they duplicate the existing size, shape, proportion, profi les, hardware, details, glazing, panel type and design, and operation, and fit within the existing opening.

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

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

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

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



Detached garage.



Attached garage.



T-B: Appropriate side-entry attached garage.

3.5.K Additions



Acceptable addition.

An addition to a structure can radically change its perceived scale and character if inappropriately designed. When planning an addition, the effect the addition will have on the building itself should be considered. When creating an addition, keep the size of addition small in relation to the main structure. If an addition must be larger, it should be set apart from the main structure and be connected with a smaller linking element or placed to the rear, not in prominent view from the street. A design for a new addition that would create an appearance inconsistent with the character of the building, especially an historic one, is discouraged.

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

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

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

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

b. Avoid alterations that would damage historic features.

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

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

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



Detached rear addition.



Inappropriate addition.

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

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



Rear addition.

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

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

K.3 Location of Additions

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

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

c. Additions should be to the rear of the existing structure or as far away from the public street unless there is sufficient side yard width. Place an addition at the rear of a building or set it back from the front to minimize the visual impacts. This will allow the original proportions and character to remain prominent.

d. While a smaller addition is visually preferable, if a residential addition would be significantly larger than the original building, one option is to separate it from the primary building, when feasible, and then link it with a smaller connecting structure.

e. An addition shall be set back from any primary, character-defining façade. If sufficient side yard width is available, the addition should be recessed behind the front façade by a minimum of ten feet (10'-0").

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

g. Where an addition is proposed to be connected to the main structure via a breezeway, the breezeway must be of compatible character and materials to the main structure and is limited in length to 20 feet, unless site conditions such as tree locations are determined to require an increased length.



One-story addition.

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

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

b. Repeat existing roof slopes and materials.

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



One and a half story addition.

K.5 Second Story Additions

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



Two-story addition.



Craftsman addition.



T-B: Compatible historic materials in additions.



Inappropriate additions.

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

a. Use roof forms, pitches, overhangs, and materials that are similar to the original structure.

b. Match window types, shapes, and proportions similar to those of the original structure.

c. Additions should acknowledge and respect and where appropriate include architectural features of existing building.

K.7 Exterior Materials of Additions

a. The selection of exterior materials should be compatible with the primary building.

b. Use the same siding and roof materials as used on the original structure if possible.

c. Materials should strive to be the same color, size, and proportion and used in the same manner as the original house but not necessarily used in the same overall proportions. This allows the addition to be recognized as an addition.

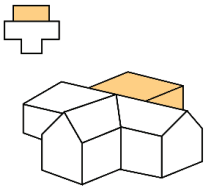
K.8 The architectural features of existing buildings should be protected when additions are proposed.

Style Specific Additions

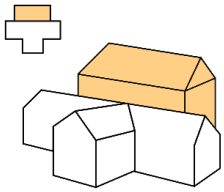
Queen Anne/Italianate



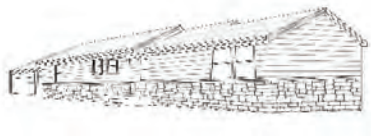
One-Story Addition



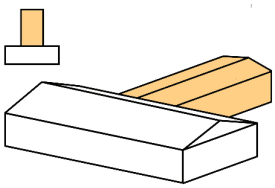
Two-story addition



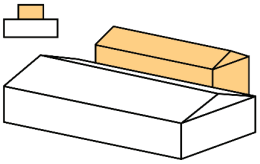
Ranch



One-Story Addition



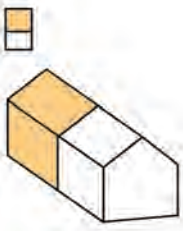
Two-story addition



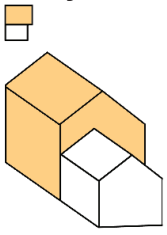
Craftsman/Prairie



One-Story Addition



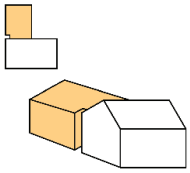
Two-story addition



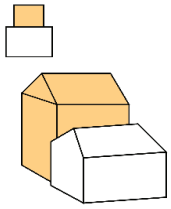
Cottage



One-Story Addition



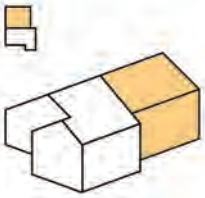
Two-story addition



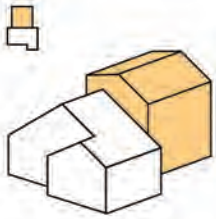
Minimal Traditional



One-Story Addition



Two-story addition

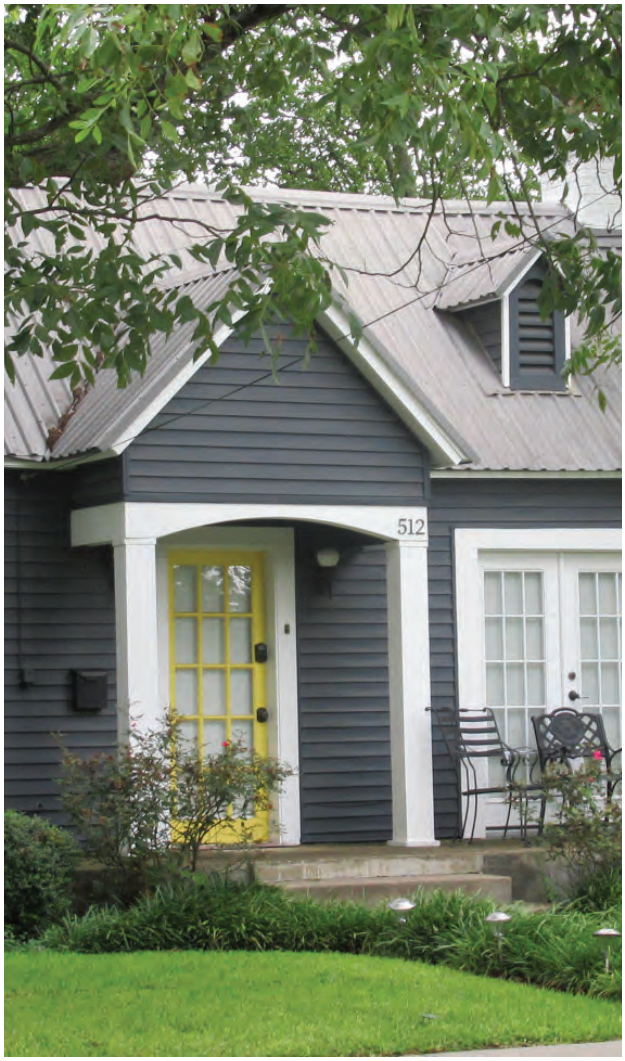


K.9 Distinguish New from Old

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

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

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



Compatible with historic district.



Acceptable adaptive reuse of building.

3.5.L Adapting a Residence to a Commercial Use

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

L.1 When residential use ceases to be viable, the first preference is to choose new uses that minimize any negative changes in building features. Often there are new uses that are inherently less disruptive to residential structures such as a bed and breakfast, professional offices, small specialty restaurants, and personal service businesses.

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

L.3 The primary goal should be preserving the original residential character, appearance, and scale of the structure. Building uses that are closely related to the original use are preferred. Avoid radical alterations to either the interior or exterior of the structure.

L.4 Avoid altering porches and original windows and doors.

L.5 When use changes demand that structures be altered such that little or no use can be made of the original structure, consider moving the structure to a compatible location. This should be an order of last resort.

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

b. Historic structures should be relocated within Old Town whenever possible.

3.5.M Architectural Barriers and Accessibility

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

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

3.5.N Energy Efficiency

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

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



Unobstructed, pedestrian-friendly pathways.

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

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4

CHAPTER 4
DEMOLITIONS & RELOCATION

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

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

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

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

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

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

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

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

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

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

As evidence that an unreasonable economic hardship exists, the owner may submit the following information:

C.1 For all structures and property:

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

C.2 For income producing structures and property:

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

C.3 Additional Information
In the event that the Historic & Architectural Review Commission (HARC) determines that any additional information described above is necessary in order to evaluate whether an unreasonable economic hardship exists, the HPO shall notify the owner. Failure by the owner to submit such information to the HPO within 15 days after receipt of such notice, which time may be extended by HARC, may be grounds for denial of the owner's claim of unreasonable economic hardship.

C.4 Low-Income Homeowners.
When a low-income resident homeowner is unable to meet the requirements set forth in this section, HARC, at its own discretion, may waive some or all of the required information and/or request substitute information that the resident homeowner may obtain without incurring any costs.

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

1. Does the resource proposed for demolition or relocation have architectural and/or historical significance?

2. What would be the effect on surrounding buildings of demolition or relocation of the resource?

3. What would be the effect on the Overlay District as a whole of demolition or relocation of the resource?

4. What would be the effect on safeguarding the heritage of the City of the demolition or relocation?

5. What has been the impact of any previous inappropriate alterations?

6. Is the demolition solely a matter of convenience?

7. Has the owner offered the property for sale?

8. Has the owner asked a fair price?

9. Has the property been marketed for a reasonable time?

10. Has the property been advertised broadly in a reasonable manner?

11. Has the owner sought the advice of a professional experienced in historic preservation work?

12. What would be the effect of open space in that location if the lot is to be left vacant?

4.3 Loss of Historic Significance or Integrity

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

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

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

4.4 Order of Last Resort

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

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

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

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

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

4.5 Relocation of a Historic Structure

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

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

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

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

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

E. The proposed siting for a relocated main building shall be consistent with the surrounding structures and context.

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5

CHAPTER 5
SIGNS & COLORS

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

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

Traditional Character of Signs

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

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



Painted sign on glass.



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

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



T-B: Appropriate signs.

5.1 Types of Signs

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



Example of secondary sign.

Primary Sign

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

1. A primary sign should identify the services or business offered within.

2. The primary sign's audience is specifically the viewer driving past in a vehicle. To avoid driver confusion, the information on the primary sign should be easily viewable from a vehicle.

3. The sign should contain only enough information to alert the viewer in a vehicle to the location of the business or entity at the building.

4. Whenever possible, other signs should be utilized for information geared towards pedestrian or other viewers.

5. The primary sign should be easily viewable from a vehicle with as little visual clutter as possible.



Examples of primary and secondary signs.

Secondary Signs

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

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

capture the attention of the pedestrian walking on the sidewalk.

1. A secondary sign should identify the services or business offered within.

2. The sign should contain only enough information to alert the viewer on a sidewalk to the location of the business or entity at the building.

3. The secondary sign should be easily viewable from the sidewalk with as little visual clutter as possible.



Window Signs

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



T-B: Examples of secondary signs.

Portable Signs

Portable signs are intended for the pedestrian walking on the sidewalk. Portable signs include sandwich boards, signs mounted on easels, or freestanding frames with sign inserts.

Temporary Signs

Temporary signs are used for a special purpose, such as a limited-time offer or a sale. Temporary signs may be permitted for up to 45 days. Signs installed for more than 45 days are considered permanent signs and require approval of a Certificate of Appropriateness.



Example of portable sign.

5.2 Number of Signs

A business may have one (1) primary sign and two (2) secondary signs.

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

An upper-story tenant may have one (1) sign no larger than 4 square feet on the face of the building. It is preferred that the sign be painted on an upper story window as this was a traditional location keeping with the historic character of Georgetown. An upper story tenant may also have their name on a multi-tenant directory.

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



Example of primary and secondary signs.



Original secondary sign.

5.3 Placement of Signs on a Building

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

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

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

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

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

E. A sign should not in any way obscure or compete with architectural details of an historic building façade. This is especially important for a building with historic significance.



Sign placed for pedestrian view.



Excessive use of signs.

5.4 Flush-Mounted Wall Signs

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

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

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

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

1. For instance, a building with twenty feet of street frontage would be eligible for a sign of twenty square feet (20 x 1 = 20). In true sign dimensions, this would be a sign of approximately two feet by ten feet.

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

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

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





T-B: Wall-mounted signs.

5.5 Window Signs

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



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

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



T-B: Window signs.

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

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

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

5.6 Under Canopy Hanging Signs

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



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

Proportions
Size should be relative to the canopy. A hanging sign installed under a canopy should be a maximum of 75% of the canopy's width.

Placement
A hanging sign should be mounted perpendicular with the building façade.

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

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



T-B: Under canopy hanging signs.

5.7 Projecting Signs

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

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

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

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

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





T-B: Projecting signs.

Large Signs

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

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

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

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







T-B: Large scale signs.

5.8 Awning and Above Canopy Signs

Size

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

Calculating Area

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

Location

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





T-B: Signs above canopies or awnings.

5.9 Signage for Multi-Tenant Buildings

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



Grouping signs

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

Cohesiveness

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

Location

A directory sign mounted to the building in the Downtown Overlay District should be small and discreet. The manner in which a directory sign is mounted to a building, either flush to or projecting from a wall, will determine the maximum allowable sign area.



Purpose

A multi-tenant building may have a sign indicating the name of the building placed on a building. The purpose of this sign is so that a tenant may refer to the name of the building, with their suite number. This sign shall not be the name of a business in the building.

Signage allocation

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



T-B: Multi-tenant signs.

5.10 Free Standing Signs

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



Use

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

Location

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

Amount

Limit the number of freestanding signs per lot to one when used as the primary sign.

Height

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

Size

The size of new signs should be appropriate within the historic context, and should not exceed 24 square feet on either side, for a total of 48 square feet. Appropriate size shall be determined by considering historic precedent, sign patterns within the historic districts, and conditions specific to individual



T-B: Freestanding signs.

properties.

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





T-B: Appropriate size signs.

5.11 Portable Signs

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

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

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

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

Easel-mounted or free-standing frame signs
A sign mounted on an easel or a free-standing frame with a sign insert should be limited to six square feet of surface per side and should in no case exceed five feet in height and three feet in width.

Right of way
A portable sign should not interfere with pedestrian traffic.

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



Acceptable portable sign.

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

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

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





T-B: Temporary signs.

5.12 Temporary Signs

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

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

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

Duration of use
Temporary signs may be approved for up to 45 days.

Appearance
Temporary signs should respect the design and color Guidelines for permanent signs.





T-B: Painted signs

5.13 Murals

A. Murals with signage
Murals that include signage may be considered appropriate.

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

5.14 Sign Design

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

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

Symbols
Using a symbol for a sign is encouraged. A symbol sign adds interest to the street, can be read quickly and is remembered better than written words.



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

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



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

Quality
Signage should have a professional quality and a finished appearance.

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



T-B: Personal sign design.

5.15 Sign Materials

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



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

Plastic
Plastic is not permitted, except for flush, adhesive, professionally installed lettering or when used for illuminated signs.

Reflective materials
Highly reflective materials that will be difficult to read are inappropriate.



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

5.16 Sign Lighting

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

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

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

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

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

F. Exposed up-lights are inappropriate.



T-B: Appropriate sign materials

5.17 Internal Illumination

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

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

C. If internal illumination is used, illuminate only the sign next rather than the sign panel. Illumination may be front-lit channel letters, "halo", or "push-thru" illumination styles when the light is a warm, white light.

D. Back lit channel letters are appropriate in Area 2 and Old Town, however the electric raceways must be concealed.

E. Internal illumination of an awning is inappropriate.

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

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

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





T-B: Appropriate sign illumination.

5.18 Sign Mounting and Hardware

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

B. Place mounting brackets in mortar joints rather in stone or brick face.

C. Stainless Steel mounting hardware is preferred.

D. Non Galvanized metal is prohibited.



5.19 Maintenance of Signs

A. Maintenance of signs is required.

B. Re-secure sign mounts to the building front.

C. Repaint faded graphics.

D. Repair worn wiring.

E. Replace burned out bulbs.

F. Remove non-historic, obsolete signs.

G. Preserve historic painted signs in place as decorative features.



5.20 Change in Multi-Tenant Signs

Changes to the multi-tenant signs must be of the same style, materials and colors as the approved multi-tenant sign.



T-B: Appropriate signs.

5.21 Prohibited Signs

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

A. Billboards and junior billboards.

B. Reader board signs with electronic or changeable letters.

C. Advertising benches, chairs, tables, umbrellas or other street furniture.

D. Pole signs.

E. Revolving signs or signs with a kinetic component.

F. Animated signs.

G. Internal illumination of an entire sign panel unless the sign is designed to be compatible with the style and age of significance of a historic structure.

H. Roof mounted signs, except in the case of an existing sign determined to be contributing by the Historic Preservation Officer.

I. Digital and/or LED lighted signs, not to include LED light sources that do not meet the definition of a sign.

J. Moored balloons, floating signs or inflated objects meant to draw attention to a business that are tethered to the ground or to a structure.

K. Nonconforming signs that do not meet the requirements of Chapter 14 of the UDC.



Inappropriate sign.

5.22 Color

A. Develop a color scheme for the entire building that coordinates all the façade elements.

- Using the historic color scheme is encouraged.
- Choose a base color that will link elements of the entire building face together.
- A single color scheme should be used for the entire exterior so that upper and lower floors and subordinate wings of buildings are seen as components of a single structure.
- For a newer building in the Overlay Districts, use a color scheme that complements the historic character of the district.

B. Paint colors should enhance individual building elements while creating a unified, coordinated appearance for the entire structure.

- Paint colors and placement should create a cohesive look for the structure. There should be one main color on the body of the building to unify the façade.
- Choose colors for trim, accents, and architectural details that complement the main color on the body of the structure.
- Consider the palette of surrounding structures to create a harmonized appearance along the block face.
- Background and accent colors should be consistent across separate buildings, where several buildings are attached, or where unity in theme is desired.



Color accent on architectural features and natural masonry.


Color accent on architectural features.

C. A muted color is preferred for the base color of most buildings.

- Use muted colors to minimize the apparent scale of buildings and blend them with the natural colors of area.
- Matte finishes are preferred to glossy finishes.



Color combination of muted colors.

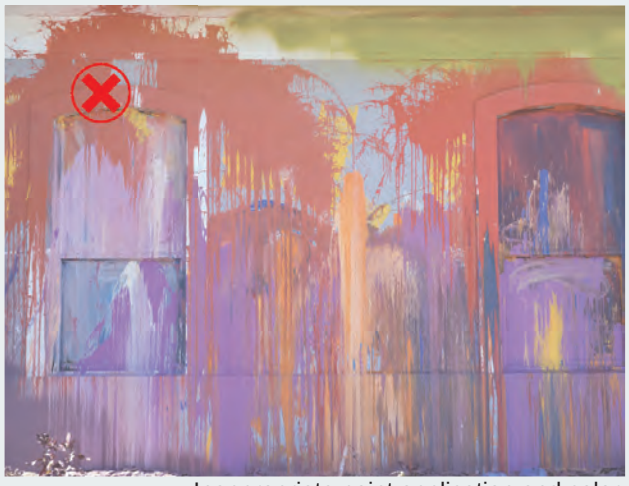
D. Roof colors must complement the style and overall color scheme of the structure.

E. In general, use bright colors for accents only.

- Colors of a vivid saturation are not appropriate for the body of commercial buildings.
- Overly strong or bold colors are not appropriate for the main body of a structure. Reserve the use of strong, bright colors for accents when you want to draw the customer's eye, such as to the sign, the building's ornamentation or entrance.
- In most cases one or two accent colors should be used in addition to the base color.
- Doors may be painted a bright accent color, or they may be left a natural wood finish. Historically, many of the doors would have simply had a stain applied.
- Window sashes, casings, and trims are also an excellent opportunity for accent color.
- Brilliant luminescent or day-glow colors are not appropriate.



Color accent on architectural features.



Inappropriate paint application and color.

F. Paint colors should highlight architectural details.

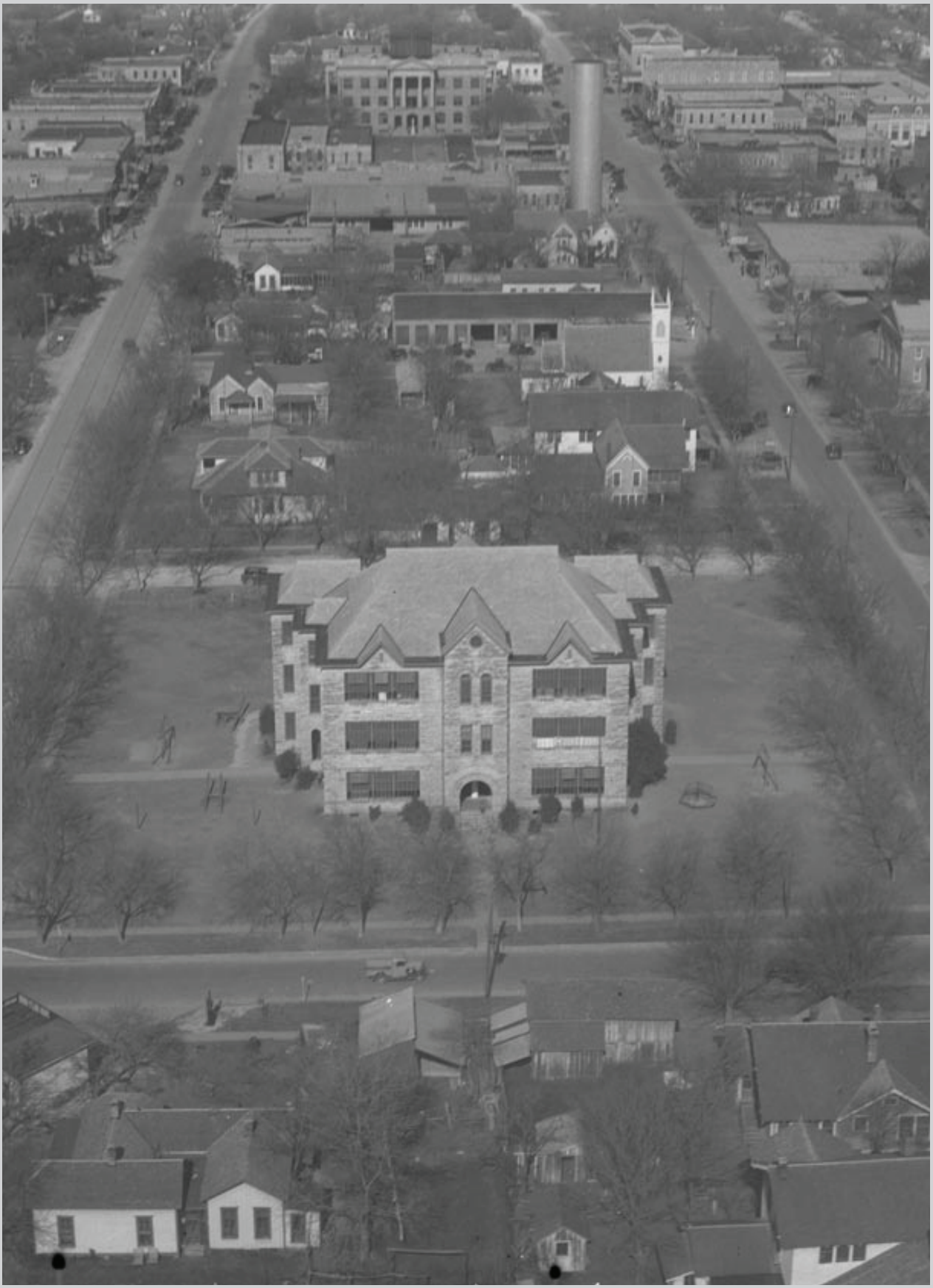
- Plan painting to use more than one color. It is inappropriate to allow architectural details to be camouflaged by painting them the same color as the background of the structure.
- Strong or bold colors can be appropriate for trim, accents, and architectural details.

G. Leave natural masonry finishes unpainted when feasible.

- Where the natural color of the materials exists, such as with stone or brick, they should be left unpainted. Painting an unpainted brick or stone wall may trap moisture inside the walls and will drastically alter its character and appearance.
- For other parts of the building that require painting, select colors that will complement those of the natural materials.



Color accent on architectural features and natural masonry.



Appendix A

Maintenance and Repair Guide

Appendix B

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Appendix A

Maintenance and Repair Guide

Exterior Wall Materials

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

Masonry

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

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

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

Never use Portland cement to patch or repoint historic masonry as it is too hard and can damage the historic material.

If any masonry units need to be replaced, the replacement material should match existing historic in size, color, texture, and composition.

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

Wood

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

Maintaining Exterior Wood Siding

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

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

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

Other Siding Materials

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

Maintaining Other Siding Materials

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

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

Ornamentation

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

Metal Ornamentation Maintenance

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

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

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

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

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

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

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

Roof Maintenance
Inspect roof materials regularly as part of regular maintenance, looking for loose elements, debris in gutters or downspouts, deteriorated flashing or connections, evidence of water intrusion or leaks, vegetation in contact with the roofing, ponding water, or other unusual conditions. Preventing water intrusion is important to roof maintenance and regular inspection can address issues early on.
Trim adjacent vegetation. Regularly clean gutters and downspouts. Check and re-secure flashing. Re-secure or replace loose materials, including shingles, in-kind to match existing in color, texture, size, and profile. See National Park Service Preservation Brief 47 (https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm) for additional information on routine roof maintenance.

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

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

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

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

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

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

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

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

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

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

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

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

Appendix B

Glossary of Terms

Alignment. The arrangement of objects along a straight line.

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

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

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

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

Breezway A roofed, often open passage connecting two buildings (such as a house and garage) or halves of a building.

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

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

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

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

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

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

Demolition. The complete destruction of a building or structure; or removal of more than 30 percent of the perimeter walls; or removal of any portion of a street-facing façade.

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

Demolition by Neglect. Allowing a property to fall into a serious state of disrepair so as to result in deterioration, which would produce a detrimental effect upon the life and character of the property itself.
Deteriorate. To diminish or impair in quality, character, function, or value, also to fall into decay or ruin.

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

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

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

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

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

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

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

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

Frame. A window component. See window parts.

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

Glazing. Fitting/securing glass into windows and doors.

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

Historic Resource. Properties, structures, features, objects, and districts that are determined to be of historical significance.

In-Kind. In the same manner and material.

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

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

Masonry. Construction materials, typically bound together by mortar, such as

stone, brick, concrete block, or tile.

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

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

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

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

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

Ordinary Maintenance and Repair. Any work, the sole purpose of which is to prevent or correct deterioration, decay, or damage, including repair of damage caused by fire or other disaster and which does not result in a change in the existing appearance and materials of a property.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sash. See window parts.

Scale. a. The perceived size of a building relative to the size of its elements and to the size of elements in neighboring buildings. The overall shape and massing of buildings is significant to defining character. In order to retain the character of a community, maintaining a balance between landscaping and building scale in relation to space available is essential. A building built to the legal limits established for height, building scale, and setbacks may result in a building which is not compatible with the character of its neighborhood.
b. An indication of the relationship between the distances or measurements on a map or drawing and the corresponding actual distances or measurements.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Special Event Banner. Same as Seasonal Banner.

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

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

Thematic Banner. Same as Seasonal Banner.

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

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

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

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

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

Appendix C

Secretary of the Interior's Standards

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